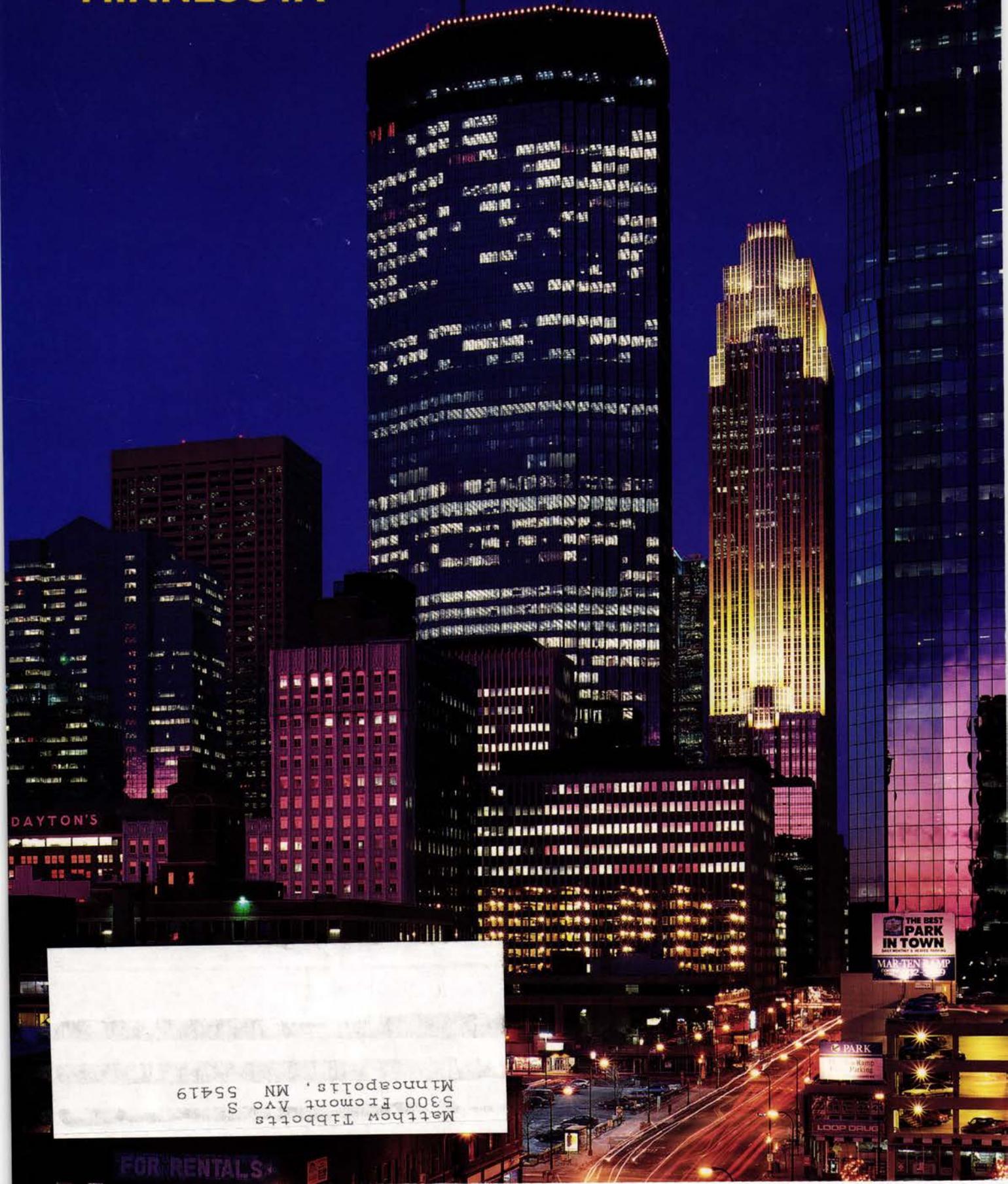


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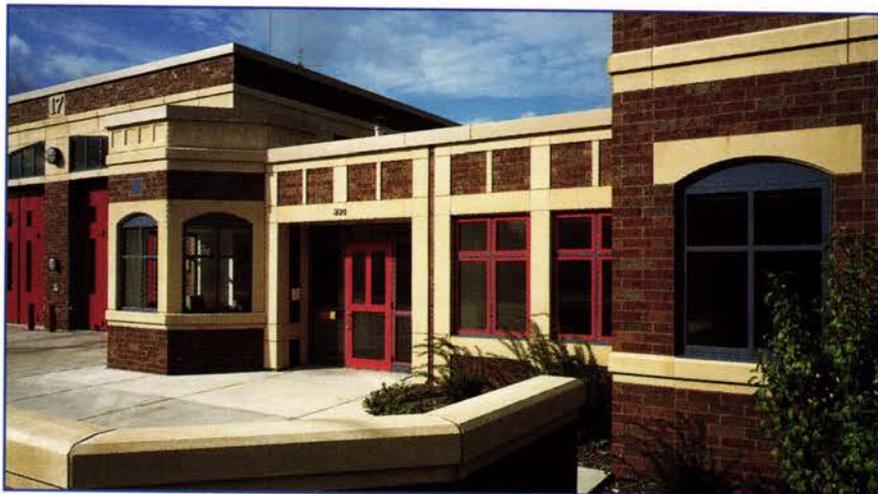
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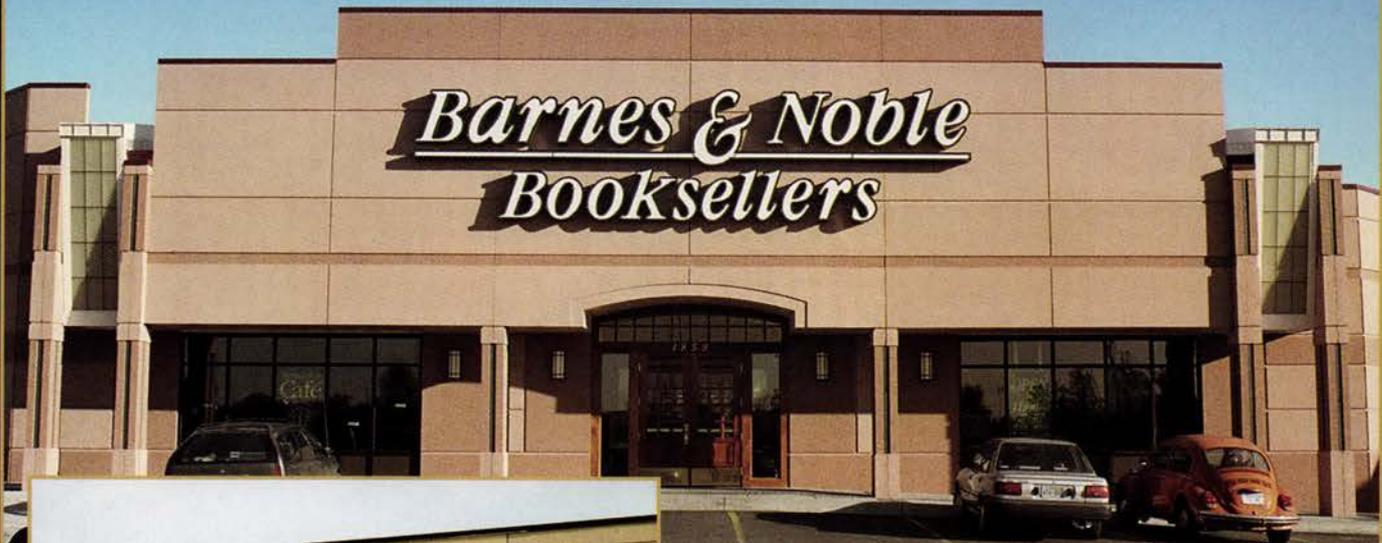
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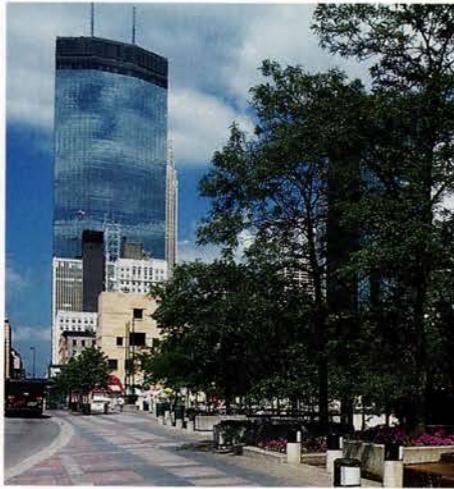
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The 1,400 members of AIA Minnesota are pleased to welcome the members of the American Institute of Architects to the Twin Cities and Minnesota for the annual AIA convention. We're also pleased that so many construction-industry colleagues share in this event. From engineers to suppliers, service providers to clients, this is indeed a gathering that reflects the spirit of teamwork required in today's construction industry.

This special issue of *Architecture Minnesota* has been designed specifically for visiting architects. It's our introduction to the Twin Cities for visitors, and a fresh review for all who live here.

For more than 50 years, first as *Northwest Architect* and now as *Architecture Minnesota*, the magazine of AIA Minnesota has recorded the region's architectural scene. We present the work of architectural firms led by AIA Minnesota members. Our purpose is public education about architecture, and our primary audience is the general public—the leaders and decision-makers who enable our built environment to be shaped by the designs we create.

The architectural profession is alive and vital in Minnesota. With close to \$300 million in fees collected each year, a third of that amount from outside the state, the profession is a net exporter of services. We are home to one of the nation's top-ranked architectural colleges at the University of Minnesota. And we're pleased to have a high level of employment in some of this country's most distinguished firms.

These positive ingredients are reflected at an industry scale as well. Architects are licensed through a joint Board which registers engineers and landscape architects and certifies interior designers. For state-funded projects, designers are selected by the State Designer Selection Board, a 20-year-old agency using qualifications-based criteria. Our Construction Industry Cooperative Committee and the Joint Professions Committee include all of the industry players seeking ways to continue improving our methods and teamwork in service of clients.

On behalf of Minnesota's design and construction community, we welcome America's architects to Minnesota. Read about us, see our work and talk with us so that we all can learn from one another in order to improve our business and natural environment on behalf of our clients.

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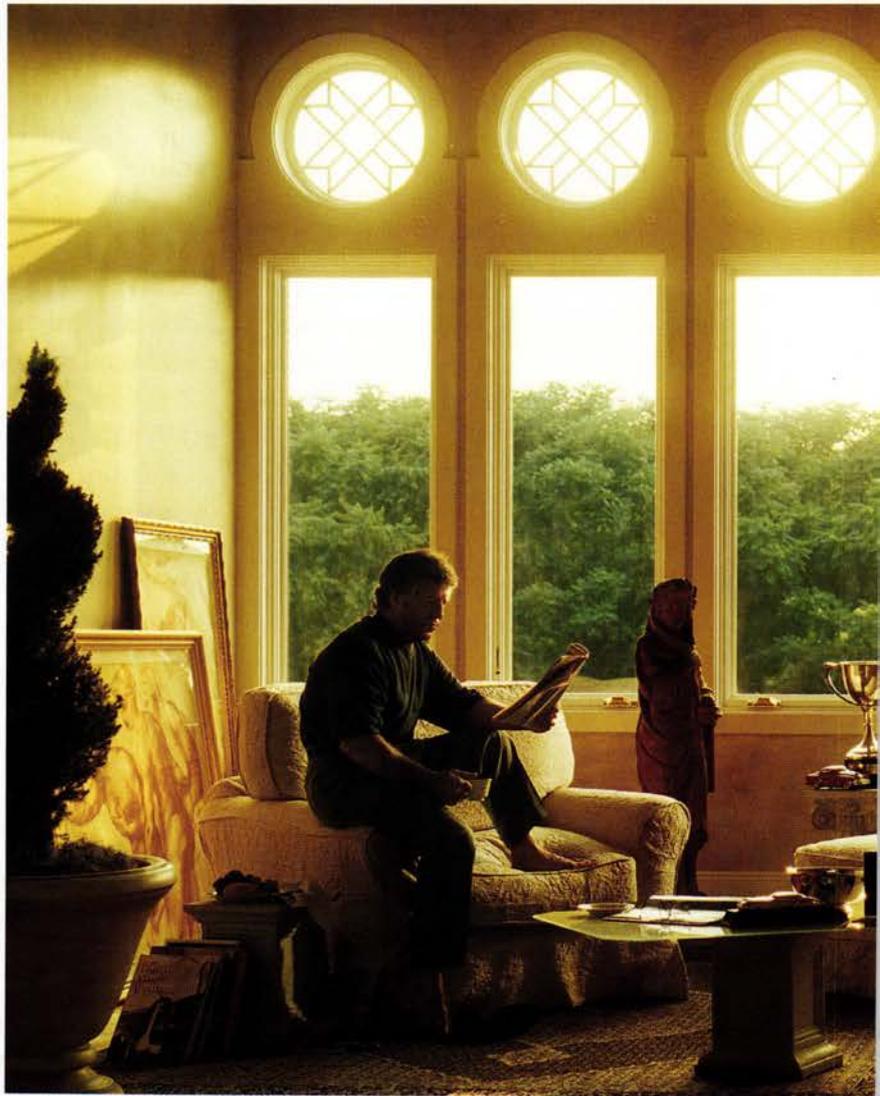
He won the Daytona 500 in 1967. The Indianapolis 500 in 1969. The Formula One World Championship in 1978. In his 36-year career, Mario Andretti has raced nearly everywhere in the world that has a racetrack and won nearly every title there is to win. So when he and his wife began planning the new home they wanted to build,

Mario had some very definite ideas about how it should look. He wanted it to echo the beauty and grace of a French chateau, the sturdy timelessness of an Italian villa, the functionality of a typical American home. In short, he wanted a home that would not only reflect all that he had done, but all that he had seen.

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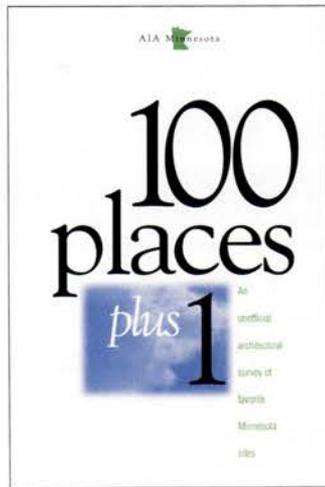
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## Hot off the presses



What do a lighthouse, a sod house and a glass-enclosed court have in common? They're part of Minnesota's architectural legacy, profiled in *100 places plus 1*.

In this collection of short essays with accompanying color photographs, writers, architects and designers elaborate on their favorite Minnesota sites and places. While most guidebooks give just the facts, *100 places* goes beyond mere architectural description as the writers reveal personal anecdotes about different places. In one essay, for instance, the author recalls how he and his son munched on celery stalks and imitated gorillas after viewing a jungle-theme film at the Omnitheater. Another author relates how she reconnects with the memory of her late husband by visiting a church that he designed. Still another writer confesses

grooving to the beat of a trend-setting downtown nightclub. All the featured places are publicly accessible and include bridges and buildings, art and architecture, gardens and parks, streetscapes and pavilions.

In the introduction, architect Dale Mulfinger, author of *The Architecture of Edwin Lundie*, searches for Minnesota's architectural roots. In the closing essay, *plus 1*, Susan Allen Toth, author of *Blooming: A Small-Town Girlhood* and *England As You Like It*, suggests ways that you can discover your favorite Minnesota place.

*100 places plus 1* is published by AIA Minnesota, and is available in bookstores or by calling AIA Minnesota at (612) 338-6763.



## Just the best

**100** *places plus 1* certainly is not the final word on the best architecture in Minnesota. In a recent survey, *Architecture Minnesota* asked architects to name the state's finest buildings. Unlike Minnesota's winters, architecture often proves short-lived. Two of the best buildings kissed the wrecking ball some time ago, leaving their memory in the dust. All but one were built in the 20th century, confirming Minnesota's youthful glow. In alphabetical order, here are the buildings that tabulated the 10 highest scores as voted by members of AIA Minnesota.



**Abbey Church, 1954-1961,**  
Marcel Breuer

**Butler Square, 1906,**  
Harry Jones, 1974 renovation  
by Miller Hanson and  
Westerbeck

**Cathedral of St. Paul, 1915,**  
Emmanuel L. Masqueray

**Christ Church Lutheran,**  
1949-1950, Saarinen and  
Saarinen

**Federal Reserve Bank Building,**  
1972, Gunnar Birkerts &  
Associates

**Guthrie Theater, 1963,**  
Ralph Rapson,  
1993 remodeling by Hammel  
Green and Abrahamson

**IDS Center, 1973,**  
Philip Johnson and  
John Burgee with  
Edward Baker Associates

**Landmark Center, 1904,**  
Willoby J. Adbrooke

**Frances W. Little House,**  
1913, razed 1972,  
Frank Lloyd Wright

**Metropolitan Building,**  
1888-1890, razed 1962,  
E. Townsend Mix



**Minneapolis City Hall and  
Hennepin County  
Courthouse, 1905,**  
Long and Kees

**Minnesota State Capitol, 1904,**  
Cass Gilbert



**National Farmers Bank, 1908,**  
Louis H. Sullivan with  
George Grant Elmslie

**Norwest Center, 1989,**  
Cesar Pelli & Associates

**Ordway Music Theater, 1984,**  
Benjamin Thompson and  
Associates

**St. Paul City Hall/Ramsey  
County Courthouse, 1931,**  
Ellerbe Architects with  
Holabird and Root

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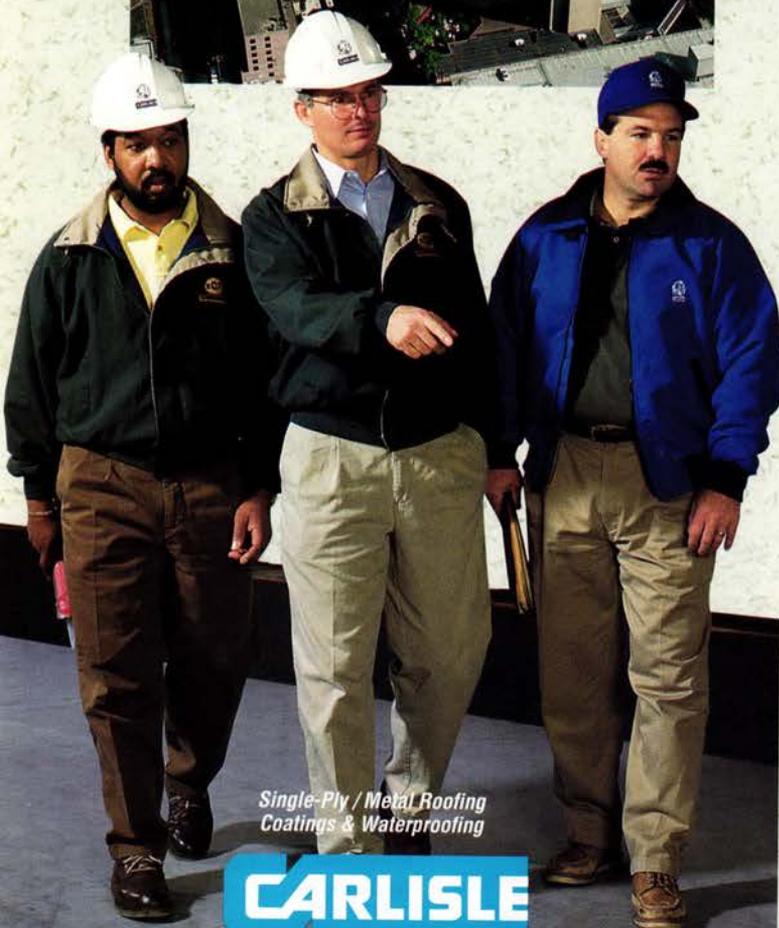
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Cloudscaper, LeRoy Buffington



Clarence H. Johnston, Sr.



George Elmslie



Ralph Rapson



Edwin Lundie

## Master builders

Great buildings are designed by great architects. AIA Minnesota members chose the following individuals, collaborations or firms as Minnesota's best architects, listed alphabetically.

Robert Cerny  
Thomas Farr Ellerbe  
Cass Gilbert  
Hammel Green and  
Abrahamson  
C.H. Johnston, Sr.  
Long and Kees

Edwin H. Lundie  
Leonard Parker  
William Pedersen  
Purcell and Elmslie  
Ralph Rapson  
James Stageberg

## Gold nuggets

AIA Minnesota honors its most influential architects with the Gold Medal. Since the Medal's inception in 1979, nine Minnesota architects have won the society's top honor.

Robert Cerny  
Thomas Farr Ellerbe  
Curt Green  
Richard Hammel  
Leonard Parker

George Rafferty  
Ralph Rapson  
Edward Sövik  
James Stageberg

## Confederation of architects

AIA Minnesota was formed in 1892 by 34 charter members. More than 200 buildings by these founders still exist, including the Minneapolis City Hall, Butler Square and the Minnesota State Capitol. Among the youngest founding fathers were George Bertrand, Charles Buechner, Cass Gilbert, Clarence H. Johnston, Sr., and Harry Jones, who were 33 years old in 1892. G.W. Orff, at 56, was among the oldest.

## Baskets of architects

Architects no doubt are proliferating. In 1892, there was one AIA Minnesota architect for every 32,000 Minnesotans. Today there is approximately one AIA Minnesota member for every 4,000 Minnesotans.

## Pigskin

The University of Minnesota awarded its first bachelor's degree in architecture to four students in 1916. They are Pierce Allebee; Donald Campbell Heath, Jacob Josephus Liebenberg, and Louis William Tannehill.

## Have license, will design

With the formal education of Minnesota architects came formal licensing. The state of Minnesota granted its first architectural license to 17 individuals in 1921.

## Honors galore

AIA Minnesota bestowed its first Honor Awards in 1929, with one award given in each of nine categories that included commercial buildings; industrial buildings; apartment houses; religious structures; clubs and social buildings; park and recreational structures; and large, medium and small residences. The Rand Tower, by Holabird and Root, was among the winners, as was the Woman's Club of Minneapolis by Magney and Tusler.

## Tall tales

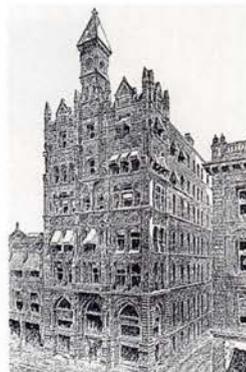
The first iron-frame high-rise office building in Minnesota was the 7-story Loan and Trust Company building, by Isaac Hodgson in 1884. LeRoy Buffington's entry in the skyscraper race was his unbuilt 28-story "Cloudscaper" of 1887. The 32-story obelisk-shaped Foshay Tower, completed in 1929 by Magney and Tusler in downtown Minneapolis, remained the Twin Cities' tallest building until 1973, when the IDS Center topped off at 51 stories. IDS is still the tallest.



Frederick Kees



James Stageberg



Loan and Trust Co.,  
Isaac Hodgson

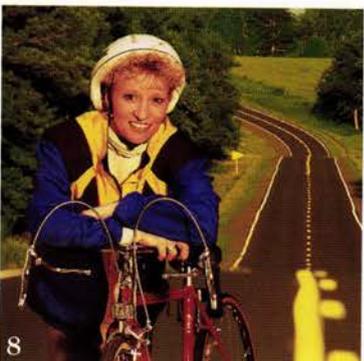
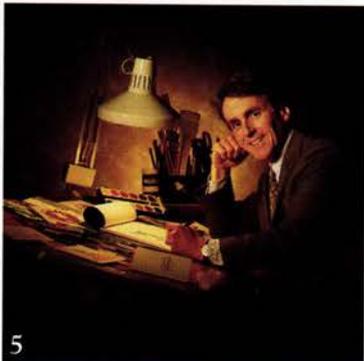
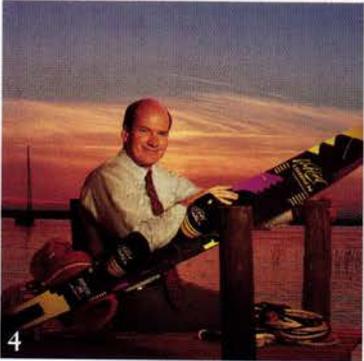
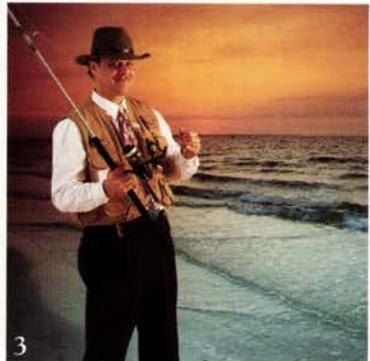
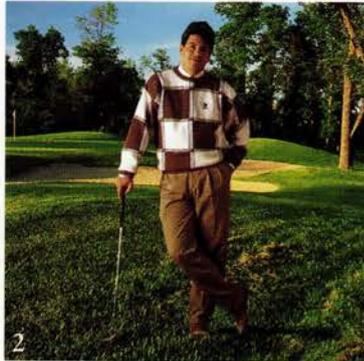
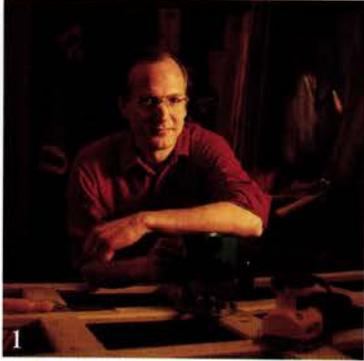


Robert Cerny



Leonard Parker

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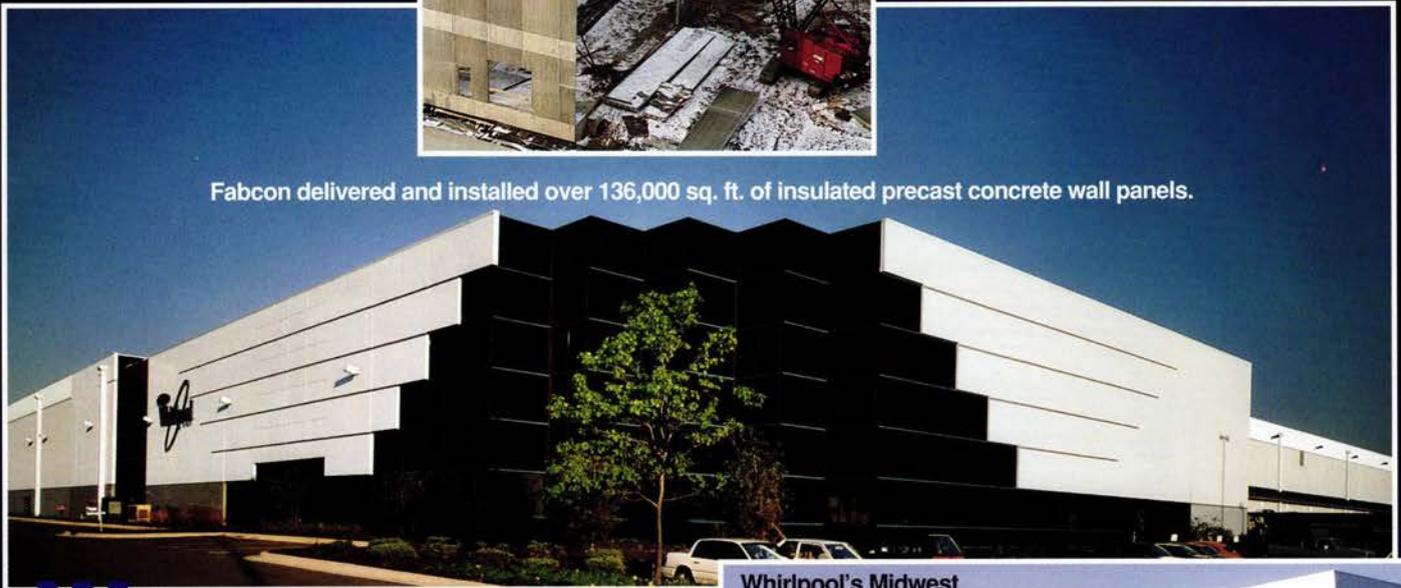




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**Brower Hatcher:  
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Hatcher, best known locally for his *Prophecy of the Ancients* in the Minneapolis Sculpture Garden, sees sculpture as a cross between spatial puzzles and visionary architecture. His work is both whimsical and high-tech as he seeks an integration of symbol and structure. This exhibit features his smaller-scale *persona* sculptures. His public art is found in many U.S. cities, including St. Paul, where he worked with Kohn Pedersen Fox to design an outdoor sculpture at the St. Paul Companies building.

For more information, call (612) 338-8052.



Starman, Brower Hatcher, 1990

**Henri Cartier-Bresson's  
Pen, Brush and Cameras  
Minneapolis Institute of Arts  
Through May 12**

Although this French artist is one of the most respected photographers and photojournalist of the 20th century, Cartier-Bresson was also an accomplished painter, draftsman and filmmaker. More than 100 drawings and photographs, eight rarely exhibited oil paintings, several watercolors and seven films by or about the artist will demonstrate the breadth of his talent.

For more information, call the Institute at (612) 870-3000.

**Contemporary Irish Textile Art:  
The Women of Annaghmakerrig  
Goldstein Gallery  
University of Minnesota  
St. Paul**

**Through May 12**

The textile art of 27 women artists from the Annaghmakerrig artists' center in the Republic of Ireland explores themes of infidelity, illness, nature, personal travels and the troubles in Ireland. The themes are conceived in wall hangings, books and three-dimensional objects.

For more information, call the Goldstein Gallery at (612) 624-7434.

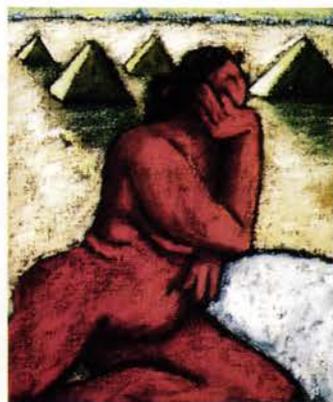


Wexford Farmstead, Monica Tiemen

**Silent Giants  
Lorie A. Schackmann  
Circa Gallery  
Minneapolis  
Through May**

The artist's exploration of images picks up on the mythology of the Nine Muses and Three Graces. Schackmann's work displays a rich understanding of the power of the nude image by revealing the emotion and essence of her figures.

For more information, call (612) 332-2386.



Clio, the Muse of History, Lorie Schackmann, 1996

**Serving Art: Rockwell Kent's Salamina Dinnerware  
Frederick R. Weisman Art Museum  
University of Minnesota  
Minneapolis**

**Through June 16**

On display is this 1992 Weisman acquisition of dinnerware, which Rockwell Kent designed for Vernon Kilns of California in 1939. The colorful set features landscapes and Inuit women in traditional dress. Kent had a long and illustrious career with many diverse specialties. He was



Salamina Dinnerware

a painter, printmaker, writer, graphic artist, book illustrator, architect, explorer, sailor and lecturer. Though his work fell into disfavor over the years, it is now receiving renewed interest. Featured alongside the Salamina collection will be several sketches and prints by Kent, as well as first-edition books, painting and pottery.

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

**To Touch the Past:  
The Painted Pottery of the Mimbres People  
Frederick R. Weisman Art Museum  
University of Minnesota  
Minneapolis**

**Through June 16**

The Mimbres people lived in southwestern New Mexico between A.D. 200 and 1150. Between 1928 and 1932, researchers from the University of Minnesota excavated one of the largest Mimbres sites, leaving the University with an extensive collection of artifacts. Approximately 150 painted pots, jewelry and other artifacts drawn from the Weisman's permanent collection are displayed together for the first time since 1935. Most of the existing pottery are shallow bowls that are painted inside with images of birds, fish, bats, deer, bears, insects and humans. Some paintings represent hunting or religious ceremonies. A comprehensive book accompanies the exhibit.

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

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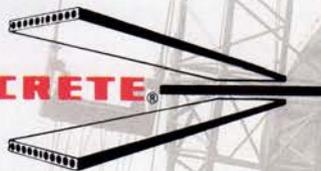
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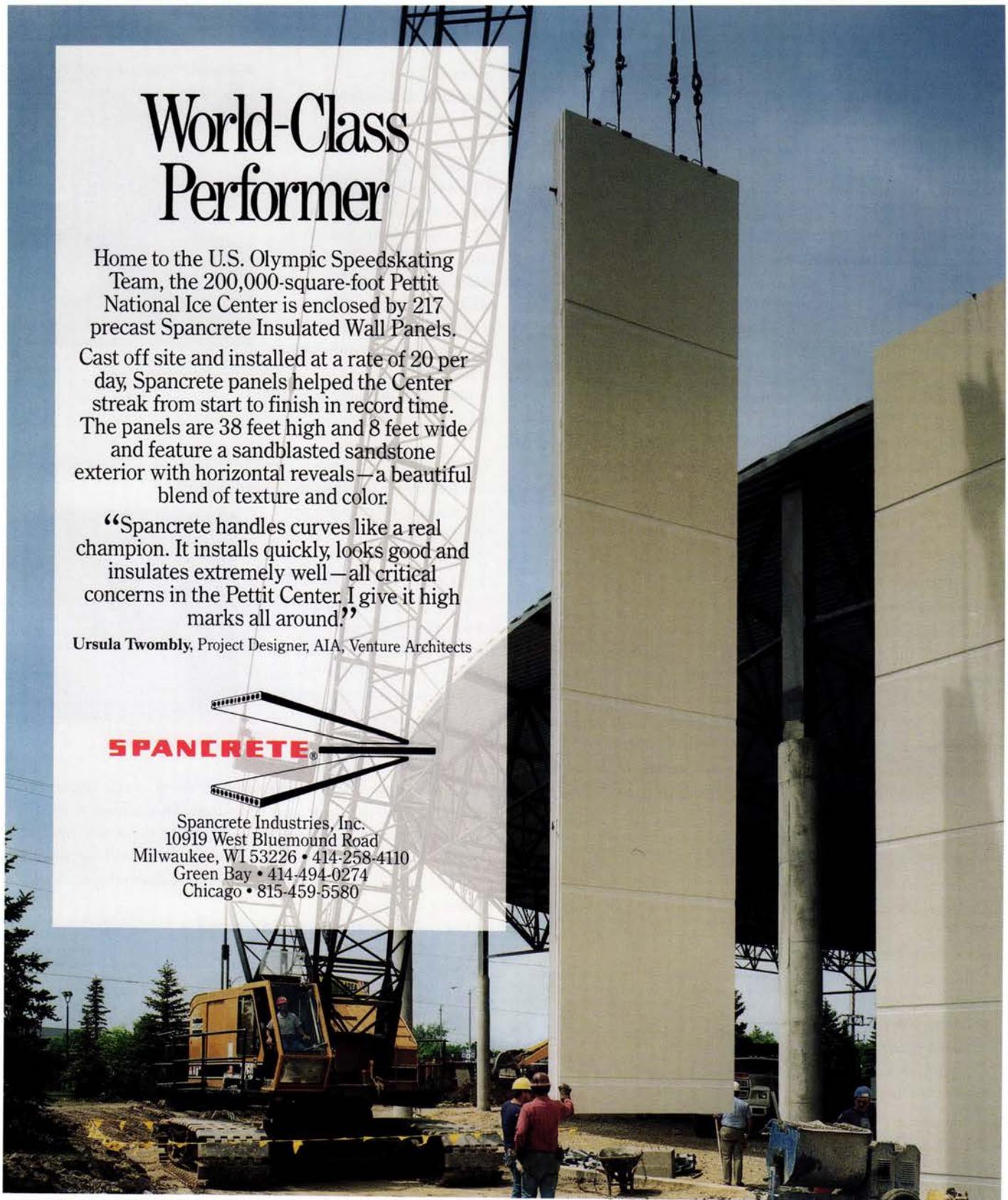
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Ursula Twombly, Project Designer, AIA, Venture Architects

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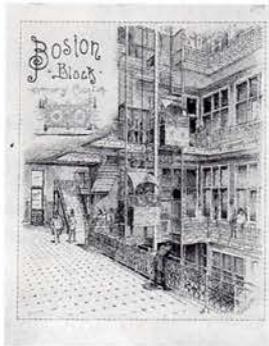
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**The Twin Cities on Paper: A Century of Architectural Drawings for Minneapolis and St. Paul**  
**Minneapolis Institute of Arts**  
**Through June 23**

In honor of the national AIA convention held in Minneapolis this May, this exhibit surveys local buildings as seen in original drawings and models created by their architects. The exhibit is arranged according to building type to incorporate architecture for the public realm, commercial buildings and homes. A highlight is McKim, Mead and White's plaster model of the Minneapolis Institute of Arts, along with several other plans and drawings from the firm. Other represented buildings include the Walker Art Center by Edward Larrabee Barnes, the Norwest Center by Cesar Pelli, The Guthrie Theater by Ralph Rapson and the Uptown Theater by Liebenberg and Kaplan.

For more information, call the Institute at (612) 870-3000.



Boston Block Building,  
 LeRoy Buffington

**Robert Motherwell: Reality and Abstraction**  
**Walker Art Center**  
**Minneapolis**  
**Through June 30**

The Walker's recent acquisition of 33 works by Motherwell is the focus of this exhibit. Included are seven paintings, 21 drawings and five collages that reflect a range of visual themes throughout the artist's four-decade career. The featured works include Motherwell's surrealist style of automatic drawing; drawings incorporating calligraphic forms demonstrating his affinity with Japanese Zen painting; a section on collage; paintings from his *Open* series and from his *Elegies to the Spanish Republic*; and archival material.

For more information, call WAC at (612) 375-7650.

**Peter Fischli and David Weiss: In a Restless World**  
**Walker Art Center**  
**Minneapolis**  
**Through Aug. 11**



The Accident, Peter Fischli and David Weiss, 1996

Since the late 1970s, these two Swiss artists have collaborated to engage everyday objects in new forms. Their presentation of the commonplace is envisioned in sculpture, photography, film, video and installations to create a dialogue of opposites—order and chaos, work

and play, the mundane and the sublime. This exhibit brings together a selection of their collaboration from the past 15 years, including the photographic series *Wurstserie* of 1979, and their most recent video installation shown in the Swiss Pavilion at the 1995 Venice Biennale.

For more information, call WAC at (612) 375-7650.

**Building the Ballyhoo: Architectural Photographs by the Wurts Brothers Company**  
**National Building Museum**  
**Washington, D.C.**  
**Through Aug. 18**

This exhibit explores how commercial architectural photography shaped popular expectations of the built environment in the United States. Focusing specifically on images produced by the Wurts Brothers Company—one of the first photography firms to specialize in architectural subjects—the exhibit demonstrates how photography helped generate enthusiasm for architecture throughout the century.

For more information, call the Building Museum at (202) 272-2448.



Doctors' Center Building,  
 Birmingham, Ala.,  
 Fritz Woehle

**First Fire: Richard Bresnahan and New Pottery from St. John's**  
**Minneapolis Institute of Arts**  
**Through Sept. 22**

Approximately 60 pieces of pottery by Minnesota artist Richard Bresnahan fired from his new 87-foot-long kiln on the St. John's University campus in Collegeville is featured. Bresnahan was trained in the Japanese pottery tradition of Nakazato Takashi, a 13th-generation potter. He was also mentored by Sister Johanna Becker, a distinguished scholar of Japanese art and ceramic specialist at St. John's and the nearby College of St. Benedict. Accompanying the exhibit will be *The Firing*, a film about the potter's works. On June 2, Bresnahan will discuss "Art and Nature: A Potter's View," highlighting the sources of his artistic inspiration found in the Japanese tradition, natural environment and the Benedictine ideal of work and worship.

For more information, call the Institute at (612) 870-3000.



Grainland

**Various Exhibits**  
**Minnesota History Center**  
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The Minnesota Historical Society's dedication to chronicling the state's history and culture is expressed in this series of 10 on-going exhibits. *Families* looks into family life and shows how it has changed through the decades. Minnesotan at work is the focus of the interactive exhibit *Help Wanted*, while *On the Campaign Trail* illustrates the dramatic changes of political campaign styles over 150 years. In *Grainland*, visitors learn about grain elevators and their importance to the state's economy, while *Minnesota Communities* highlights different cultural and ethnic communities. Other exhibits include *Minnesota Almanac*, *Minnesota Through Artists' Eyes*, *Home Place Minnesota*, *Manoominikewin: Stories of Wild Rice* and *Minnesota A to Z*.

For more information, call the History Center at (612) 296-6126.

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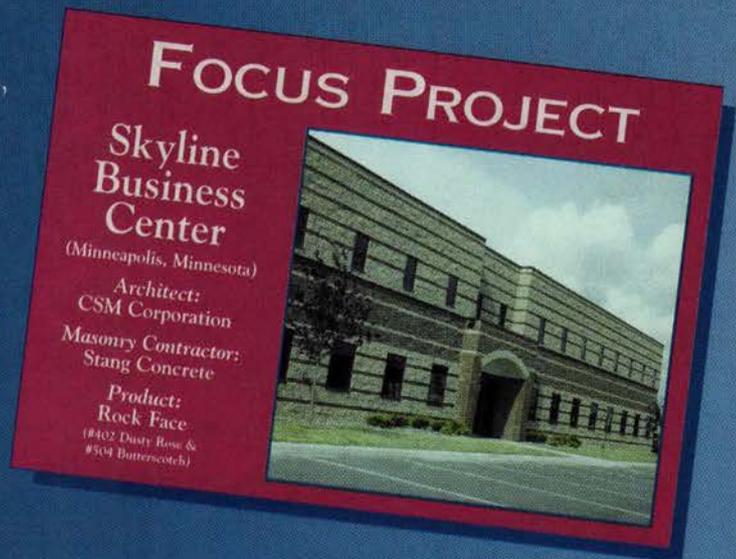
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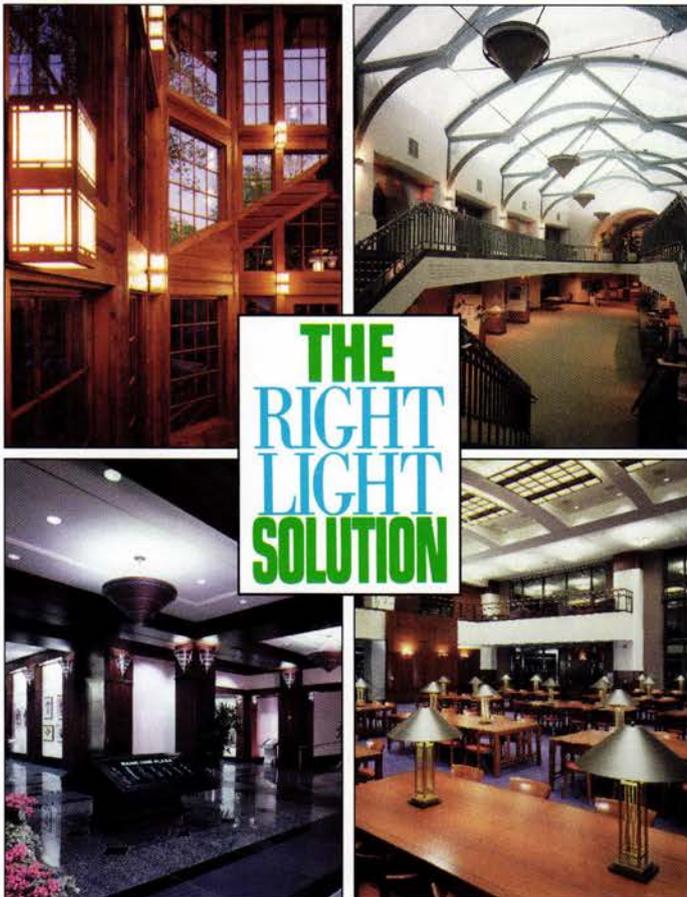
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PETERSON PORTRAITS

Ed Kodet

The following is an interview **Architecture Minnesota** conducted with **Ed Kodet**, president of **AIA Minnesota** and principal of **Kodet Architectural Group, Ltd.**

**What are the major issues facing the architectural profession today?**

The role of the architect is changing; there is anxiety in the marketplace. As in all areas of business, changes are happening rapidly and architects are making changes to meet these demands. The necessity to adapt to technological demands has changed everything within the profession.

The ability to deal with costs is more critical than ever. With corporate budgets strapped, the architect must be more on top of construction costs. Clients are becoming concerned with issues, such as long-term operation and durability. All seems dependent on costs—most likely, the lower the better. This is a struggle for many outside the architectural profession, yet architects are educated to look for long-term value and investment. Architects have the instinct to address quality and look out for the best interest of both clients and society.

**Should architects be more politically involved in such areas as state legislature, city council and county government, either as elected officials or as lobbyists?**

Architects must be more politically involved. However, I believe it is against their nature. We are by education artists and technicians. Unlike law, where entrance into the profession is earlier and politics is often a road to career advancement, in architecture, politics is often viewed as a hindrance to career advancement. Because there is a

lengthy term before one becomes an architect (typically 10 to 12 years after high school, and 20 to 30 years before becoming fully involved in a career), it is difficult for architects to find the time and money to be politically active.

**Are buildings more technically complicated today than they were 10 or 20 years ago? If so, what does this mean for the architectural team in terms of developing a network of such professional experts as engineers, energy-efficiency specialists and other allied professionals?**

Buildings are much more technically involved today than in the past; innovation has occurred in everything from electronics to building materials. For cost-saving measures, new materials are constantly being introduced; the architect is expected to understand how these materials best fit together and how they will perform in the long term.

The architects' network is extremely important. The architect needs to bring expertise to the project and be able to choreograph this expertise. Too often the client expects the architect to know all, which is impossible because of the vast quantity of knowledge each project requires. It is now essential that the architect know where to get the proper assistance and reinforcement on building specialty areas.

The client looks—and appropriately so—to the architect as a leader. Every successful venture has a leader and for the building team this should be the architect. Thus, the ar-

chitect should be able to orchestrate the team and let each team member excel. The architect needs to put all the pieces together.

Too often the architect has felt uncomfortable as the leader. This is unfortunate because there is no one else that has the vast knowledge needed to represent the clients' interests.

**Are architecture schools adequately training students for careers in architecture? How should AIA guide young architects in beginning their careers?**

The nation's architecture schools are struggling due to tight budgets and lack of faculty rewards. Also, schools have had a hard time keeping up with the needs of the profession. Because the average office employs about 10 people, firms are able to be nimble and quickly adapt. Within the academic setting, universities build from consensus and this takes time.

The word "training" is not appropriate. The word used should be "educating." From this perspective, many schools are deficient. The best-educated architect should be fluent in many subjects. In the early architecture schools, the rigors of art, music, language and science were part of the educational experience of the architecture student. Today the existence of broadly educated individuals seems lacking. The fundamentals of the education of architects should be re-examined. Too much time is wasted or misallocated.

*Continued on page 76*

## ToursToursToursToursTours

1996 AIA National Convention, May 10-13 in Minneapolis

Religious Art and Architecture - Frank Lloyd Wright:  
 Minnesota Residential Design - Churches of the  
 Twin Cities - Orientation to Minneapolis and  
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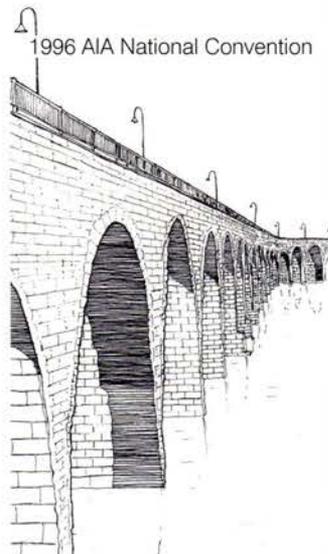
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## Stone Arch Bridge AIA MN Fun Run!

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Lon at St. Paul Home-a-Rama, 1959

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# Whither the profession

*A new task-force report scrutinizes the architectural profession's public image and suggests areas for improvement*



he questions teem with anxiety: What do clients really expect from architects? Is architecture a marginal profession? How can we improve the perception of architecture and architects in the marketplace? In 1994, AIA Minnesota established a task force to explore these questions and present recommendations for future actions.

Chaired by Sarah Susanka, a principal of Mulfinger, Susanka, Mahady & Partners, the Image of the Profession Task Force began by identifying problems. "This is part of the architectural soul-searching going on throughout the United States," Susanka says. The task force spent a year articulating questions, listening to clients, and talking with colleagues and students. The report identifies four basic concerns: Re-imagining the profession; education; leadership; and promotion.

The report begins by examining the source of the profession's "image" problem. "We must identify what it is our clients are looking for," the report states. "We believe this is the primary origin of our current image problem. Gradually, our clients' needs and expectations have changed, but we, as a profession, have continued to do what we've always done."

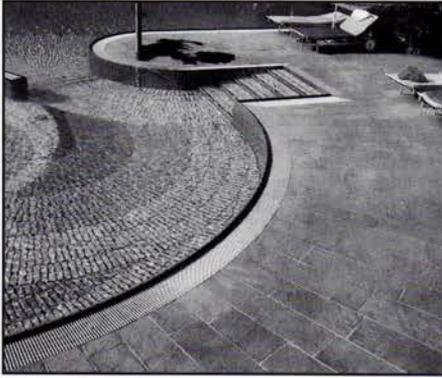
According to Susanka, "Clients are looking for broader services today. They need consultants who network with real-estate professionals, financial planners and other experts." In fact, several clients remark that the architect is ideally positioned to be a "central problem-solver," free of the conflicting interests that may trouble developers or contractors.

All of this points to the clear need for "re-imagining" the architectural profession in a broader context. "Networking with other professionals is critical," according to Susanka. "We can't do it all ourselves. We need to partner with other people who have the expertise that we don't have and the interest in working together. If we expand our networks, we can expand our influence. We don't have to be cut out of the process."

Turning to the issue of education, the task force uncovered several concerns. Architecture students increasingly are disappointed and disillusioned with the profession. One recent graduate states, "An issue that concerns me is the utilization and mentoring of interns or those out of school three to five years. This future generation of architects suffers a great deal of marginalization by employers, e.g., hire/lay-offs per job, slave wages, lack of adequate mentoring. How can we be respected by the outside world if we can't respect each other?"

That same theme was echoed by technical architects. They believe that technical knowledge is not valued within the profession and consequently is not well compensated. Technical knowledge also is not passed on to the next generation. In most firms, there is little time and support for training young architects

*Continued on page 78*



**Red Porphyry of Mexico**  
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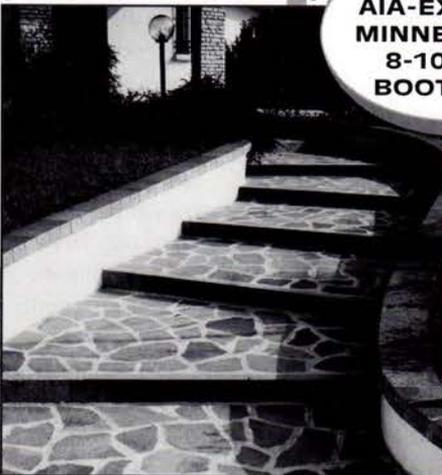


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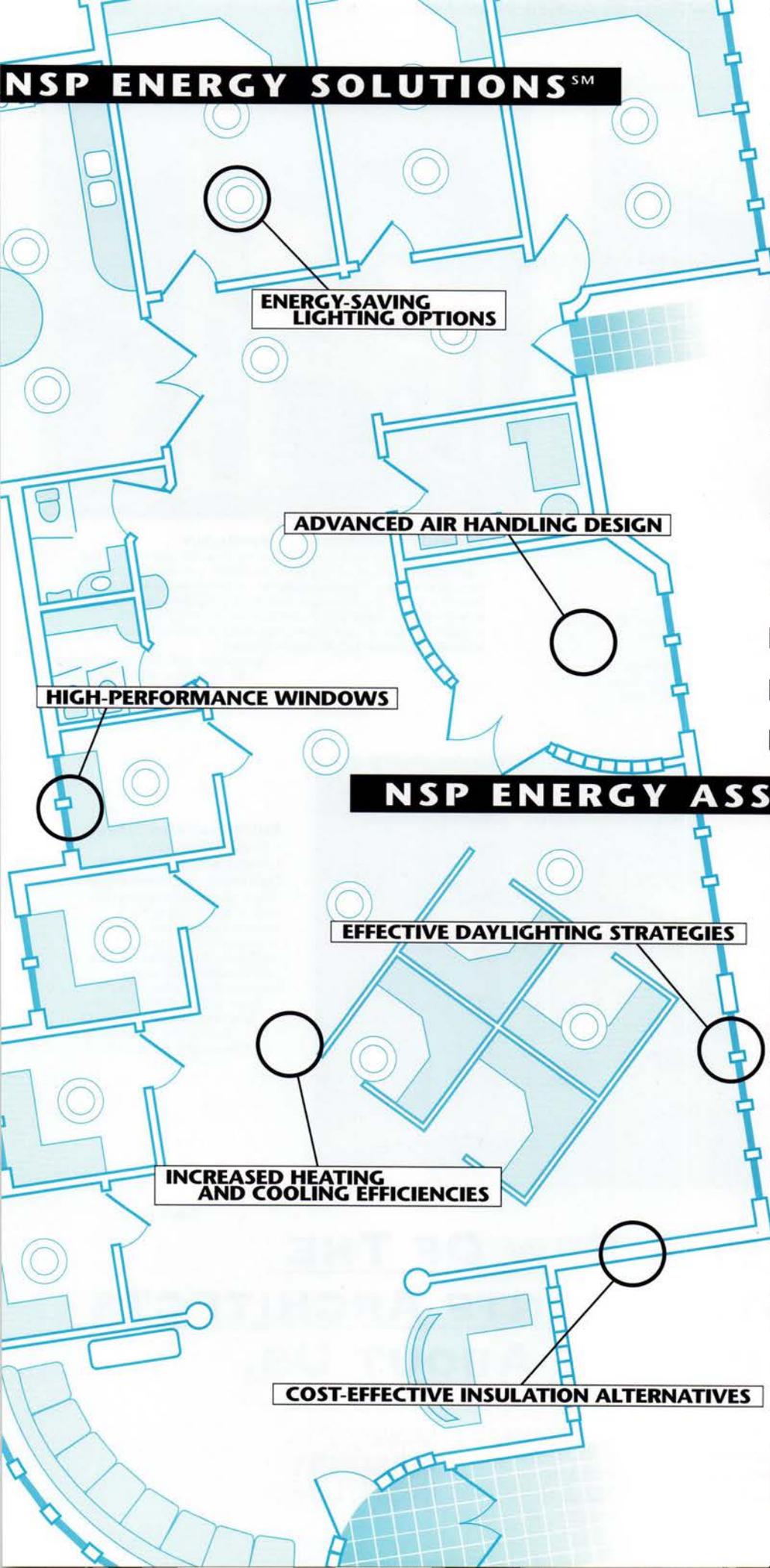


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Photography: Tom Hlavaty



**Burnsville Marketplace – Burnsville, MN**

"Brick was chosen as the primary facing material...for all the long established, practical advantages; durability, low maintenance and cost effectiveness. Equally important...were the major aesthetic benefits...Brick was consistent with the surrounding context. The inherent design flexibility of unit masonry coupled with the available ranges of color and texture ensured us that Burnsville Marketplace would indeed age with interest."

– John Gould, AIA, Director of Design  
– KKE Architects, Inc., Minneapolis  
Photography: Lea Babcock



**Bailey Elementary School  
– South Washington  
County Schools, ISD 833,  
Dan Hoke, Superintendent**

"Brick brought the appropriate scale to this building for a sense of strength and warmth. Its color provides a pleasing contrast to the brightly colored steel elements, and its long-term durability adds value."

– James Rydeen, FAIA, President  
– Armstrong, Torseth, Shold and Rydeen, Inc., Minneapolis  
Photography: Ralph Berlovitz

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**MINNESOTA  
MASONRY  
INSTITUTE**

Any first-time visitor to Minnesota who's seen the recent film *Fargo* might have gained a mistaken impression of the state. True, Minnesota is a frozen tundra in January, as depicted in the movie. True, people do have a bit of a Scandinavian drawl here—at least some do. And true, people are a bit demure here, as witnessed by the police chief's homespun approach to investigating the film's roadside murders.

Yet make no mistake, *Fargo* is in North Dakota; and funny-sounding accents aside, there's more to Minnesota than midwinter whiteouts.

With the national AIA convention in town May 10-13, the Twin Cities of Minneapolis and St. Paul are pumped and primed to show the nation's architects all that is grand and glorious about the region. Not since the national AIA convention in 1981 have 10,000 architects and designers descended on the Twin Cities, turning the architectural spotlight on the region. Of course, boasting isn't part of Minnesota's way of doing things. Minnesotans like to keep the state's attributes a well-kept secret. That's why we've designed this special issue of *Architecture Minnesota*. To spill the beans. To let out-of-towners know that 2.4 million people call the Twin Cities home for some ice-solid reasons.

We've divided this issue into 10 sections. Turn the page and you'll discover the historic roots that gave rise to Minneapolis and St. Paul as distinctly separate cities on either side of the Mississippi River. Further into the issue, a walking tour guides you through downtown Minneapolis, highlighting some of the city's most significant architectural sites, from the renowned IDS Center to the urban oasis of Peavey Plaza. Thumb to the next section and you'll learn that St. Paul, the state's Capital city, is a charmingly historic contrast to the glistening newness of Minneapolis.

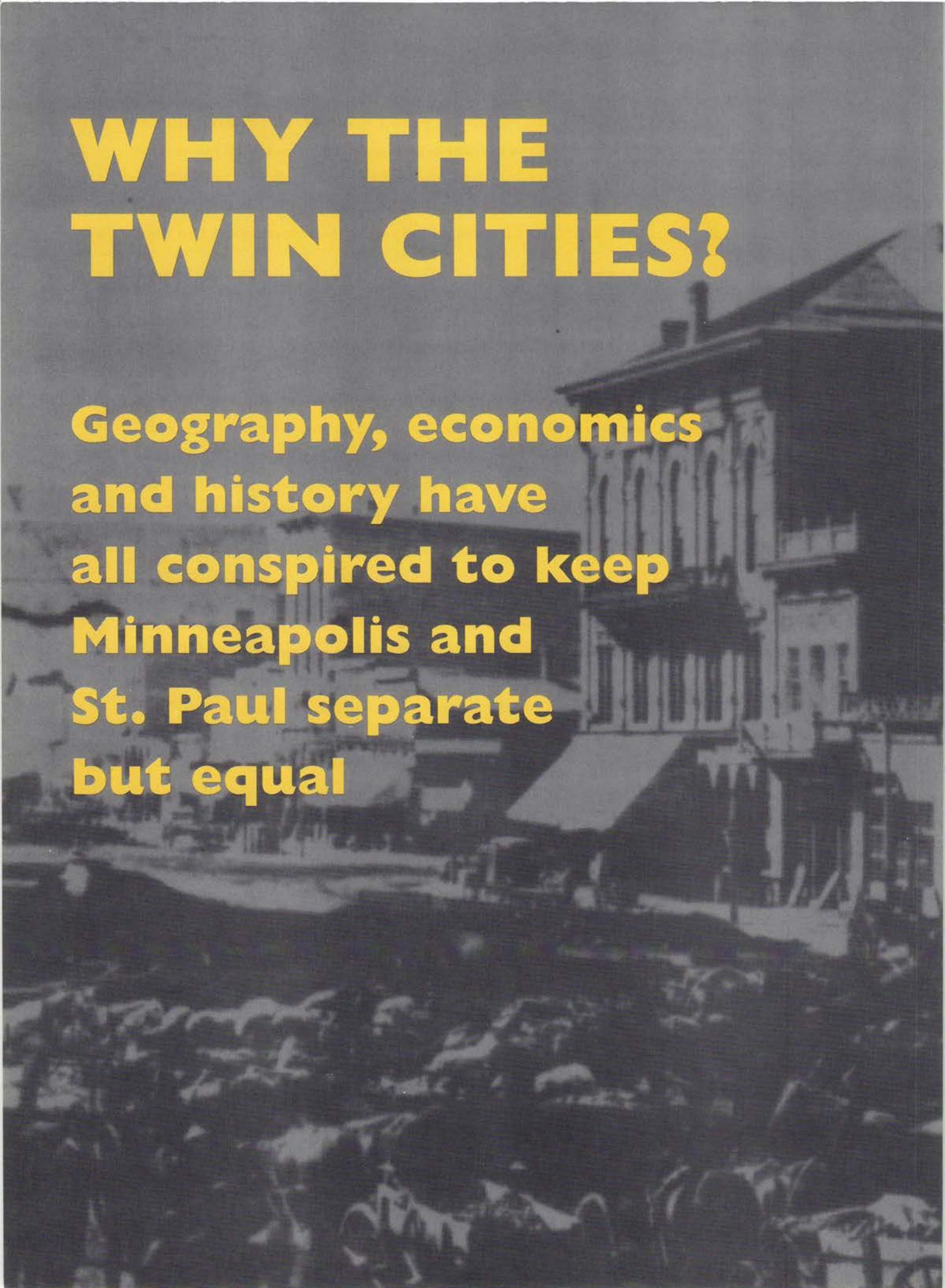
Other feature articles highlight the Twin Cities' park system, academic architecture, neighborhoods, retail design, suburbs, and museums and theaters. Of course, no Twin Cities focus is complete without a discussion of skyways. If you're looking for architectural regionalism, look no further than one level up as you walk around the two downtowns. These 2nd-level pedestrian bridges connecting downtown buildings are Minnesota's response to frigid January days.

**Eric Kudalis**

This issue of *Architecture Minnesota* is really only a Twin Cities primer. The best way to know a community is to explore it for yourself. We hope you'll soon share our enthusiasm for the architectural heritage that makes the Twin Cities one of the country's liveliest and most livable urban centers.

# **WHY THE TWIN CITIES?**

**Geography, economics  
and history have  
all conspired to keep  
Minneapolis and  
St. Paul separate  
but equal**



If you approach the Twin Cities by air from the south, as many airline passengers do, you'll notice a strange urban vista. Ahead to the left, you will see the glassy towers of



downtown Minneapolis. To the right, only eight miles from Minneapolis's core, you'll see another forest of skyscrapers, those of the more compact downtown of St. Paul.

Why exactly are these two cities so close to each other? How did they develop independently of one another and how are they different? And why haven't they merged—after more than 150 years—into a single city, a "Minneapolis"?

The answers lie in the geography and origins of Minneapolis and St. Paul—not to mention the characteristics of the artery that connects them, the Mississippi River.

People have lived in what we now call the Twin Cities region for more than 8,000 years. The first residents were ancestors of the Ojibway and Dakota people. When the area



was theirs, it was a place of rolling prairie, river bluffs, and forests of oak, pine, maple and elm. The burial mounds on the east side of St. Paul remain as physical reminders of these people's presence.

## By Jack El-Hai

U.S. Army officer Zebulon Pike arrived in 1805 to find a spot for a government outpost in the region. He selected a site at the confluence of the Mississippi and Minnesota rivers and signed a treaty with the Dakota Indians ceding that land, as well as the area surrounding the spectacular Falls of St. Anthony upriver on the Mississippi, to the United States. Later treaties gave the government control of all the land that grew into the Twin Cities.

In 1820, at Pike's chosen spot, construction of Fort Snelling began. A log building with an enclosure and towers, the fort was the first permanent structure in the



area that European-Americans raised. Three decades later, a businessman named Franklin Steele purchased the fort from the government and platted the land as Minnesota City, the town he was proposing as the capital of Minnesota Territory. Only a financial panic in 1857 that prevented Steele from making his payments to the government kept Minnesota City from perhaps becoming the preeminent settlement of the region, and the government retook control of the land.

Instead, the territory's eventual capital rose from the most humble of settlements. In 1840, soldiers from the fort evicted from the military reservation a rag-tag group of squatters, including a Voyageur named Pierre Par-



rant. Parrant, nicknamed "Pig's Eye," sold liquor to the troops. He and the other refugees moved east along the Mississippi River to a landing beneath the bluffs. A year later, Lucian Galtier, a French Catholic priest, built a log chapel near the landing and consecrated it to Saint Paul.

Now named after the saint, this small community grew slowly at first. Even so, it was larger than another settlement germinating eight miles to the west. Ten years before he tried to buy Fort Snelling, Franklin Steele had claimed land at the Falls of St. Anthony, on the Mississippi River's east bank. There he built a sawmill and hired workers to run it, and this hamlet grew into the town of St. Anthony. Meanwhile, the government denied all land claims on the west bank of the Falls until the successful

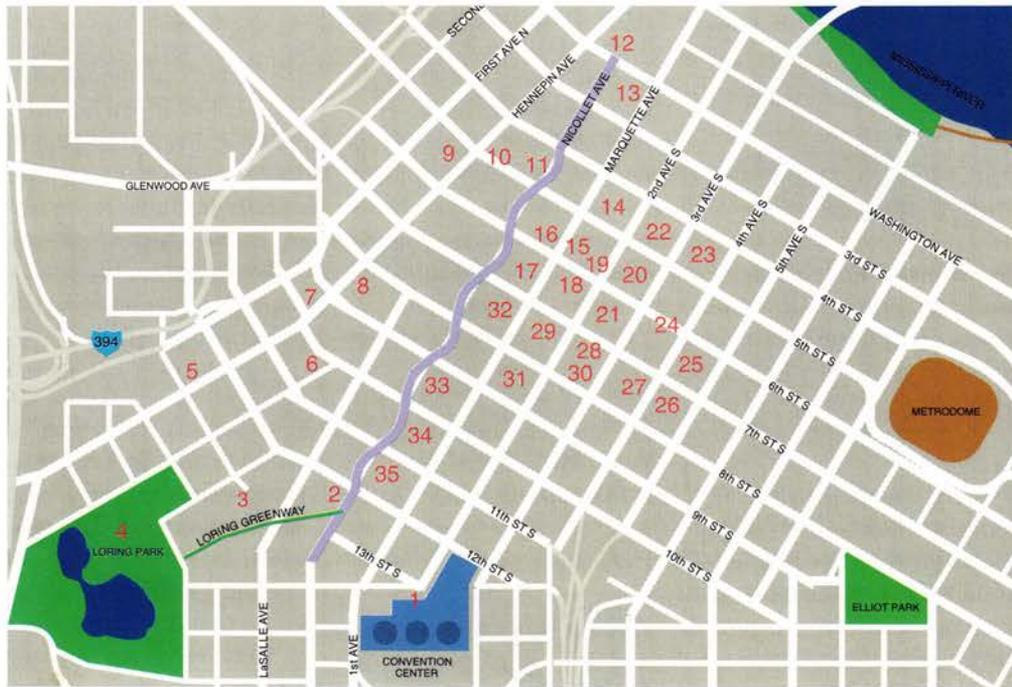


lobbying of John H. Stevens, a veteran of the Mexican War, who received 160 acres in exchange for running a ferry service. Once Stevens settled into his new house, swarms of squatters dropped onto the surrounding area. In 1855 the government allowed the squatters to become legal residents, and they formed a

*Continued on page 80*

# Minneapolis by foot

Minneapolis is filled with surprises and more than its fair share of architectural gems, as you will discover in this walking tour of downtown



## LEGEND

1. MINNEAPOLIS CONVENTION CENTER
2. NICOLLET MALL
3. LORING GREENWAY
4. LORING PARK
5. LAUREL VILLAGE
6. FIRST BAPTIST CHURCH
7. HISTORIC ORPHEUM THEATER
8. HISTORIC STATE THEATER
9. HENNEPIN CENTER FOR THE ARTS
10. LUMBER EXCHANGE BUILDING
11. NSP BUILDING
12. RELIASTAR BUILDING
13. FEDERAL RESERVE BANK BUILDING
14. FIFTH STREET TOWERS
15. RAND TOWER
16. FARMERS AND MECHANICS SAVINGS BANK (FIRST BANK)
17. NORWEST CENTER
18. NORTHSTAR CENTER
19. ONE FINANCIAL PLAZA
20. PILLSBURY CENTER
21. FIRST BANK PLACE
22. USWEST BUILDING
23. MINNEAPOLIS CITY HALL
24. HENNEPIN COUNTY GOVERNMENT CENTER
25. LUTHERAN BROTHERHOOD BUILDING (NEW)
26. 701 BUILDING
27. METROPOLITAN CENTRE
28. LUTHERAN BROTHERHOOD BUILDING (ORIGINAL)
29. BAKER BLOCK
30. MINNEAPOLIS CLUB
31. FOSHAY TOWER
32. IDS CENTER AND CRYSTAL COURT
33. YOUNG-QUINLAN BUILDING
34. WCCO BUILDING
35. ORCHESTRA HALL AND PEAVEY PLAZA

Photos by Don F. Wong, except as noted.

BY DAVID ANGER

**T**here are no songs written about Minneapolis: No brassy “New York, New York,” no bawdy “Chicago.” Then, again, unlike our twin town of St. Paul across the Mississippi River, we cannot count F. Scott Fitzgerald or Garrison Keillor as our own. Beyond the old Husker Du rock band and the artist formerly known as Prince, our links to popular culture are slim. And like a high-school football star who idealizes the past, we cling ferociously to the memory of Mary Tyler Moore’s beloved character, Mary Richards.

But people here appreciate Mary for more than the fact that she made Minneapolis home. There was something about her self-conscious demeanor that underscored the city’s modest ethos. This is a place where any sort of boosterism is treated with suspect, if not disdain. Nonetheless, some folks are downright bold. “To the dear man I met in St. Paul and married—but only after he moved to Minneapolis,” local columnist Barbara Flanagan inscribed in her book, Minneapolis. So, allow us to gush. Come along and discover the progressive architectural flavor of Minneapolis that is admirable, even beautiful.

Begin under the rotunda-entrance of the **Minneapolis Convention Center**, a sprawling complex designed by The Leonard Parker Associates with Setter Leach & Lindstrom and Loschky Marquardt & Nesholm at the south end of downtown at 13th Street and Second Avenue. Completed in 1991, the 800,000-square-foot structure spans 13 acres and features a wall of windows

facing downtown, opening the interior to the city. Exit the front doors and stroll through the landscaped plaza fronting the convention center to 13th Street.

At the intersection of the Nicollet Mall and 13th Street, cross to **Loring Greenway**, which commences with a pyramid-shaped fountain. Designed by M. Paul Friedberg, the shady pedestrian pass is alive with walkers,



1. Minneapolis Convention Center

PETER KERZE

roller-bladers and runners. The passageway links downtown to Loring Park, as well as to the Minneapolis Sculpture Garden. It's also central to the Greenway district, the city's most successful urban-renewal scheme.

When you spot a bursting-dandelion fountain known as the **Berger Fountain** (A former director of the Walker Art Center once berated the popular landmark as a "ball on a stick" that would be



8. Historic State Theater

"seen around motels."), the Greenway concludes and **Loring Park** begins. Conceived as Central Park in 1883 and renamed Loring Park in 1890, Horace W.S. Cleveland was responsible for this lush 35-acre urban oasis. By rejecting the European system of city squares in favor of continuous open spaces, the park is the beginning of a series of interconnected public spaces that endowed Minneapolis with its indelible slogan—A City of Lakes and Parks.

In Loring Park, walk northward through the Minneapolis Community College campus to Hennepin Avenue, one of city's principal thoroughfares. Upon reaching Hennepin take a right, passing another urban-renewal project known as **Laurel Village**, a three-block housing development that has rejuvenated this once-tawdry urban corridor. The complex features high- and low-rise apartment buildings with storefronts facing Hennepin Avenue. Before reaching Hen-

nepin and Ninth Street, notice the **First Baptist Church** of 1887-'88 near the corner of 10th Street. Designed by the Minneapolis firm of Long and Kees, the church looks as though it's built for good in the best of the Romanesque-revival tradition.

On the next two blocks, Broadway plays and traveling acts take center stage at the **Historic State and Orpheum** theaters. The State Theater, incorporated into the mixed-use LaSalle Plaza development between Ninth and Eighth streets by Ellerbe Becket in 1992, was designed by J.E.O. Pridmore in 1921 and restored by Ray Shepardson. Across Hennepin between Ninth and 10th streets, the Orpheum, designed by Kirchoff & Rose in 1921, was renovated by Hammel Green and Abrahamson and Majestic Urban Revivals in 1994. Both theaters share vaudeville roots.

Continuing down Hennepin Avenue, skip over four rather desolate blocks of shops and restaurants—including the City Center complex—before Minneapolis's history reveals itself by way of two marvelous 19th-century edifices—**Hennepin Center for the Arts** at Hennepin and Sixth and the **Lumber Exchange Building** at Hennepin and Fifth. Long and Kees designed these structures with Richardsonian-Romanesque pizzazz. First came the massive Lumber Exchange Building in 1885, which was followed four years later by the 8-story Hennepin Center for the Arts (Masonic Temple



2. Nicollet Mall

Building). After surveying the Lumber Exchange's marble lobby, head for the Fifth Street exit and walk one block southeast to **Nicollet Mall**, Minneapolis's seminal and sinuous retail hub.

If you spot a car on the Mall—as its affectionately called—it probably carries North Dakota plates because every native knows the rules: only buses and taxi cabs are allowed. Despite a dour overhaul in 1990, the midcentury spirit of Lawrence Halprin's original plan of 1967 survives. Three years before the Mall was completed, the 8-story **NSP Building** rose at the corner of Nicollet and Fifth. Designed by Ellerbe Becket in conjunction with

Pietro Belluschi, the building's combination of brick, Mankato limestone and thin windows exudes a medieval aura, which is dampened by the marble columns at its base.



13. Federal Reserve Bank Building

Now proceed north on Nicollet. Cross Fourth Street and whiz by the banal 1963 Minneapolis Public Library, by Cerny Associates, which is slightly enlivened by John Rood's massive "Scroll" sculpture. In the distance, the arches of Minoru Yamasaki's **ReliaStar Building** of 1963 and Gunnar Birkerts's **Federal Reserve Bank Building** of 1972 pardon the library's nagging mistake. Stand under ReliaStar's portico and look to the south down the Mall. In the immediate distance, the Federal Reserve Building firmly challenges the classical character of Yamasaki's masterwork. Battle the skateboarders and climb the



9. Hennepin Center for the Arts



15. Rand Tower

sloping Federal Reserve plaza. Before heading out to Marquette Avenue, take a moment to savor its fine collection of sculpture.

If the Nicollet Mall anchors Minneapolis's retail district, then Marquette Avenue cradles this city's fortunes. Pass by the twin **Fifth Street Towers** (which recall Philip Johnson's "Lipstick" building) by Opus Architects & Engineers with Hellmuth, Obata & Kassabaum before finding the many towers of commerce Marquette Avenue hosts. The sublime **Rand Tower** of 1929 catches the



17. Norwest Center

eye at the corner of Marquette and Sixth. Designed by Holabird and Root in art-deco style, the 27-story building features setbacks and won the firm an AIA Minnesota Honor Award. On the northwest corner stands a branch of First Bank, formerly known as the **Farmers and Mechanics Savings Bank**, designed by McEnary and Kraft. Built in the WPA mode, the 1942 limestone building boasts the city's only banking hall, a 2-story, art-deco treasure. Across the street, Cesar Pelli's acclaimed **Norwest Center** of 1989 towers 57-stories above the intersection. Using America's early skyscrapers as his inspiration, particularly the RCA Building at Rockefeller Center in New York, Pelli designed a sleek high rise of setbacks, in which verti-

cal windows are set in Minnesota limestone and white marble. In the lobby, Norwest displays a stunning collection of modernist decorative arts.

After surveying these wonders, travel southeast on Sixth Street. The **Northstar Center** of 1963 comprises the entire south side of the next block between Marquette and Second Avenue along Sixth Street. Architect Edward Baker's much-ignored design is nonetheless significant because it was the first multiuse structure in town to combine offices, retail and hotel accommodations. The space-age-style orbit that dangles above the hotel is particularly endearing. **One Financial Plaza** graces the corner of Second Avenue and Sixth

Street. This skyscraper, designed by Holabird, Root and Burgee with Thorshov and Cerny, burst on the scene in 1959 as Minneapolis's first stainless-steel high rise. Across Second Avenue are two twin-tower complexes standing at opposite corners at Second Avenue and Sixth Street. The first is **Pillsbury Center**, by Skidmore, Owings and Merrill with the Hodne/Stageberg Partners in 1981. The other is **First Bank Place**, a 1992 twin-tower complex by Pei Cobb Freed. First Bank

Place features a glass-enclosed winter garden on the corner of Sixth Street and Third Avenue, and an illuminated halo capping the tallest tower, which lends some drama at night.

Back at Pillsbury Center, cut through the

prismatic atrium that joins the two twin towers and leave the building from its Third Avenue and Fifth Street exit. Across the street is the **USWest Building**, an often-forgotten 26-story, art-deco prize from 1930 by Hewitt and Brown. Its zigzag-moderne character makes for a jazzy juxtaposition to Long & Kees's neighboring and formidable 1905 **Minneapolis City Hall** at the same intersection of Fifth Street and Third Avenue. City Hall reveals the perva-



22. USWest

siveness of H.H. Richardson's influence on turn-of-the-century design in Minneapolis. Completing the intersection of buildings is a plaza leading to the **Hennepin County Government Center's** granite façade, which complements its older neighbors while making a bold architectural statement.

The Government Center, designed by John Carl Warnecke Associates and Peterson, Clark and Associates in 1973, bridges Sixth Street between Fourth and Third avenues. Two outdoor plazas on its north and south ends frame the building. Walk to the southern plaza, which is engulfed by a brilliant and wildly diverse batch of celebrated buildings by big-league architects. The San Francisco office of Skidmore Owings and Merrill designed the **Lutheran Brotherhood**



21. First Bank Place



25. Lutheran Brotherhood Building

**Building** on Fourth Avenue between Sixth and Seventh streets. Completed in 1981, the 17-story wedge of copper-colored reflective glass concludes dramatically at the base with a barrel-vaulted dining room. This distinct feature led to its nickname—the cash-register building. Next door at the corner of Fourth Avenue and Seventh Street sits Helmut Jahn's 18-story **701 Building** of 1984. Minneapolitans love its blue-tinted curtain wall with eye-popping purple trim and tier-cake top. Less successful, although far more grandiose, is the **Metropolitan Centre**



27. Metropolitan Centre

from 1987 that blankets an entire city block between Seventh and Eighth streets and Fourth and Third avenues. Through this 31-story tower of granite and marble, Kohn Pedersen Fox pays homage to the skyscrapers of yesteryear. Yet, its pyramid copper roof is more reminiscent of Lego blocks than of Raymond Hood.

From here walk northwest along Seventh Street. Catch the unoccupied and original **Lutheran Brotherhood Building**, a 1955 gem by Perkins and Will on Seventh Street between Second and Third avenues. Take a

good look because it may not last. Its developer-owner hopes to scrap Minneapolis's first curtain-wall office building for a larger project. At the corner of Second Avenue, turn left and pass the eclectic 1926 **Baker Block**, by Larson and McLaren and remodeled by Edward Baker, and the **Minneapolis Club**, designed by Hewitt and Brown in the early 20th century. Surrounded by an iron fence, the Minneapolis Club's Harvard Square-Gothic architecture couldn't be more appropriate. Cross Eighth and continue to Ninth, where you'll turn right. Here is the **Foshay Tower**, a half-block tower between Second and Marquette avenues on Ninth Street. Completed in 1929 by Magney and Tusler with Hooper and Janusch, the Foshay is shaped like the Washington Monument. The lobby off Marquette Avenue is an art-deco treat with its faux-painted ceiling.

On Marquette Avenue, head back toward Eighth Street, where you'll encounter the delightful **IDS Center** of 1973. Still the city's pinnacle, this 51-story office tower designed by Philip Johnson and John



31. Foshay Tower



30. Minneapolis Club

Burgee with Edward Baker unites shopping, offices and hotel accommodations with élan and grace. Enter the IDS at the Eighth Street entrance and behold the **Crystal Court**, a stunning atrium that is the centerpiece of downtown Minneapolis. Breeze through the IDS and exit onto Nicollet Mall. Take a left and at Nicollet and Eighth, do a Mary Tyler Moore thing by tossing a hat in front of Dayton's, the Twin Cities' leading emporium that has held forth on this city block since 1905. Keep walking southbound on Nicollet and halt at Ninth Street.

This is where Elizabeth Quinlan—the pioneering retailer who asked, "Why can't



33. Young-Quinlan Building

we have French fashions?"—had built her citadel to high style. **Young-Quinlan**, the 5-story department store by Magney and Tusler, glided by on its French good looks from 1927 to 1985. Nowadays, it houses upscale shops and offices. From here to 11th Street the Mall is a curious melange of bookstores, bibelot shops, galleries, restaurants and, of course, coffee houses—all housed in undistinguished buildings.

The exquisite exception is the 1983 **WCCO Building** at



32. IDS Center and Crystal Court

the corner of 11th and Nicollet by Hardy, Holzman, Pfeiffer Associates. By now you must be desperately seeking a place to rest and here is the spot—**Peavey Plaza** fronting **Orchestra Hall** across 11th Street. Peavey Plaza is an urban oasis, designed by M.

Paul Friedberg and Associates in 1975. Orchestra Hall, designed by Hardy, Holzman Pfeiffer Associates with Hammel Green and Abrahamson in 1975, frames the plaza. This is the ideal place to sit and sip

coffee, talk and relax. And there is no finer place in downtown Minneapolis for our meander to end.



34. WCCO Building

# St. Paul by DESIGN

To the casual observer, St. Paul looks as though it missed out on the last big building boom that transformed many midsize American cities in the 1980s. The downtown St. Paul skyline isn't filled with glistening new designer-label skyscrapers, as in Minneapolis across the Mississippi River. There isn't a major retail artery sprouting

big-name national stores, as on Minneapolis's Nicollet Mall. And for those looking for action, there isn't much in a St. Paul nightlife, as you find along First Avenue or Hennepin Avenue in Minneapolis.

No. St. Paul is a little staid, a little quiet. You might think the parade passed it by.

But take a closer look. This Capital city had a building boom of its own in the past 10 years. While downtown Minneapolis wooed the corporate and retail world, St. Paul wooed the people by reinvesting in its public realm. The result is a city of inviting urban pleasures. Walk around St. Paul's compact downtown and you'll discover new parks and plazas, restored civic buildings, thriving museums, public artwork and renovated historic architecture. Plus, you'll see Cass Gilbert's Minnesota State Capitol Building standing proudly on the northern end of downtown and Emmanuel L. Masqueray's Cathedral of St. Paul surveying the scene from its hilltop site on downtown's western edge. In between you'll discover design virtues that truly make St. Paul a city livable.

**By reinvesting  
in the public  
realm, St. Paul  
has re-envisioned  
a downtown that  
is civil and filled  
with many  
pleasures**



DONIE WONG



DON F. WONG

DON F. WONG

in the 1970s, has recently been restored by the St. Paul Parks and Recreation Division. Today it's a bucolic in-town oasis with lush landscaping of ash trees, river

Park, constructed in the 1930s along the Mississippi River, was overhauled by the city in 1989 after falling into neglect. St. Paul artist Cliff Garten worked with the St. Paul Parks and Recreation Division to reestablish the park as a safe and desirable place for recreation. New walkways pass by a fountain, pergola, central plaza and sculptures that reflect local history.

Also along the Mississippi River is the St. Paul Cultural Garden. Here Garten worked with a group of poets to design a series of six sculptural rooms that reflects cultural diversity

*St. Paul highlights include the Minnesota State Capitol (above) by Cass Gilbert; the downtown St. Paul skyline (opposite top) from the Mississippi River; the Cathedral of St. Paul (opposite bottom) by Emmanuel L. Masqueray; the Minnesota Judicial Center (below) by The Leonard Parker Associates. The plaza fronting the Judicial Center was designed by Richard Fleischner with The Leonard Parker Associates.*

One of St. Paul's virtues is its parks and plazas, with the premier Rice and Mears parks integral to St. Paul's distinctive downtown.

Rice Park, at the southwest corner of Fifth Street W. and Market Street, was established in 1849. The park is noteworthy more for its prime urban location than for its actual landscaping. Surrounding Rice Park are the Beaux Arts St. Paul Public Library, the classic Hotel St. Paul, the turreted Landmark Center, and the translucent Ordway Music Theater, a 1984 design by Benjamin Thompson & Associates that becomes a glowing beacon at night on the park's western edge. These grand pieces of architecture lend the park its urban character and excitement.

Across downtown is Mears Park, established in 1849 at the corner of Sibling and Sixth streets. Sturdy 19th-century brick buildings surround the park on all four sides. Mears, victim to an austere repaving

birch and Norway pine. Visitors walk along winding paths beside a gurgling, stone-lined brook or pass an informal wildflower garden. At the center is a pavilion for performances.

Mears and Rice parks are not alone downtown. The long and narrow Kellogg Mall



GEORGE HENRICH

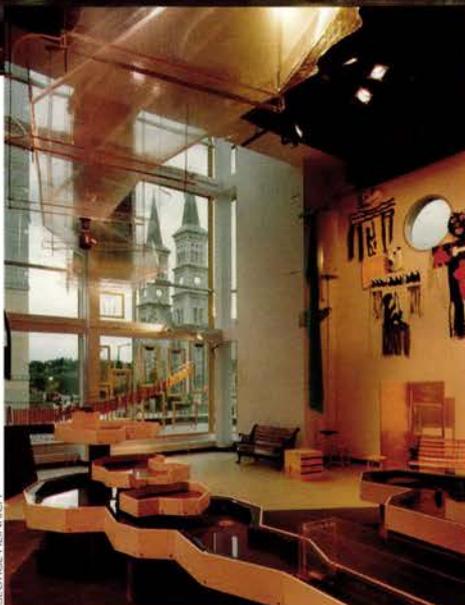


PETER KERZE

the wedge-shaped Hamm Plaza, by architect Bill Pedersen of Kohn Pedersen Fox and New York artist Jackie Ferrara at the corner of Sixth and St. Peter streets. The plaza serves as an entryway to The St. Paul Companies building, also designed by Bill Pedersen in 1992. Here architect and artist designed a low granite wall to surround a water trough and small pool. The plaza's hard, sculptural edges are completed in four different granites. While the plaza lacks the warm fuzzy of Mears or Rice parks, it does create a strong presence on the streetscape.

Other recent plaza additions to the St. Paul landscape include the Minnesota Vietnam Veterans Memorial and the East Capitol Plaza, both near the Capitol building and completed in the early 1990s.

The East Capitol Plaza fronts the new Minnesota Judicial Center addition and renovation by The Leonard Parker Associates. The plaza, designed by Richard Fleischer with The Parker Associates, overlooks the Capitol building on the Mall. At the plaza's north end is an amphitheater; at the south end a geometric plaza inlaid with bright-red and black-charcoal granite. Footpaths and landscaping



GEORGE HEINRICH

The Minnesota Children's Museum (above) by James/Snow Architects is a colorful downtown attraction. The city's investment in the public realm is seen in Kellogg Mall Park (right); the Minnesota Vietnam Veterans Memorial (opposite top) by Nina Ackerberg, Stanton Sears, Jack Castillo and Richard Laffin; and Mears Park (opposite bottom).

expressed in their poetry, which is engraved on elements within each room. The Cultural Garden, dedicated in 1993, intends to engage the park visitor as he or she passes through each room, reading the poetry and observing the poets' cultural voice reflected in various design elements.

Another artist-designed downtown gathering space is



DON F. WONG



DON F. WONG

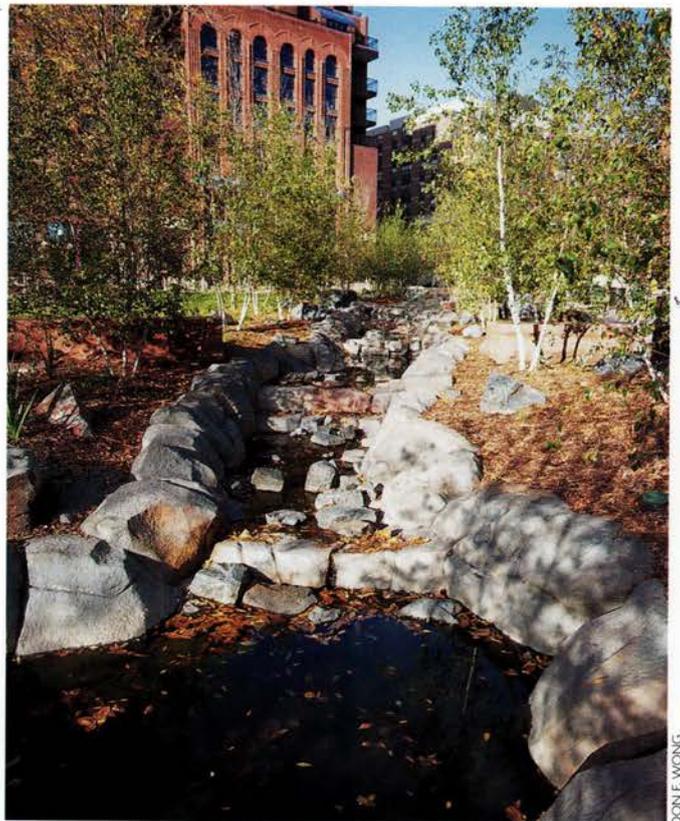
connect the two portions, while a walkway with columns reminds you that you are in the company of the classically inspired State Capitol.

Across the Capitol Mall is Minnesota's memorial to the state's fallen soldiers in Vietnam. The names of more than 1,100 Minnesota soldiers killed or missing in action are carved on a granite wall. The design team, a collaborative consisting of Twin Citians Nina Ackerberg, Stanton Sears, Jake Castillo and Richard Laffin, was chosen from 218 submissions in a national competition. While the national Vietnam Veterans Memorial in Washington, D.C., is starkly moving in its simplicity, the Minnesota version is much more literal. A map of Vietnam is carved in granite in front of the memori-

al, while the main plaza is shaped like the state of Minnesota with additional landscaping and water representing the state's topography.

While St. Paul has done an admirable job of reinvigorating its public space, the city has not lost out in the architectural game. In fact, the city has added several major new facilities to its architectural roster in the past five years.

Most recent is the Minnesota Children's Museum, a colorful and playful collage of forms on West Seventh Street completed by James/Snow Architects and Architectural Alliance in 1995. Rather than adopting the predictable child-like architectural imagery that sometimes undermines the design of children's spaces, the architects designed a mature and sophisticated building that



DON F. WONG



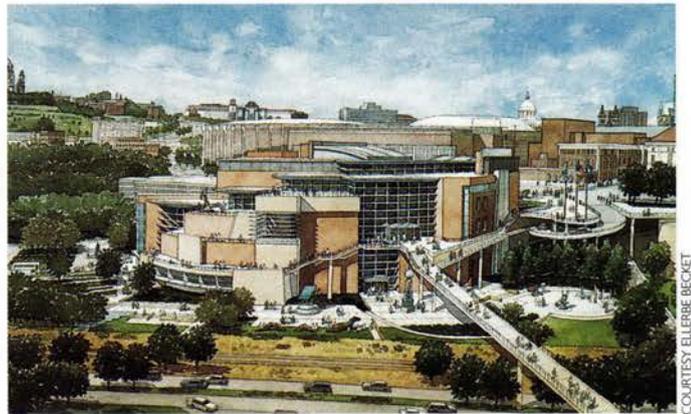
DON F. WONG

self cramped for space. In the works is a new 300,000-square-foot science museum designed by Ellerbe Becket. The new facility, which will overlook the Mississippi River, will include outdoor park space for exhibits when it's completed around 1999.

Perhaps Minnesota's most important new museum building is the Minnesota History Center, completed by Hammel Green and Abrahamson in 1992. Located on Kellogg Boulevard, the 427,000-square-foot monument to state history frames views of St. Paul's two most revered downtown landmarks: The Cath-



DON F. WONG



COURTESY ELLERBE BECKET

engages the senses and imagination while recharging the urban scene. In addition to the museum's numerous exhibits, the building features a glass wall that exposes interior activities to the street, piquing the curiosity of passersby.

Nearby on 10th and Wabasha streets is the Science Museum of Minnesota, designed by Hammel Green and Abrahamson in 1980. The most popular attraction is the Omnitheater, which projects educational adventure films across its huge screen. At the Omnitheater, you can journey into deep space or venture into a tropical rain forest. Just as the Children's Museum experienced before moving to its new downtown facility, the Science Museum is feeling it-

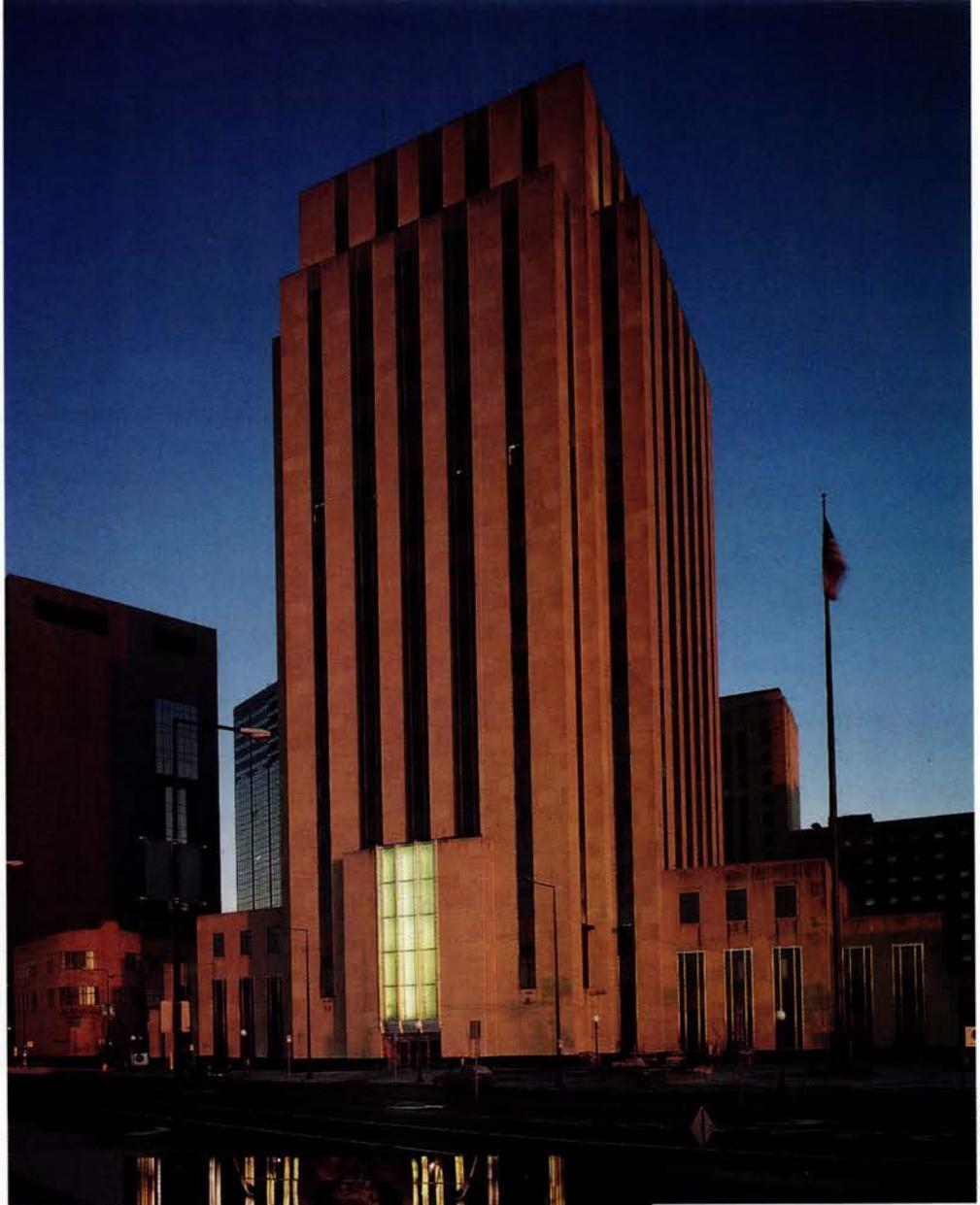
dral of St. Paul and the State Capitol. The stone and granite museum is imposing in the classical sense of great public buildings: It's big and awe-inspiring, especially the two barrel-vaulted interior corridors. (The Minnesota Historical Society's former home, a 1917 classical structure near the Capitol by Clarence H. Johnston, Sr., is now part of The Leonard Parker Associates' addition and renovation for the Minnesota Judicial Center.) The History Center houses the Historical Society's vast collection of state memorabilia, artifacts, documents and other archival material. This is a place for both the serious scholar researching state history and the casual tourist enjoying a new exhibit.

While plazas and museums lend St. Paul its civility, high-rise architecture still has its place in town.

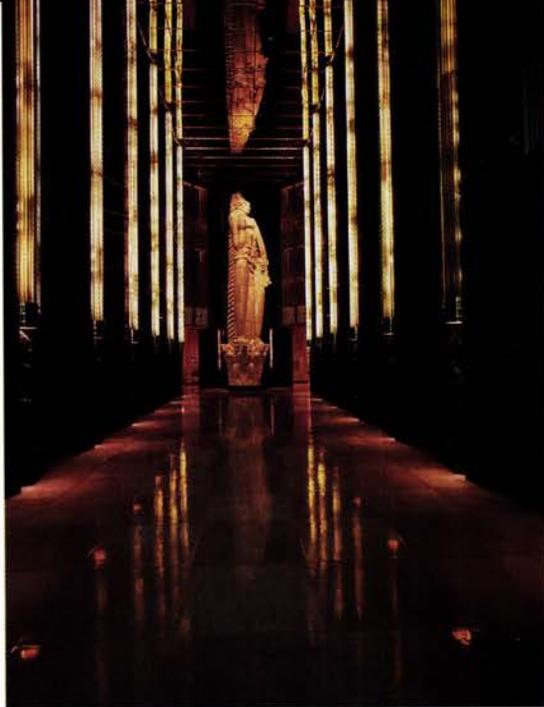
Take, for example, the aforementioned corporate headquarters for The St. Paul Companies. This 1992 addition to the downtown skyline is St. Paul's entry in the architectural designer-label competition that swept Minneapolis in the late-'80s. Designed by native son Bill Pedersen, the complex features a 17-story tower and a 9-story wing connected by a glass hinge. Exterior finishes include glass, stone, precast and metal accents. Interior detailing is a striking display of minimalist good taste, with noteworthy features being the metal-and-stone-clad entrance pavilion and curving glass-and-metal cafeteria.

St. Paul's high-rise gem is, hands down, the St. Paul City Hall/Ramsey County Courthouse near Rice Park on Kellogg Boulevard. This art-deco splendor was designed by Ellerbe Architects with Holabird and Root in 1931, with a lustrous renovation and addition completed by Architectural Alliance and Wold Architects in 1994. The interior is a display of Depression-era craftsmanship and materials. There are gold-leaf ceilings, as well as bronze metalwork and black marble—and a 36-foot-high, rotating onyx statue in the main hall called Vision of Peace. Part of the recent upgrade included a 32,000-square-foot addition that completes the limestone building's symmetry.

For St. Paul, the heady days of boom development did not pass by; St. Paul just took a different approach to renewing its downtown. The result is a city with many fine and inviting nooks and crannies, a place where civil life still thrives.



GEORGE HEINRICH



GEORGE HEINRICH

*St. Paul City Hall/Ramsey County Courthouse (above and left) by Ellerbe Architects with Holabird and Root was recently renovated by Architectural Alliance and Wold Architects. Other downtown attractions are Rice Park (opposite top) with Landmark Center by Willowby J. Edbrooke; The St. Paul Companies Building (opposite left) by Kohn Pedersen Fox; and the proposed design for the new Science Museum of Minnesota (opposite right) by Ellerbe Becket.*

# Shopping the Twin Cities

While Minneapolis and St. Paul have their share of generic shopping malls, the true character of the Twin Cities' retail scene is found in the neighborhoods



DON F. WONG

Shopping is a way of plugging into the pulse of a neighborhood or the beat of a city. Much can be gleaned from a neighborhood merely by spending a few hours casually wandering through its shops. In Minnesota, known as much for its malls as for its lakes, pockets of unique shops, galleries and quirky stores add to the urban character of the Twin Cities.

## St. Paul

St. Paul has many neighborhoods perfect for hoofing around. A local favorite is Grand Avenue, a tree-lined street dotted with specialty shops, Victorian and Queen Anne homes, stone apartment buildings, and Victorian houses turned into shops. Some houses date to the 1870s, when the street was first platted. Starting at Lexington Avenue and walking east as far as Dale Avenue, you can explore the store fronts, bookstores, coffee houses and restaurants that make this area a welcoming promenade.

Downtown St. Paul, as with too many downtowns, has been fighting an uphill battle to retain its retail base. Thanks to the Lowertown Redevelopment Corporation, the area encompassing the Lowertown historic district, Mears Park and the adjacent Galtier Plaza are making a comeback. As the warehouse district of St. Paul, Lowertown has attracted artists who have converted ample loft space into working studios and living quarters. And where there are artists there are galleries. A popular Lowertown attraction is open-gallery night, when artists display their work for the general public. Some who attend the gallery nights are serious art connoisseurs, others are there for the people watching.

Across the street from Mears Park is Galtier Plaza, St. Paul's first mixed-use complex offering apartments, condominiums, retail, restaurants, offices, a YMCA and parking. Designed by Miller Hanson Westerbeck Bell, Galtier has weathered the fluctuations of the downtown business climate. Admittedly, retail has some improvements to make. But it is worth spending a few hours kicking around the Lowertown area admiring the turn-of-the-century architecture, poking into the art galleries, buying fresh produce at the Farmer's Market or enjoying a breather in Mears Park.



DON F. WONG

By Lori Licketieg

The Twin Cities have many neighborhood shopping districts, among them the Uptown area in Minneapolis (top), with Calhoun Square in background; Grand Avenue (center) in St. Paul; Linden Hills (below) near Lake Harriet in Minneapolis; and the Mall of America (opposite) by the Jerde Partnership with Hammel Green and Abrahamson and KKE.

## Minneapolis

On warm afternoons, Nicollet Mall is a lively urban streetscape. This landscaped, pedestrian retail strip has undergone major renovation since the late 1980s, including the construction of new malls and an influx of high-profile stores. Most notable are the twin Gaviidae complexes, multilevel emporiums anchored by Nieman Marcus and Saks Fifth Avenue. Attractions along Nicollet Mall include the Dayton's flagship store, the Young-Quinlan building, and a host of smaller shops, coffee houses and sidewalk cafes. Peavey Plaza at the south end of the Mall is a popular gathering place for watching the comings and goings.

Nicollet Mall has been reasonably successful in retaining a vital downtown retail core. Many similar-size midwestern cities have long since abandoned all hope for downtown retail. Yet downtown Minneapolis has felt the pangs of a changing marketplace, particularly since the opening of the Mall of America in suburban Bloomington. Gaviidae, *Continued on page 82*



DON F. WONG

ROBERT PERZEL





DON F. WONG

High-design skyways in downtown Minneapolis include a skyway across Nicollet Mall (above) by Philip Johnson for the IDS Center; a double-decker bridge (right) connecting the two Gaviidae shopping centers, with Sussman Prejza as designers of the 3rd-level bridge and Lohan Associates as designers of the 2nd-level bridge; an art-glass-decorated bridge (below) by Siah Armajani and Cesar Pelli connecting Norwest Center; a postmodern bridge (opposite top) by Ellerbe Becket connecting the Young Quinlan building; and a bridge connecting the Hilton Hotel (opposite center) to a parking garage.



A visitor to Minneapolis once remarked—upon viewing a 2nd-story bridge carrying hundreds of scurrying office workers over the Nicollet Mall—that the sight reminded him of a “gerbil run.” The characterization momentarily set this Twin Citian aback. Then I realized that unless someone has been caught up in the frenzy of lunch-hour traffic through these 2nd-level bridges—or “skyways”—they cannot possibly appreciate the urban pleasure the Minneapolis and St. Paul pedestrian skyways afford, especially when it’s bitter cold outside and a balmy 72 degrees inside.

The skyway system is each city’s *Doppelgänger*: a second, *other* city that lives, pulses and changes more rapidly than its more earthly host, the grade-level streets. Unlike the concrete-and-asphalt grid outside, the skyway system is a city designed exclusively for pedestrians: a medieval townlike network of passageways that regularly surprise the pedestrian with new shops, interesting people watching and striking vistas across town.

holden to the weather. In the Twin Cities, the skyways are enclosed and internal to the buildings they traverse. The most obvious reason for this physical characteristic is the climate. Of all major American cities of comparable size, the Twin Cities have the coldest average temperatures. Though July temperatures can top 100 degrees, midwinter mercury frequently drops below zero—and stays there. Skyways allow shoppers and office workers to dash from store to store or office to restaurant in shirt-sleeve comfort year round.

The history of the Minnesota skyway is relatively recent. In June 1962 the first skyway stretched between the Roanoke Building and the Cargill and NorthStar



DON F. WONG

# The second cities

**Minneapolis and St. Paul’s network of pedestrian skyways have moved the urban bustle one level up**

Perhaps the closest analogy to the Twin Cities’ skyway systems—acknowledged as the first and largest in the country—is a walkway system in Chester, England. Of medieval origins, Chester’s recessed, open walkways run along the street side of the 2nd level of nearly every building. The system allows pedestrians to sidle about town from pub to office to greengrocer without getting wet if it’s raining. The big difference between Chester’s system and the Twin Cities’ is that in Chester the walkways descend to the ground at each cross street and, although sheltered, are be-

Center buildings in downtown Minneapolis, ostensibly to connect all the property of a single owner. But the tenants of these two blocks quickly realized the fortuitousness of this event when the shops that fronted the internal 2nd-level walkways generated nearly twice the revenues of the street-level shops.

Shortly afterward, a second skyway crossed Marquette Avenue to connect the Cargill and Northwestern National Bank (now Norwest Bank) buildings. More followed. The Minneapolis Downtown Council and members of the business community knew a good thing when they saw it. They pushed to implement a more formal process for installing skyways between buildings. Downtown businesses also saw these bridges as a mechanism for counteracting the drain of shoppers from downtown by the new regional suburban-based retail malls introduced in the late 1950s.

Quickly a plan developed to connect many more downtown blocks with a



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KOYAMA PHOTOGRAPHY

large system of skyways. According to a 1973 Urban Land Institute report, the city planned a total of 76 skyways as a web of enclosed walkways connecting 64 blocks—the entire downtown Minneapolis—and a system completion goal by 1985. Much of this plan has been implemented, including three huge parking structures on the western edge of downtown that tie directly into the skyway system. The system, though, is yet to be finished. Due to the changing dynamics of downtown real estate and the economy, many blocks that once were connected to the system are now disconnected because of vacated and demolished structures. It is unlikely that the system will ever be complete. Yet those who frequent the downtowns of both cities are ardent boosters of the skyways.

Although the concept of interblock, 2nd-level bridges is easily understood, the internal passageway can be confusing. The design of pathways is left to the buildings' owners and their tenants. The passages are often labyrinthine as



DONF. WONG

they pull people past the maximum retail-display area.

The difference between the two city skyway systems is as distinctive as their architecture. Whereas St. Paul's skyways are largely a uniform brown Vierendeel truss (they are considered city-funded and -operated public spaces), Minneapolis's skyways are uniquely designed for each connecting building, and are privately financed and operated. Thus, while St. Paul's system is open until late-evening hours, Minneapolis's skyways are open late only when it serves the shopkeepers' bottom line.

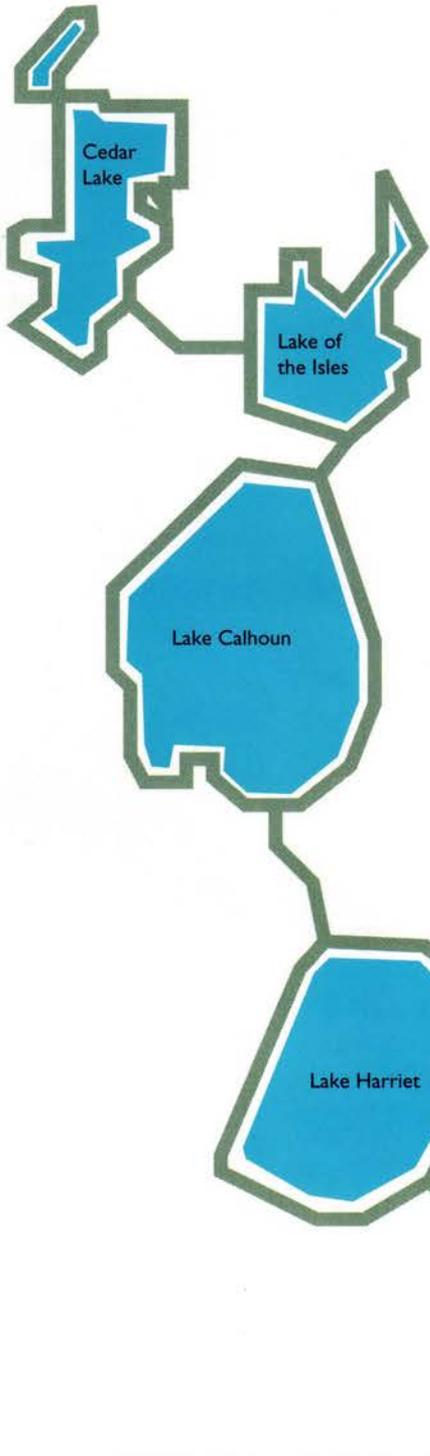
The longest skyway is in Minneapolis

and runs 570 feet. It stretches across three blocks and two cross streets amid the Reliastar Insurance block at 100 Washington Ave., connecting the Churchill Apartments on the north end to the Crossing Condominiums at the south end.

Perhaps the grandest skyway experience is the IDS Center Crystal Court. This is Minneapolis's Grand Central Station, a multilevel public space that to this day swirls and flows with the pulse of urban life, even after its highly practical seating was removed several years ago after a change in building management brought about a "clean up" of itinerant loafers and occasional homeless riff-raff.

To many urban observers, the Crystal Court and the skyways that feed into it are the *ne plus ultra* of an urban public space that works well.

**By Bruce N. Wright**



DON F. WONG

*Minneapolis's extensive park system provides a bucolic settings within the city's borders*

# day



DON F. WONG

The Chain of Lakes, Minnehaha Creek and Falls, the Mississippi River. These gifts of nature were set aside as parks by our forefathers as a necessary balm for city life. The result is the city livable. On a typical sunny afternoon, the parks throng with people as bikers, hikers, strollers, roller bladers, joggers, wind surfers, boaters and anglers head for the grand outdoors within the city's borders. The Minneapolis park system has long been renowned for creating generous open spaces, and for providing countless opportunities for people to enjoy the outdoors—year round—in an urban environment.

Hindsight has a way of streamlining fact, though. The vision of our ancestors is assumed to have been effortless and inevitable. But the truth is more interesting—and filled with pitfalls.

Minneapolis merged with the Village of St. Anthony in 1872, uniting the west and east sides of the Mississippi River. The population of the merged burghs was 21,014; by 1887 it had topped 143,000. Long before the boom, the populace had begun to cry for parks and open space, and the population surge raised the volume.

In the beginning, the city seemed resistant to establishing parks. In 1866, the city defeated a referendum that would have reserved the north end of Nicollet Island as a park. That same year a city-council resolution to purchase a 20-acre tract near Grant Street for park land also was defeated. One prominent citizen and council member reasoned that there would never be a house south of 10th Street, so why bother? In 1872, Col. William S. King offered the city 250 acres surrounding Lake Harriet for \$50,000. Appalled by this exorbitant amount, the council told him to get lost.

By 1883, however, the parks movement had caught on. The Board of Trade bypassed the city council and introduced an act in the State legislature authorizing a

# at the park



DON F. WONG

park board for Minneapolis. The Knights of Labor published a florid resolution in opposition, certain that the park movement was no more than another scheme of the idle rich to gouge the working poor. The *Minneapolis Journal* noted on Feb. 13, 1883 that, "There exists in all cities a class of obstructionists and reactionary old fogies who set themselves like

flint against any innovations or improvements." Predictably, the city council opposed the bill, but it passed the legislature anyway. In a referendum held in April, the citizens of Minneapolis ratified the Park Act by a vote of 5,327 to 3,922.

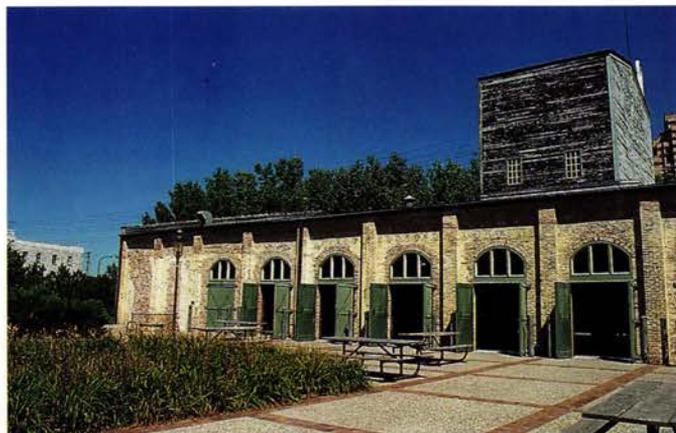
The freshly minted Park Board wasted no time in hiring Horace W.S. Cleveland, a renowned landscape architect, to prepare a park plan. Cleveland, who had spent time during the previous 10 years working on plans for Como and Phalen parks in St. Paul, presented his report on June 20. He got it mostly right, and the city's natural treasures were destined for preservation, at least for the moment.

Cleveland's report sold parks on the basis of health and safety, with wide boulevards to stop the spread of fire and large open spaces to cleanse the air. He recommended bridges rather than causeways over Bassett Creek as an anti-malaria tactic, and quoted the Boston Park Commission's maxim that, "Nothing is so costly as disease and sickness, and nothing so cheap as health." The seal adopted by the new park board featured the words "Health and Beauty" arched over a scene of Minnehaha Falls.



MARYLYNN PULSCHER

Minneapolis's park system includes bike paths encircling the city's many lakes (opposite bottom); Minnehaha Falls (above); the restored Stone Arch Bridge (left) spanning the Mississippi River; and a restored pavilion (below) surrounded by landscaping on Nicollet Island.



DON F. WONG

By Bill Beyer

The falls itself was not added to the park system until 1889 as part of Minnehaha State Park. Henry Wadsworth Longfellow had immortalized the creek and falls as early as 1855 in his poem, *The Song of Hiawatha*. Longfellow had never visited Minnesota and had only seen stereoscopes of the park area before writing the poem. But the heroic Indian heritage sold well and the romantic names stuck.



DON F. WONG

The Minneapolis park system's original jewel was the Chain of Lakes along the city's western edge, born of an interglacial channel of the Mississippi River. The chain from Wirth Lake to Lake Harriet, the Minnehaha Creek valley, the Mississippi River and Cleveland's connecting parkways had almost encircled the city with open space by 1891. That year a special committee headed by future University of Minnesota president William Watts Folwell coined the term "The Grand Rounds," and considered plans for completing the missing parkway link, north from the University to Stinson Parkway. As this was one of the city's oldest settled areas, no obvious or painless

connecting route presented itself. The Grand Rounds remains a bitten bagel to this day.

In 1976 the Minnesota legislature passed the Metro Parks and Open Space Commission Act, enabling the development of eight regional parks. (The Minneapolis city council didn't object.) The Hennepin County Park Reserve today contains more than 25,000 acres. The entire regional system has grown to include 29 parks, 10 park reserves and four regional trail corridors. Cycling and walking are enjoying a renaissance. The trail movement has momentum, and linkages promoted and nurtured by the smallest units of government are slowly knitting together a truly regional network of open space. Vision strikes again.

In his June 1883 presentation to the park board, Cleveland recognized the primacy of the river: "...let me ask you to bear in mind that the Mississippi River is not only the grand natural feature which gives character to your city and constitutes the main spring of its prosperity, but it is the object of vital interest and the center of attraction to intelligent visitors from every corner of the globe who associate such ideas of grandeur with its name as no human creation can incite."

Of course, the river as the "main spring" of prosperity trumped the river as a park. Mills and railroads dominated the area around St. Anthony Falls until their recent decline opened the door to recreational use. Last year the Stone Arch Bridge, perhaps the most significant and durable vestige of the railroad years, was converted to recreational use for walkers and cyclists. Pending environmental cleanup of one last industrial site, the last link in the West River Road, part of a system of river-front parkways consistent with Cleveland's original vision, will be constructed.

The confluence of commerce and recreation at the central Minneapolis river front is evolving into an urban space of global rank. From the University on the south to Boom Island Park on the north is an open space equal in footprint to New York's



CHRISTIAN KORBAE

Other park amenities are the Lyndale Municipal Rose Garden (top) near Lake Harriet; the Lake Harriet Band Shell and Refectory (above), by Frederick Bentz/Milo Thompson/Robert Rietow Associates; the Mississippi River's West River Parkway (opposite top) by BRW Elness Architects; and a new pavilion (opposite bottom) in Minnehaha Park.

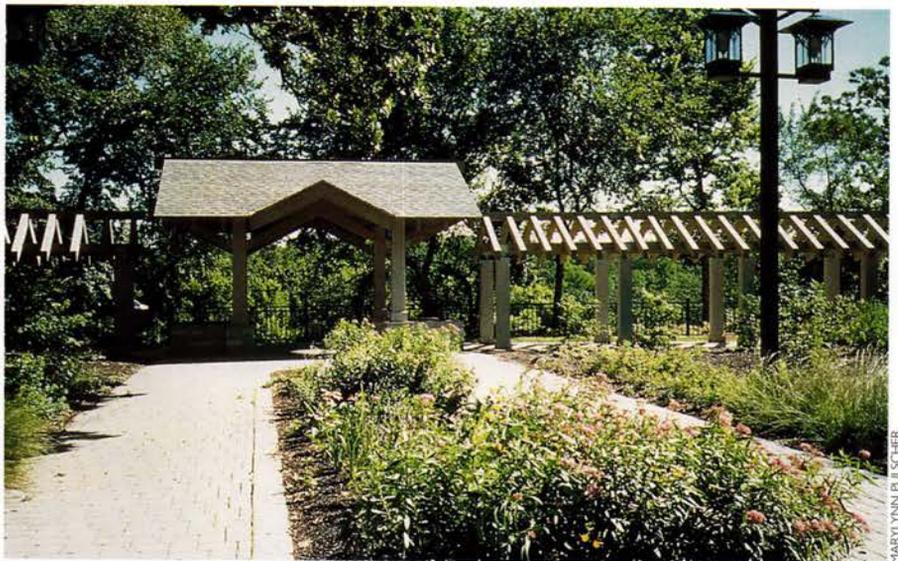


ARIJS PAKALINS

Central Park. On that stretch is St. Anthony Falls, one of the nation's largest falls on a river.

The University's new master plan has recognized and seized its historic river connections. At the north end of Nicollet Mall, downtown's new Ninth District Federal Reserve Bank has seized the intersection of the mall and the river opposite Nicollet Island, whose south end is finally a park. With the conjunction of the Stone Arch Bridge and West River Parkway will come a series of trail loops from the "Fed" to the "Fred" (the University's Frederick R. Weisman Art Museum). Set aside a couple hours to walk this circuit and you will encounter the soul of a city.

The lessons of this saga are that cities are living things, that 100 years is not an abnormal gestation period for a good idea, and that vision is more a function of persistence than of inspiration. And that the health and beauty of a city is a function of its parks, which celebrate its natural gifts and act as exalted places of human connection.



MARYLYNN PULSCHER

BY KEN POTTS AND HEATHER BEAL

# ART HOUSE

The Twin Cities' museums and theaters offer a diversity of architectural styles and cultural attractions

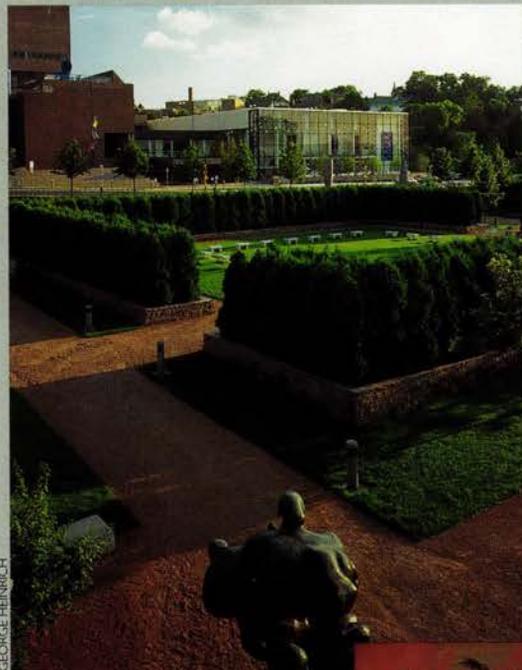
A tour of a city's museums and theaters provides a study in architectural history. Such is the case for the cultural facilities of Minneapolis and St. Paul. Each building translates the ethereal vision of an individual organization into 3-dimensional form. And each has a location that plays a key role the region's urban structure.

## FINE-ARTS MUSEUMS

McKim, Mead and White's neoclassical design for the Minneapolis Institute of Arts is the standard monumental marble-and-limestone, Beaux Arts composition popularized at the 1893 World's Columbian Exposition in Chicago. The structure originally was to anchor the southern end of a proposed metropolitan mall. Although Minneapolis never realized this urban-design scheme, you can still stand on the steps of the Institute and envision this connection as you look toward downtown. The glazed, white-brick 1974 addition by Kenzo Tange with Parker-Klein Associates created a complex of related structures. The cost of the additional space and improved operations, however, was the loss of the main entrance at the original Greek-revival portico.

The Minneapolis Institute of Arts touts an "encyclopedic collection of fine and decorative arts." The Institute's 80,000-piece collection includes art and artifacts ranging from prehistoric sculptures, pre-Columbian ceramics and Native American artwork to paintings by Rembrandt, Goya, Van Gogh and Degas.

The Walker Art Center provides a stark contrast to the Minneapolis Institute of Arts—physically and philo-

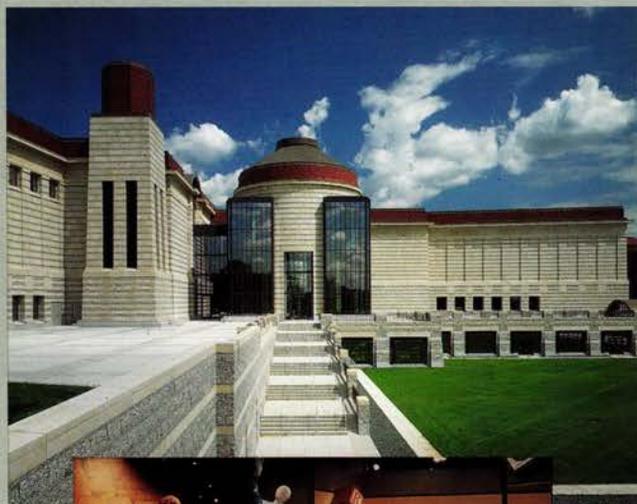


GEORGE HEINRICH

This complex of arts facilities (above) in Minneapolis incorporates the Walker Art Center by Edward Larrabee Barnes; the Guthrie Theater by Ralph Rapson, with a remodeling by Hammel Green and Abrahamson; and the Minneapolis Sculpture Garden by Edward Larrabee Barnes. Walker features contemporary art, such as this Andy Warhol Self-Portrait, while the adjacent garden highlights sculpture by renowned artists. Another prominent museum is the Minnesota History Center (below) in St. Paul by Hammel Green and Abrahamson.



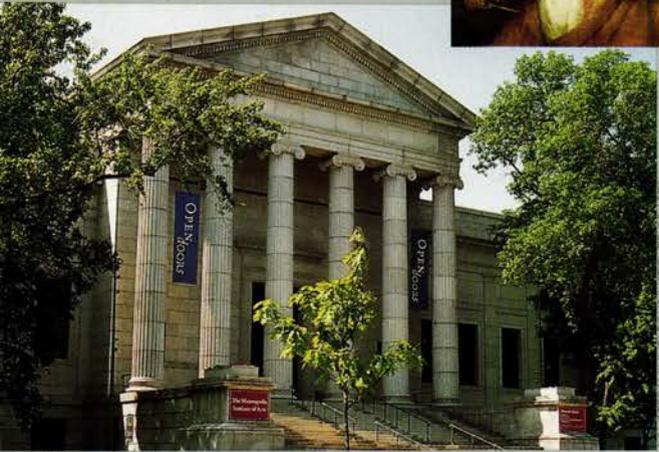
COURTESY WALKER ART CENTER



GEORGE HEINRICH



COURTESY HGA



COURTESY MINNEAPOLIS INSTITUTE OF ARTS



DOON F. WONG



The Minneapolis Institute of Arts (top) by McKim, Mead and White, featuring an addition by Kenzo Tange and Parker-Klein Associates, is an encyclopedic museum showcasing art through the centuries, as with *Lucretia* by Rembrandt. The Frederick R. Weisman Art Museum (above) by Frank O. Gehry and Associates with Meyer, Scherer & Rockcastle is the Twin Cities' latest addition to fine-arts museums. Gehry also designed the glass fish inside.

sophically. The Walker emphasizes contemporary visual, performing and media arts. This multidisciplinary approach seeks the active engagement of audiences.

The existing museum was designed by Edward Larrabee Barnes in 1974. A 1984 addition and remodeling continued the late-modern composition of boxy brick galleries on the southwestern fringe of downtown Minneapolis. A renowned sculpture garden now links the museum with Loring Park and downtown via the Irene Dixon Whitney Bridge, designed by Siah Armajani. The garden provides a peaceful urban retreat.

The newest and most controversial of Minneapolis's museums is the Frederick R. Weisman Art Museum at the University of Minnesota. Designed in 1993 by Frank O. Gehry and Associates with Meyer, Scherer, and Rockcastle, the Weisman refuses to blend quietly into its surroundings. Perched on the banks of the Mississippi River, it faces full front toward Minneapolis, its explosion of stainless-steel forms catching the attention of all who head east across the Washington Avenue Bridge. At sunset the museum's stainless-steel façade provides a magnificent display of light and color.

While the Weisman has been criticized for turning its back on one of the busiest outdoor spaces on the University of Minnesota's campus (the mall in front of Northrop Auditorium), its architecture and siting clearly fulfill its mission of making the visual arts an everyday experience for 60,000 students, faculty and staff.

Inside, galleries open near the ceiling to display whimsical compositions of trusses and skylights that introduce natural light into an otherwise pristine space. The museum's 13,000-piece permanent collection includes the largest groupings of work by Marsden Hartley, Alfred H. Maurer and B.J.O. Nordfeldt in this country.

As with the Weisman, the unusual siting of the Minnesota History Center significantly influenced its design—along with formidable programmatic requirements. Because the History Center is located on an island created by intersecting freeways, it is oriented more toward the motorist than the pedestrian. In this case, however, the building's monumental scale makes it hard to miss.

The sheer volume of space required to consolidate the Minnesota Historical Society's archival, exhibition, administrative and educational functions under a single roof dictated that this building would be both huge and efficiently organized. Hammel Green and Abrahamson, the Minneapolis firm selected from a national competition, responded by devising a simple, L-shaped plan. This configuration allowed the architects to take advantage of the spectacular views of the State Capitol and the Cathedral of St. Paul.

The building's alternating exterior bands of gray Minnesota granite, buff-colored limestone on its exterior and locally harvested hardwoods inside make this a "Minnesotan" building through and through.

# THEATERS

Theatrical events in Minneapolis and St. Paul cover the spectrum of performing arts.

Hennepin Avenue, Minneapolis's entertainment district since the turn of the century, underwent a renaissance in the early 1990s. The renovation of two theaters from the vaudeville era, the Historic State and Orpheum, have helped raise the Twin Cities' rank in the Broadway touring market from 17th to sixth nationally.

The State Theater was designed by J.E.O. Pridmore of Chicago. Although its heyday extended from the time it opened in the early 1920s until well into the post-World War II era, this beautiful Italian Renaissance structure stood empty by 1986. Slated for demolition as part of the multiblock LaSalle Plaza development, the State was saved by a group of arts advocates who won local historic status for the building.

In 1990, a team that included theater-restoration expert Ray Shepardson of Majestic Urban Revivals and Ellerbe Becket began restoring the State to its original splendor. The theater's glazed terra-cotta façade features a 64-foot marquee, fluted Corinthian pilasters, and carvings of flowers and the masks of drama. Inside, a 100-foot arched proscenium spans the building's entire width. Enormous crystal chandeliers combine with beautifully detailed murals and purple, teal and gold hues to create an elegant interior.

The success of the State Theater's restoration spurred other redevelopment along Hennepin Avenue, most notably the renovation of the Orpheum Theater.

When it opened in 1921, the Orpheum's 2,928-seating capacity made it the country's second-largest vaudeville facility. For nearly half a century, this grand Victorian playhouse provided an entertainment venue for Broadway musicals, concerts and movies. By the mid-1980s, however, most touring theater groups found the Orpheum too cramped and run-down to host their productions. Virtually deserted by 1988, the theater faced possible demolition before the Minneapolis Community Development Agency (MCDA) bought it.

In 1992, the city approved expanding and remodeling the Orpheum to help boost the live-theater revival that the State Theater's restoration initiated. Hammel Green and Abrahamson and Majestic Urban Revivals soon began revitalizing this crumbling icon.

Because funds were limited, the designers focused on rejuvenating major public spaces and expanding the backstage facilities. Interior renovation zeroed in on regaining the grandeur of the first-floor lobby and auditorium, concession booth and marquee. The centerpiece of the auditorium is the main dome, which is covered with 30,000, four-inch aluminum leaves. A 15-foot-tall, 2,000-pound chandelier made of solid brass and cut-glass crystal hangs from the center of the dome.

St. Paul's great renovated theater is The Fitzgerald Theater. Completed in 1910, it was designed by Marshall and Fox with a 1986 restoration by Miller Hanson Westerbeck Bell Architects. Following its opening, the playhouse went through many uses, from legitimate theater to movie house to



TERRY WILKINSON

Downtown Minneapolis's Hennepin Avenue has undergone a revival of activity in the past several years, thanks largely to the renovations of the Historic State Theater (above) by J.E.O. Pridmore and the Historic Orpheum Theater (opposite center) by Kirchoff & Rose. Both theaters were built in the early 1920s. Other theaters are the Theatre de la Jeune Lune (below), an adaptive reuse in downtown Minneapolis by Paul Madsen + Associates; and the Ordway Music Theater (opposite top) in St. Paul by Benjamin Thompson and Associates.



RALPH REICHOVITZ



DON F. WONG



GEORGE HEINRICH

**Legend**

Fitzgerald Theater 10 E. Exchange St. St. Paul (612) 290-1221	Minnesota History Center 345 Kellogg Boulevard St. Paul (612) 296-6126
Guthrie Theater 725 Vineland Place Minneapolis (612) 377-2224	Ordway Music Theater 345 Washington St. St. Paul (612) 224-4222
Historic State Theater 805 Hennepin Ave. S. Minneapolis (612) 339-7007	Theatre de la Jeune Lune 105 N. First St. Minneapolis (612) 332-3968
Historic Orpheum Theater 910 Hennepin Ave. S. Minneapolis (612) 339-7007	Walker Art Center 725 Vineland Place Minneapolis (612) 377-2224
Minneapolis Institute of Arts 2400 Third Ave. S. Minneapolis (612) 870-3131	Frederick R. Weisman Art Museum 333 E. River Rd. Minneapolis (612) 625-9494

theater and back again. Now on the National Register of Historic Places, the theater boasts that no seat is further than 84 feet, six inches from the stage.

The restoration architects fixed the building's exterior and expanded circulation by adding a new all-glass vestibule at the entrance, and covering the decks and catwalks on either side. Conrad Schmitt Studios of Milwaukee restored the building's Beaux Arts interior. The Fitzgerald now accommodates a broad variety of events, from live broadcasts of "Prairie Home Companion" to dance performances, chamber-music concerts and film festivals.

Designed by local architect Ralph Rapson in the early 1960s, the Guthrie Theater is a contemporary theater committed to the British tradition of reinterpreting classical plays. It is unquestionably a place to see and be seen. Both the building and the stage design support founder Tyrone Guthrie's philosophy of creating intimate relationships—between the audience and the actor, as well as between the theater and surrounding community. Remodeled in 1993 by Hammel Green and Abrahamson, the theater's new uniform glass-grid façade transforms the lobby into an urban stage, and casts a spotlight on the buzz of activity that occurs before, between and after scheduled performances. The Guthrie's stage is thrust into the audience, drawing spectators closer to (and sometimes into) the performance. The audience can observe other spectators as well as the spectacle on the stage.

An interesting counterpoint to the Guthrie is Theatre de la Jeune Lune, located in Minneapolis's historic warehouse district. In contrast to the dazzling Guthrie lobby and the glittering marquees of Hennepin Avenue, the main entrance to Theatre de la Jeune Lune is through a former loading dock and alley. A solitary shop lamp glows above the entry doors.

The theater is an adaptive reuse of a group of four cold-storage buildings designed by Cass Gilbert in the early century. The raw, warehouse interior is now divided into a primary stage that seats 500 and a secondary-performance area. Adjustable seating and risers are reconfigured to the staging requirements of different productions. Hallmarks of the theater are lesser-known plays, alternative art and works-in-progress.

St. Paul's answer to a classic evening at the theater is the Ordway Music Theater. Designed by Boston architect and St. Paul native Benjamin Thompson and Associates with Ellerbe Associates, it opened in 1984. The Ordway makes up one side of St. Paul's oldest urban park, Rice Park, dating to 1849. Hand-cut brick, careful articulation of the lobby's glass walls and restrained massing make this theater a successful addition to the park's urban fabric. Elegance is carried through the public spaces with custom carpeting and hand-blown-glass light sconces.

The main hall seats 1,800. Featuring meticulous acoustics, the Ordway is home to The Minnesota Opera and the St. Paul Chamber Orchestra. The Ordway also hosts many Broadway-touring productions.

Whether in Minneapolis or St. Paul, there is a tremendous variety of options for daytime museum visits, and many evenings can be filled with theatrical performances.

# IVY

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pioneers founded the University of Minnesota, Minnesotans have given high priority to their institutions for higher learning. Today more than 18 colleges and universities, both public and private, flourish throughout Minneapolis, St. Paul and the suburbs.

Dominating all is the University of Minnesota Twin Cities campus. Its

2,000-plus acres are split between the Minneapolis campus—a bustling enclave known as the East and West Bank, which spans the Mississippi River—and the St. Paul campus—a smaller, quieter campus located between the State Fairgrounds and the picturesque St. Anthony Park neighborhood. More than 37,000 students are attracted to the University's Twin Cities campuses every year. Many are drawn not only by the "U's" highly ranked schools of medicine, architecture, music, technology, liberal arts, athletics and agriculture, but also by its setting.

The heart of the Minneapolis campus is the "Mall," a neoclassic grid crisscrossed with walkways and shaded by grand old elms and oaks. The Mall's parklike setting creates a peaceful oasis within the city. Neoclassical brick and stone-column buildings flank both sides of the Mall. Northrop Auditorium on the north end sits with its tall Grecian columns. On the south end, where Washington Avenue runs through the campus (connecting the East Bank with the ever-growing West Bank), pedestrian bridges provide connections to Coffman student union and to the Frederick R. Weisman Art Museum, a stainless-steel structure designed by Frank O. Gehry and Associates with Meyer, Scherer & Rockcastle.

St. Paul is also home to many of the area's best-known private colleges founded around the turn of the century by religious denominations.

One of the state's oldest is Hamline University, established in 1854 on Snelling Avenue in the Midway district. Still related to the United Church of Christ, Hamline is a private liberal-arts university and law school, with 3,100 students. "Old Main," the original administration building built in typical Gothic style and recently restored by BWBR Architects of St. Paul, dominates the center of the 44-acre campus, which is bordered by aging traditional neighborhoods. This spring Hamline's campus displayed the results of careful landscape planning with a new Hamline Plaza, complete with seating wall, a sunken prairie garden, public artwork and a beautiful rose garden. Buildings here reveal the work of 1960s and '70s modernist architects. Several renovations and new buildings designed by BWBR are in the works.

Just off stately Summit Avenue lies Macalester College, one of the highest-ranked liberal-arts colleges in the nation, and attracting 1,740 students. Tucked into the heart of a comfortable residential neighborhood, Macalester



The Twin Cities' centers for higher education display a diversity of architectural styles

By Bette Hammel



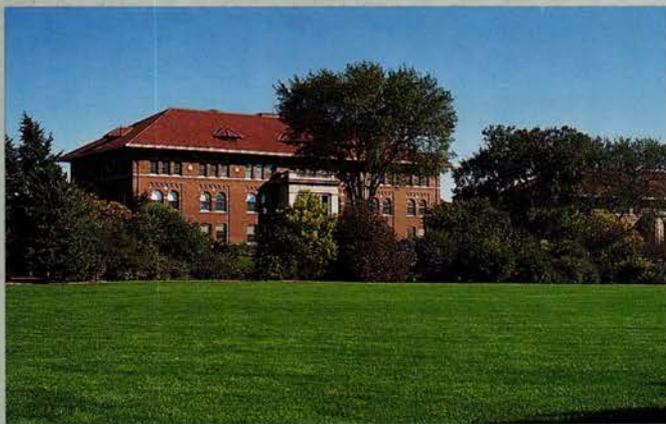


DON F. WONG

maintains its 53-acre campus exceedingly well. Traditional collegiate brick buildings ring the campus, creating a private green space—Shawn Field. Every spring a Scottish country fair occurs here, complete with bagpipes and kilts, celebrating Macalester's Scottish heritage. Thanks to a generous endowment, the college adopted a long-range strategic plan in 1992 that calls for major renovations of two large science halls, athletic facilities, new residences and a new campus center. A recent postmodern library designed by the Boston firm of Shepley, Bulfinch, Richardson and Abbott recalls Hamline's 103-year-old Victorian Romanesque Old Main.

Further west on Summit lies a more European-style campus, the 110-year-old University of St. Thomas, a Catholic liberal-arts university. Harmonious neo-Gothic architecture built of Minnesota limestone casts a golden glow over the campus, where more than 10,000 students mingle. The University's religious heritage is marked by the architects' use of archways, crenellated roofs and arched stained-glass windows. In 1987 the nearby St. Paul Seminary became affiliated with St. Thomas, adding a 28-acre historic campus that includes several Cass Gilbert buildings. This campus will become the 1997 site of the largest project in St. Thomas's history, a major science building by Opus Corp., working with Chicago architects Holabird and Root. Recently St. Thomas opened a downtown Minneapolis campus for adult and graduate students. Here Opus Architects continued the collegiate-Gothic style with golden Minnesota limestone. A highlight of the downtown campus is a unique atrium featuring the largest religious fresco in the United States.

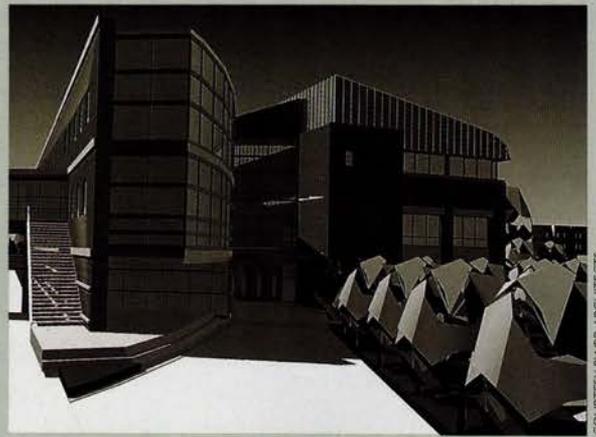
St. Paul is also home to another major Catholic college, the College of St. Catherine on Randolph and Cleveland, within walking distance of the Mississippi River.



DON F. WONG

*The Mall (top) is the centerpiece of the University of Minnesota's Minneapolis campus, where classically inspired buildings are aligned. The University also has a smaller campus in St. Paul (above). Other academic buildings range from the O'Shaughnessy Auditorium (opposite top) by Hammel Green and Abrahamson at the College of St. Catherine in St. Paul; and an addition by Thorbeck Architects to the College of Art and Design (opposite bottom) in Minneapolis.*

Founded in 1905 as a women's college by the Sisters of St. Joseph of Carondelet, the St. Paul campus today enrolls nearly 2,300 undergraduate women in liberal arts and several professions. St. Catherine's campus evokes a feeling of serenity with its wooded setting spread along 110 acres interwoven with pleasant walkways. Two of its ivy-clad buildings are listed on the National Register of Historic Places: Derham Hall, 1905, now an administration building, and the 1920s Our Lady of Victory Chapel, noteworthy for its leaded-glass windows. Architectural styles vary on this campus from 1960s modernism (as in O'Shaughnessy Auditorium) to the Gothic Renaissance of Jeanne d'Arc Auditorium. An English garden dating back to the 1920s and tended for many years by Sister Frieberg, graces the west end of the campus.



COURTESY BWBR ARCHITECTS

Augsburg College in Minneapolis is planning a new \$12 million library/information technology center (right) by BWBR Architects. Among Macalester College's buildings are Weyerhaeuser Hall (below) by Collins Hansen Architects; and Old Main (bottom) by William Willcox and Alden C. Smith.

Bethel College and Seminary is another well-attended (enrollment 2,900) liberal-arts Christian college owned by the Baptist General Conference and located in Arden Hills, a northern suburb of St. Paul. The bucolic campus features heavily wooded hills and valleys and even a small lake. Well known for its choral-music programs, Bethel recently opened a new performing-arts and administration complex, the Carl H. Lundquist Community Life Center and Benson Great Hall, a concert hall seating 1,700. Sasaki Associates of Watertown, Mass., with Minneapolis architects Bentz/Thompson/Rietow were the architects of this striking post-modern facility, which overlooks the campus lake.

Another St. Paul-based choice for liberal-arts students is Concordia College, owned and operated by the Lutheran Church Missouri Synod. Described as an urban college without walls and strongly oriented to community involvement, Concordia is located in the city's Midway district just off Interstate 94. Two new \$5



GEORGE HEINRICH



COURTESY MACALESTER COLLEGE



KOTAMA PHOTOGRAPHY

million facilities have been completed recently, the Gangelhoff Center for health and fitness by TKDA Architects of St. Paul, and a new theater/arts center designed by TMP Associates of Michigan.

Across the river in Minneapolis off I-94 sits a popular Lutheran college, Augsburg, nestled in a lively metropolitan setting five minutes from downtown. Although many of the students are Lutheran (since the college is affiliated with the Evangelical Lutheran Church of America), the enrollment of nearly 3,000 students is diverse, reflecting several other denominations. Due to its congested surroundings, the Augsburg campus is tightly packed and designed to be highly accessible. A skyway-tunnel-elevator system provides access to 10 buildings without venturing outside. As seasons permit, outdoor campus life in this closely knit community centers around Murphy Park for playing Frisbee or relaxing after class.

For those who seek degrees in fine arts and design, the Minneapolis College of Art and Design is considered one of the finest art-college facilities in the country. Its seven-acre campus shares a three-block area with the Children's Theater Company and the Minneapolis Institute of Arts in a residential neighborhood. MCAD's main building was designed by Japanese architect Kenzo Tange in 1974 with a 1995 addition by Thorbeck Architects.

Several prestigious private colleges are located within easy driving distance of the Twin Cities, including Carleton and St. Olaf colleges in Northfield, St. John's and St. Benedict near St. Cloud, and Gustavus Adolphus in St. Peter.

As Harrison Fraker, former dean of the University's College of Architecture and Landscape Architecture often said, "It always pays to visit outstanding university or college campuses to see examples of good design, new and old." Luckily, the Twin Cities offers them in abundance for all to see.



KOTAMA PHOTOGRAPHY

The University of St. Thomas has a main campus in St. Paul and a smaller campus in downtown Minneapolis. This library addition (top) was designed by Opus Architects & Engineers. Opus also designed the university's downtown-Minneapolis campus (above). Bethel College recently completed the Carl H. Lundquist Community Life Center and Benson Great Hall (below) by Sasaki Associates.



SAARI & FORBES PHOTOGRAPHY

# Grass roots

*M*INNEAPOLIS AND ST. PAUL'S NEIGHBORHOODS ARE MEETING THE CHALLENGES OF INNER-CITY LIFE BY MOBILIZING COMMUNITY RESOURCES AND RE-ENERGIZING THEIR HOME TURF

The neighborhoods of Minneapolis and St. Paul have two faces.

On the one hand, they are a New Urbanist's dream: block upon block of richly diverse housing stock, tree-lined streets, vital commercial niches, well-maintained public infrastructure, strong networks of libraries and social services, and parks, streams or a river within walking distance of the majority of residents.

On the other hand, they are wrestling with the Hydra of social, economic and political ills familiar to cities throughout

the country: infrastructure that is aging faster than it can be maintained, economic forces that are concentrating poverty in the core and building wealth on the perimeter, the growth in random and senseless violence, political disillusionment and the social disengagement that threaten to unravel strong traditions of civic involvement.

Two neighborhoods from each city provide a snapshot of what makes urban life in the Twin Cities at once so attractive and so uncertain.

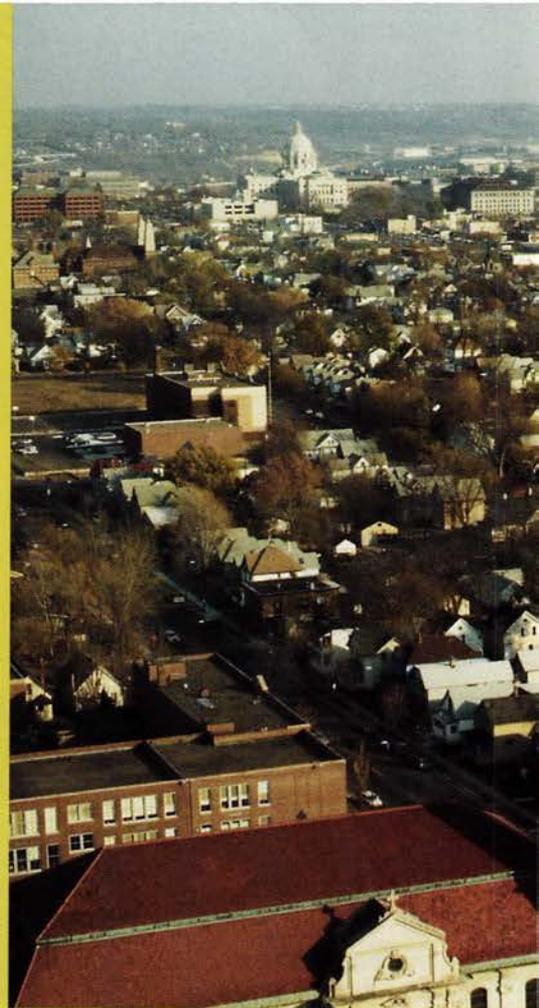
In Minneapolis's Whittier neighborhood, cheaply constructed low-income apartments stand alongside the mansions that a century ago housed the city's founding families. The Minneapolis Institute of Arts and the Children's Theatre are a stone's throw from social-service agencies working daily with the city's most disenfranchised citizens. A hub of southeast-Asian markets and restaurants signals the emergence of new entrepreneurial energies, while blocks away unemployed men gather regularly to search out day work.

Meanwhile, perched on the edge of the Minneapolis Chain of Lakes, Linden Hills sports a Carnegie library, well-heeled eateries, a landmark children's bookstore, a co-op, a meat market, a bakery, an ice-cream parlor, stately turn-of-the-century houses, modest bungalows, churches, a community center, and lush, active parks—all within blocks of the intersection of the neighborhood's primary streets. But it struggles with the implications of growth: whether an evangelical church's rousing services are com-

patible with residential privacy; whether business expansions will generate too much traffic.

In St. Paul, tucked on a river bend, Highland Park shares many of Linden Hills's small-village qualities, with a commercial center rapidly growing beyond the traditional anchoring presence of the Highland Theater and Cecil's Delicatessen, post-World War II Ramblers, Tudors and Colonials on the north and the upper-end residences to the south. As it begins to age, however, the neighborhood is struggling with such issues as how to meet the home health-care needs of its seniors. And with a large Ford plant on its eastern edge, the neighborhood's residents are constantly aware of the potential dislocation that could accompany the next round of corporate downsizing.

Across town, the west side of St. Paul seems a world apart. Radiating from a commercial node of ethnic restaurants, the neighborhood is rich with history along the Mississippi River floodplain. Its strong physical identity—reflected in festive murals, solid working-class housing



COURTESY DESIGN CENTER FOR THE AMERICAN URBAN LANDSCAPE

Festivals (above) bring Twin Cities neighborhoods together. Downtown high rises (top) contrast with the abundance of single-family homes and large yards comprising neighborhoods.



stock and a topography affording spectacular views of the river valley—is the backdrop for an annual Cinco de Mayo festival. But evidence of social and economic stress is all too apparent: boarded homes, graffiti, people out of work.

In these four neighborhoods and throughout the two cities, neighborhood residents are working to reconcile these tensions. They are increasingly looking to urban design and city planning for tools to re-energize their communities—as a way of preserving the qualities they value and as a means of anticipating a dizzying pace of change.

St. Paul's 17 planning districts are providing the core energy for the city's neighborhood community-development agenda. In Minneapolis, a six-year-old, neighborhood-based planning effort called the Neighborhood Revitalization Program has infused new energy and more than \$20 million annually into an already-strong tradition of community-based activism.

Patterns are beginning to emerge from both cities that suggest a remark-

able similarity in the approaches neighborhoods are taking to the revitalization of their communities.

### FIRST IS AN EMPHASIS ON DEVELOPMENT AND ACTIVITY ON A NEIGHBORHOOD SCALE.

These neighborhoods are searching for approaches that build on essential community characteristics.

Among the neighborhoods' solutions are maintaining and rehabilitating housing stock, rather than tearing it down and constructing new; strengthening small-business activity that is compatible with the social and physical makeup of the neighborhood, rather than introducing big-box developments and strip malls; creating small pockets of open space to complement the grand park systems; developing transportation alternatives that reflect the particularized needs of neighborhood residents and businesses; reasserting—block-by-block—control over the safety of public spaces; and connecting schools more completely to com-

munities through fuller access to facilities and more responsive after-school programming.

### SECOND IS AN EXPLORATION OF NEIGHBORHOOD CONNECTIONS TO THE NATURAL ENVIRONMENT.

The Twin Cities' identity has been shaped powerfully by its lakes, creeks and river. Increasingly, neighborhoods are stepping forward to participate in the public stewardship of those natural resources.

In north Minneapolis, for instance, a broad-based community-planning effort is underway to decide the future of a site on which "wet" soils have for years been destabilizing public-housing buildings. All along the Mississippi River in St. Paul, neighborhoods are exploring how to enhance pedestrian and bikeway connections to the river gorge. And on the border between the two cities, neighborhoods are examining the feasibility of taking Bridal Veil Creek "out of the pipe" to create an above-ground amenity that will enhance both residential and industrial areas.

### THIRD IS THE GROWING RECOGNITION OF THE RELATIONSHIP BETWEEN THE DESIGN QUALITY OF THE PHYSICAL ENVIRONMENT AND THE VITALITY OF THE SOCIAL, POLITICAL AND ECONOMIC LIFE OF A COMMUNITY.

Design sets the stage for public life. It affects how people move through the city, whether by foot, bicycle, bus or car. Design helps identify and preserve those structures and places that have enduring value. And it shapes the environment in which investment decisions are made, whether the investment is in a home, a storefront or a community garden.

Neighborhoods are increasingly seeing in urban design a process for asking questions about how neighborhoods can build a sense of identity and cohesion: How can a streetscape project invite activity, provide variety and impart a sense of human scale? How will a park master plan blend a sense of tradition with a vision of the future? How does a commercial node build neighborhood economic

*Continued on page 84*

As Minneapolis and St. Paul continue to spread further from the urban core, scholars, planners and suburban residents are striving to maintain the countryside's rural character while managing growth

## Suburban bound

*In the Twin Cities, sprawl has "no mountains to stop it or oceans to contain it."—Curtis Johnson, Chairperson of the Metropolitan Council, in his opening remarks at the New Urbanism conference in Minneapolis, Jan. 31, 1996.*

**W**ithin the next 25 years, the Twin Cities metropolitan area will add 650,000 residents from its current population of 2.4 million. This pressure of population growth has generated much discussion among residents and community planners. In a survey asking what they most value about their area, nearly 70 percent of Washington County residents cited the "rural character and open space."

Ironically, the attractiveness of the countryside has proven self-destructive. A recent front-page headline in Eagan's community newspaper, *This Week*, finds that an "Eagan family enjoys togetherness as they share time [in] wildlife refuge." Directly below is a story updating the problems Dakota County is having with its free-enterprise approach to waste management. Inside is a letter protesting the sale of a local golf course to a developer who wants to rezone the property from public facility to residential development. This resident decries the changing character of her suburb, writing "Until recently, Eagan was a quiet suburb with open spaces and wooded areas in which to find retreat from the nearby larger cities. De-

velopment is now rampant...I am affected, and I am annoyed by the continued development and commercialization of Eagan."

How we preserve the rural character at the metro area's outskirts is directly related to how we retrofit the existing city, says Joan Nassauer, professor of landscape architecture at the University of Minnesota. She says that suburbs' popularity is a reaction to the city. The unrelenting spread is driven by a search for green space, privacy and safety. The challenge, then, is to offer these qualities within the existing city if we wish to curtail expansion.

John Adams, professor of geography and public affairs at the University of Minnesota, concurs. In a lecture entitled "The Twin Cities Region: Where It Is and How It's Spreading and Changing," he argues that we must make it easier to redevelop land in existing urbanized areas. The difficulties of land-parcel acquisition and consolidation, as well as the potential need for environmental cleanup, only encourage further development of farmland.

William Morrish, director of the Design Center for the American Urban

By Mark Baumhover

Landscape at the University of Minnesota, also believes that we need to target existing neighborhoods. We cannot afford to raze the investment in post-World War II housing stock, he maintains, so the challenge is to revitalize—and perhaps redesign—around and with it.

If suburban areas are to expand, one favorable design proposal is “clustering.” In a typical cluster-development scenario, half the development parcel is left as open space, with the other half divided into house lots no larger than two acres. In 1994, Marine-on-St. Croix became the first Minnesota community to mandate cluster development. Washington County is preparing to follow suit. In Lake Elmo, developers proposing cluster developments are waiting for changes in local ordinances to permit them.

Cluster developments presumably will allow more farmland to remain in production, and will serve to consolidate infrastructure needs. Even with clustering, though, can we really preserve the rural landscape?

No, Nassauer says. She argues that as the city grows we simply can't expect agriculture to continue as it is.

Urban planning today must consider the entire matrix. Be they open space or streets, they need to be designed. In Chanhasen, residents recently told Morrish that they wanted to save the rural character of the area as the city grows.

Fine, Morrish responded, but what is rural character? Is it open space, views, trees? Morrish determined that the residents were asking for a set of development guidelines as a way of reading and organizing the landscape.

In Farmington, a developer's proposal to double the size of the downtown prompted the city to question its ability to handle growth while maintaining and enhancing the town's char-

acter and river connections. The Design Center's “Prairie Waterway” establishes an edge to the city, and includes paths, trails and turf areas for recreation. The design also acts as a wildlife-habitat corridor, filtration system for neighborhood storm-water run-off, and a system for wetland control.

Involving the public in the development-decision process is important to achieving cultural sustainability.

“The first critical step in good land-use planning is visioning,” argues Lee Ronning, director of the Land Stewardship Project, a grass-roots organization that seeks to raise public awareness of

here is people talking at the community or town level.

But the problem at the local level, Adams suggests, is that often the only discussion officials hear is from those immediately involved in a particular project and who have a short-term financial interest. To ensure adherence to a long-range vision, he and others call for integrated statewide planning. Gov. Arne Carlson has had several major studies done, Ronning adds, such as the Minnesota Milestone and the Sustainable Development Studies. Now we need action.

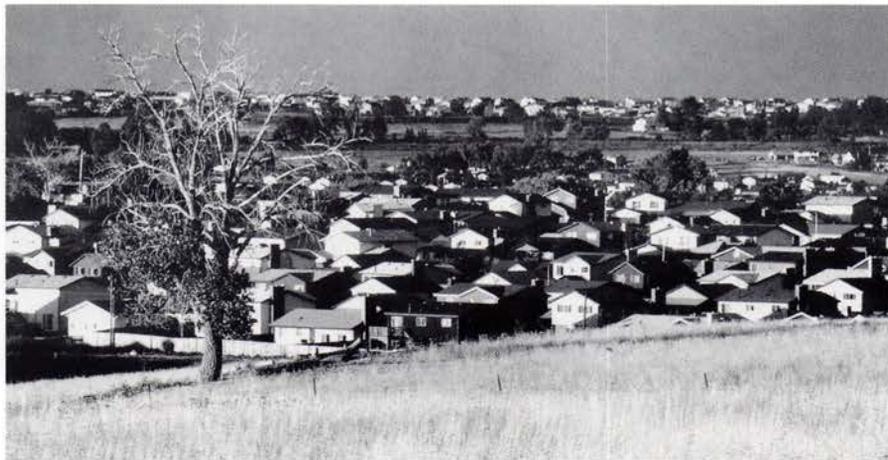
Currently, Ronning says, it's difficult to argue for a long-range vision or cumulative effect. When it comes to decisions over specific projects, often the short-term issues are most easily considered. Nevertheless, we must ask at what point do we look at the state of affairs and wonder who is to blame?

Implementing initiatives takes time. Because most people don't think about these issues, we need to educate and raise awareness, Ronning argues. Local ordinances often need to be changed. Retooling the home-building industry cannot be done quickly or easily, either, Morrish notes.

The housing industry in the Twin Cities is comprised primarily of small builders, multiple land speculators and individual buyers. Residential developments generally occur 10 to 12 units at a time. Though these small groups of people operating in aggregate lend itself to local public input, it can make for arduous reform efforts.

“There is a tremendous amount of work to be done,” Ronning concludes.

And while communities progress from awareness to policy changes to implementing these ideas, bad subdivisions are being built and natural habitat is being wiped out. Policy proposals and design initiatives—at that point—are moot.



APR FILES

development issues. “And for the vision to work, the people of Minnesota must be involved in its creation and in all steps of the planning process.”

Current suburban development, Adams argues, encourages a split between the have and have-nots.

New homes in areas of rising land values are good investments if you have the money. Thus cluster developments could become green enclaves exclusively for the affluent.

One way to provide for the public, Nassauer says, is to reclaim green areas for residents in existing developed areas. In a current project, Nassauer is working to retrofit yards in Maplewood with ecologically designed surface-water drains and filters. Here, homeowners can customize their yard plantings.

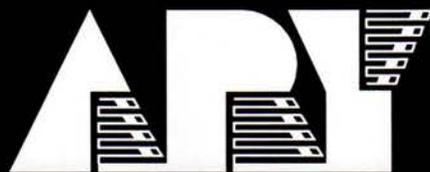
We also can establish networks between suburban developments, Morrish suggests. Establishing connections between people, between communities, is important. The process of initiatives

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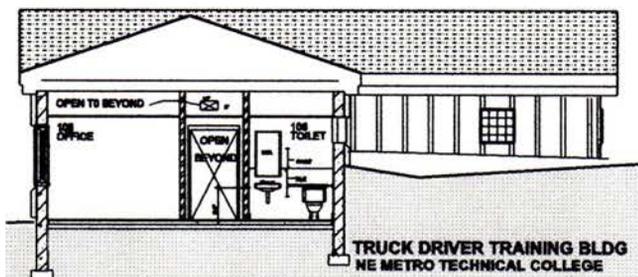


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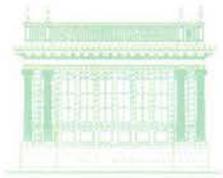
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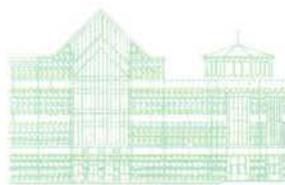


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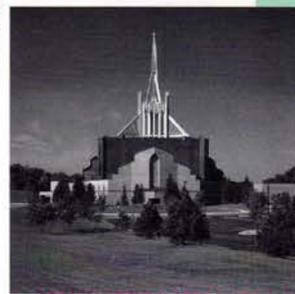
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*Square Lake*

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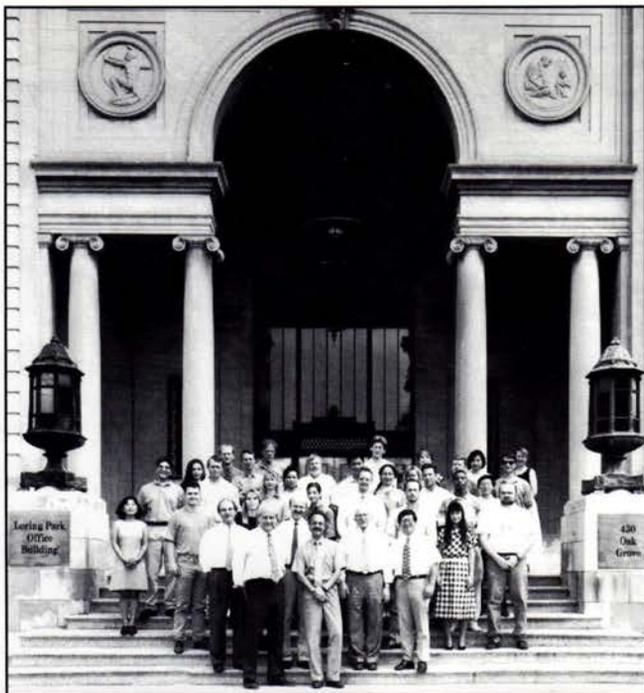


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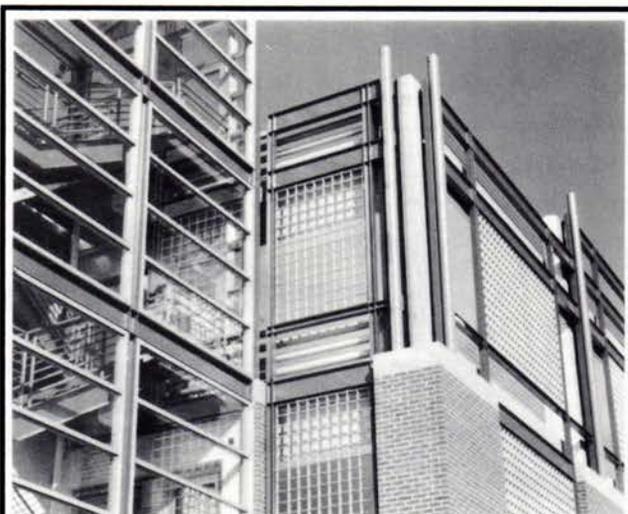


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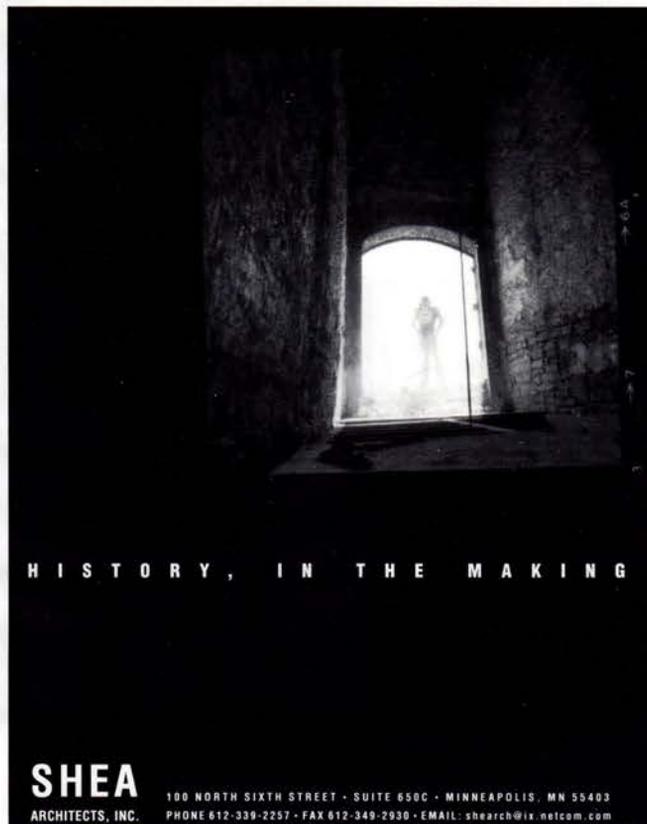


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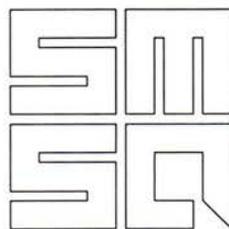
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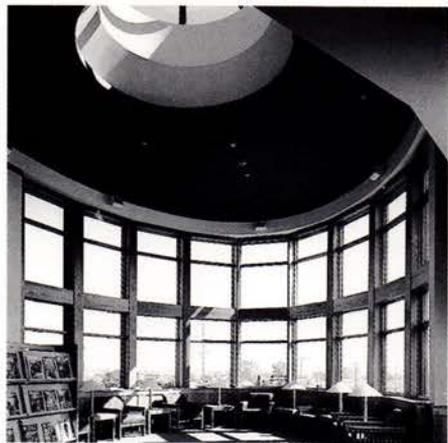
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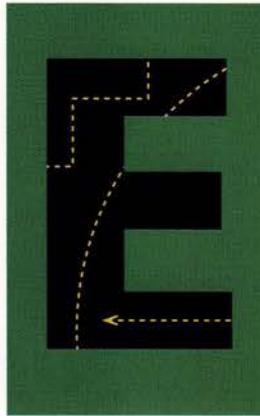
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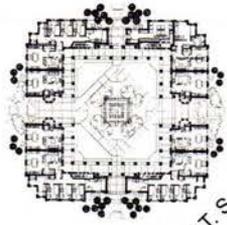
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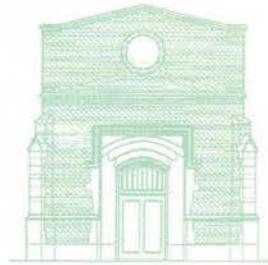
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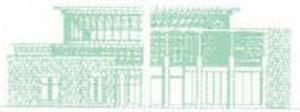
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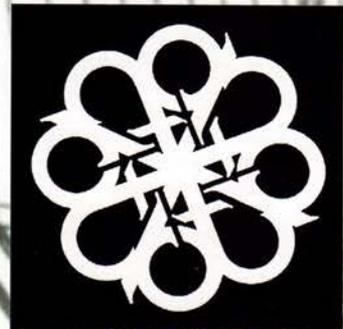


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**Private Residence**  
*Saint Paul, MN*

A new single family house in St. Paul overlooking the river valley with views of the downtown skyline.

The simple and straight forward shape of this house belies the dramatic exposures to light and views both inside and outside the home. Designed by Associate Tim Fuller, built by Al Wickland.



**Johnson Residence**  
*Stillwater, MN*

This new Scandinavian longhouse was designed for a young family of four. On a rural site with broad views, this design claims the hilltop position for the emergence of a farmstead. The gable ends are concluded with Norsk carvings in galvanized sheet material. An open cheery interior is designed for casual family life. Designed by Dale Mulfinger and Bryan Meyer, built by Jay Cates.



**House at the Home and Garden Show**

A full scale double of the house designed by Sarah Susanka and husband James Larson for themselves, was built at the Spring Home and Garden Show in an incredible four day period. The house is small but highly detailed, and gave the estimated 45,000 visitors to the house an opportunity to see and feel the impact of an architecturally designed home. Designed by architects Sarah Susanka and James Larson, built by Aulik and Luloff.

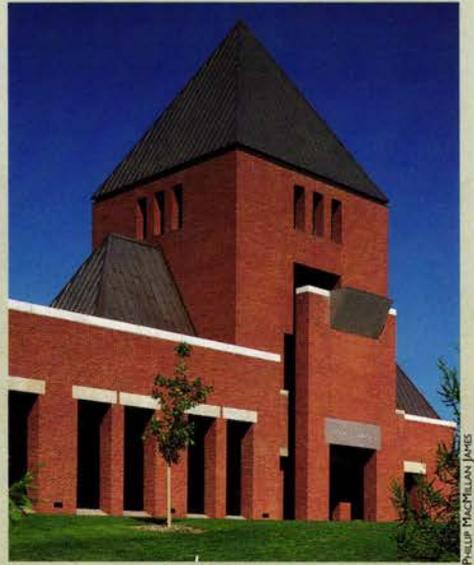
**Edstrom House**  
*Stillwater, MN*

Melding into the natural contours of an abandoned limestone quarry, all major spaces in this compact four level house take advantage of strong bluff top views of the St. Croix River Valley. Designed by Kelly Davis and Tim Old, built by Andlar Construction Inc.



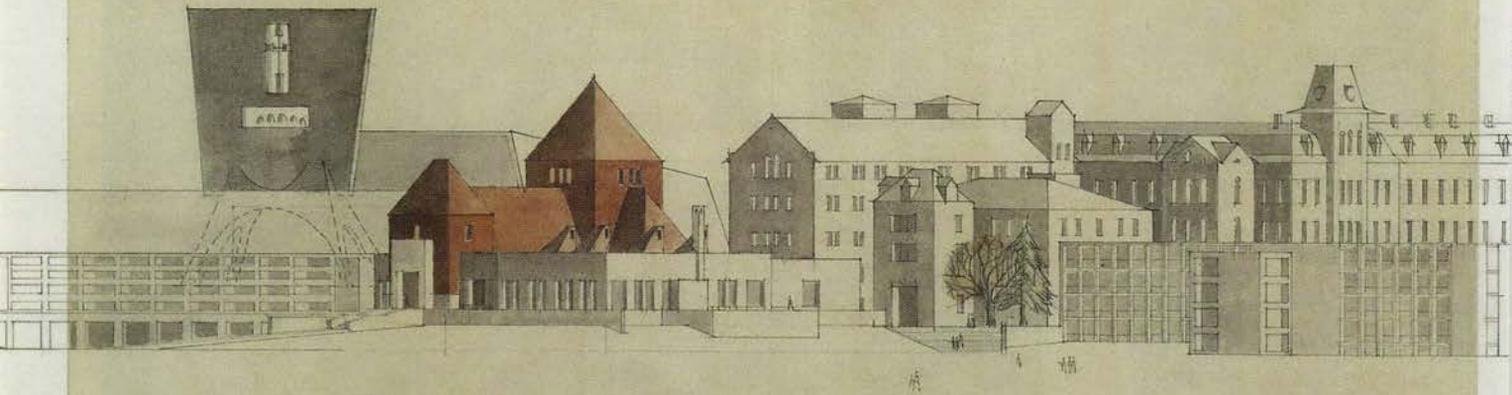
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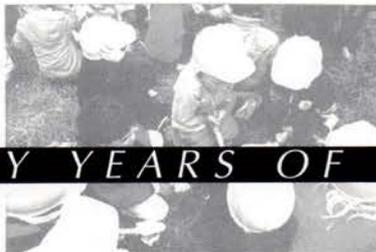
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## up close

*Continued from page 21*

The profession has to play a more important role in education. This means donating funds, equipment and time. Further, we need to make sure students are welcome in offices, and that faculty members have an opportunity to experience architectural offices and reinforce the connection between academia, the profession and society. It has to be a team effort with all the horses pulling in the same direction. One might ask, When did a full-time faculty member spend a summer in an architect's office instead of Europe? Although not as glamorous as Europe, such a commitment is routine in other academic and business relationships.

Curricula must change. It is no longer sufficient just to give architecture students a solid foundation in design. Many graduates find themselves spending decades—if not a lifetime—in areas that have little to do with design. Design has to be the foundation of knowledge, but building technology, business, finance, etc., have to be taught to those whose interests and careers end up in these areas. We have architectural businesses run by uneducated business people who have to survive in a society where business savvy is expected and rewarded. If we continue to convince architects that business is a nasty word, then the vultures will pick us clean. That is already happening.

The best help AIA can offer a young architect is a network and a set of goals. It is easy to get discouraged when starting out. AIA needs to reaffirm the ideals that architecture brings to society, namely, meeting client needs while bettering the built environment for all. Quality is important and art is a fundamental need of human beings.

**Are there alternative careers for architects in which they can utilize their training outside of practice? Should AIA and architecture schools help students and professionals explore alternative careers with their training?**

During every recession the idea of alternative careers for architects comes up. "If you can't do architecture, certainly you must be able to do something" is always the battle cry. Many think we graduate

too many architects. I don't think so. Our office has many client architects who have succeeded in careers outside private practice. We need more of these people. We need to acknowledge that these individuals have succeeded. If a more broad-base education were available, these individuals could go through architecture school with the intention of working in corporations, institutions and other areas that involve the built environment. In these instances, education would have prepared them for the career they chose, and it would be considered a main, not alternate, career choice.

AIA should reinforce alternative careers for architects, and it has. We recognize architects in such fields as government, corporations and development who have benefited society. AIA has changed a lot in understanding the contributions of those outside of private practice. Much has to be accomplished so that this becomes the norm and not the exception.

**What are your goals for AIA Minnesota? What does AIA Minnesota need to do to further enhance its national impact on the profession and the built environment?**

The goal for AIA Minnesota is to be more dynamic and involved. We need to be proactive instead of reactive. Architects need to reinforce their abilities and knowledge in the activity of designing and building buildings. AIA Minnesota needs to have 100 percent membership. With that, we can represent the needs of the entire profession. This includes academia, corporate, private practice, institutional professionals and others.

AIA Minnesota already has a national impact. It may be too much to conquer national needs. Members should best serve Minnesota and support the national AIA. National has the leadership, staff and money to handle national needs.

**What is the public impression of architecture and architects? How would you like architects to be perceived by the public?**

I believe the public impression of architects is that we are artistic but could not manage a grocery budget. Quite the opposite is true. So many architects spend countless hours laboring to get clients



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more for their budget dollar than in any other profession. Architects are resourceful and clever in providing extra value in each project. It would be easy to cut corners to protect clients' time and money, but architects always try to get more for the same money. This, of course, often leads to the misconception that the architect is continually expanding the client's budget. However, clients too often forget that when all is said and done it is their building and they are the ultimate beneficiary, not the architect.

I have a simple goal for the public perception of architects. When you build, talk to an architect first. Of all the members of the team, there is no one who is willing to represent the client's interests more and work harder to represent the client. The ability to plan is critically important. In today's society, where costs are so important, it is critical to build with foresight. Architects can save thousands of dollars just by being involved early and assisting the owner in making the right decisions. **AM**

## insight

*Continued from page 25*

in the subtleties of technical and mechanical issues. The result is diminished quality control on construction documents and subsequently criticism by the contractor and the owner.

In part, this problem springs from the architectural education most students receive. The task-force report takes a strong position on this issue: "Increasingly, teachers of architecture have had little or no professional experience. A separate vision of architecture is developing in the universities, which is different from the reality beyond the walls of academe. A schism has evolved, which urgently needs to be bridged." Students graduate with the belief that design is the primary focus of architectural practice. They are "disappointed and demoralized when they discover that this is not so," the task force states. "They are set up to feel like failures

unless they are in a design role."

The task force also tackled continuing education for practicing architects. "A clear message from clients is that architects need a greater understanding of business, finances and economics in order to more effectively serve their needs today," the report says. "There should be required course work in these fields." A basic knowledge of business not only benefits the client, but also equips the architect with the skills to run a successful firm.

As one commentator noted in the task-force survey, "Many owners do not understand the project process. Architects need to step up to the plate and lead the owner through the process. If architects do not stay in a leadership position, they will get run over and marginalized during construction. I applaud continuing education that puts more emphasis on the total building process and leadership development over design skills."

Susanka sees leadership as an op-

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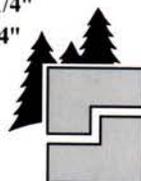
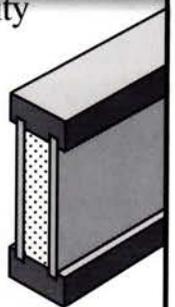
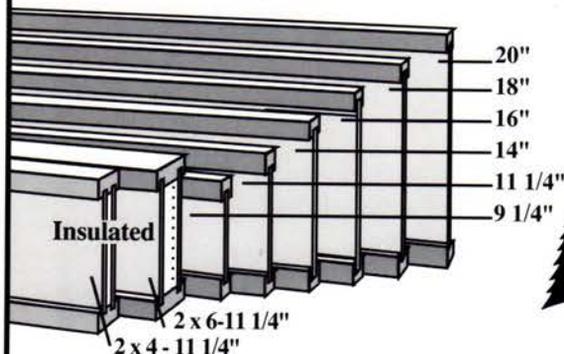
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portunity to exert more influence on the quality of our built environment. "This is an exciting time for architects," she says. "We can both expand our services to our clients and begin to raise our collective consciousness about the quality of the built environment." The task-force report stresses the need for leadership development by suggesting that architects cultivate the role of "trusted navigator," leading clients through the entire building process and taking advantage of the impartiality inherent in the architect's position.

In the public realm, architects can also take an expanded leadership role. The report acknowledges the difficulty of changing the isolationist paradigm that many architects embrace, but points out that there is a profound need for architectural problem-solving skills in the community. "We need to move away from the narrow vision we've held for many years, and expand our sphere of design to include project planning, community

building, strategic thinking and process management," the report states. It is certainly no secret that our cities and neighborhoods need input from all citizens.

Closely related to the question of leadership is the profession's attitude toward promoting architecture to the general public. "The public doesn't know what we do," Susanka says. "We have to change that."

She also suggests that promotion is the starting point for changing the image of architects and architecture. "We have to let people know why architecture is valuable. We need to 'toot our own horns,' and that's often difficult for architects."

The task-force report has identified trouble areas. Now the real work begins. The profession's future will depend on how hard architects wish to solve the problems that are currently chiseling away at their standing in the community and the entire building process. AM

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## Twin Cities

*Continued from page 31*

settlement called, rather grandly, Minneapolis (from the Dakota word for "water" and the Greek suffix meaning "city").

Thus Minneapolis and St. Anthony—the two towns merged in 1872—arose entirely because of a waterfall and the enormous potential for industrial power it represented. As it evolved into a city, Minneapolis for decades could be distinguished from its eastern twin by its economic reliance on industry; first lumber milling and later flour milling. Ledyard Bill, a late-19-century book author and state promoter, extolled Minneapolis for "its huge factories and thundering machinery—driven by that more than Titanic power of the great and wondrous falls."

Over in St. Paul, industry was not the city's forte. Commerce was. As the northernmost landing on the Mississippi (huge slabs of limestone in the channel made Minneapolis almost unreachable for large riverboats), St. Paul received all the region's goods. It spawned Minnesota's first bank, and its status as the region's commercial center made it the natural choice as the state's capital. Most importantly, St. Paul received railroad connections in advance of Minneapolis, and took an early lead as the distributor of freight to the Dakotas, Montana and other points west.

Geography also shaped the cities into nonidentical twins. Surrounded by river bluffs and steep hills, St. Paul sat in a depression better suited to a small river town, not a major city. During the 50 years after its founding, St. Paul flattened many of the hills, chopped off the bluffs, redirected streams, drained lakes, destroyed a waterfall, and filled ravines in the process of completely altering the landscape it found around itself. Even so, it remained one of the Midwest's hilliest cities, and Larry Millett, author of *Lost Twin Cities*, found that St. Paul at one time had 88 public stairways.

As a result of this hilly terrain, the city's business district in the 19th century mimicked those of many Eastern cities. It hunkered within a compact area and developed a grid whose narrow and meandering streets drew complaints and derision. St. Paul inhabi-

tants long tolerated a Ninth Street that wound within a block of Sixth Street, and a Seventh Street that plunged between Fourth and Sixth. Those eccentricities have since vanished.

Minneapolis, on the other hand, occupied a mostly flat plain, without high bluffs to constrain its growth. Its early grid provided broad and straight avenues, and the city adopted a plan for numbering streets that made navigation easy, if not poetically inspiring. The only temporary physical barriers to growth were some swamps and lakes, as well as a steep glacial ridge and deep gorge at Lowry Hill that needed flattening.

In time, Minneapolis and St. Paul grew more similar. St. Paul's river trade dried up. With the slow death of lumber and flour milling, Minneapolis developed an economy not so dependent on industry. As St. Paul spread west onto flatter land, it came to look more like its twin (even today, it is hard to see where one ends and the other begins at the dividing line in the Midway district), and by 1880 it lost its supremacy in population. It also lost to Minneapolis its top rank as a railroad center.

It was the railroad, in fact, that continued to keep St. Paul and Minneapolis economically distinct for many decades and that prevented them from ever merging. Both cities lie within a valley formed by the Mississippi and Minnesota rivers, and railroad builders found the number of entry and exit points to be limited. Downtown St. Paul is near one entry point, a break in the river bluffs, and downtown Minneapolis is at another, the flat plains that extend from Nicollet Island. No single railroad center could adequately serve both communities, so separate they remained.

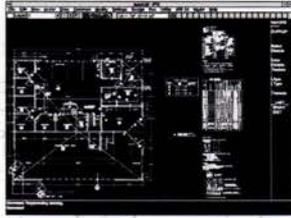
In more recent years, the differences between the cities have been more psychological than tangible. Into the 1930s, for instance, civic pride kept Minneapolis and St. Paul from cooperating in municipal planning except when absolutely necessary, such as in the construction of bridges and a metro-wide sewage system. There is an old cliché that St. Paul is the most western city of the East while Minneapolis is the most eastern city of the West. Like many clichés, this one has roots in a historical truth: the Twin Cities are siblings, but each has a separate past. **AM**

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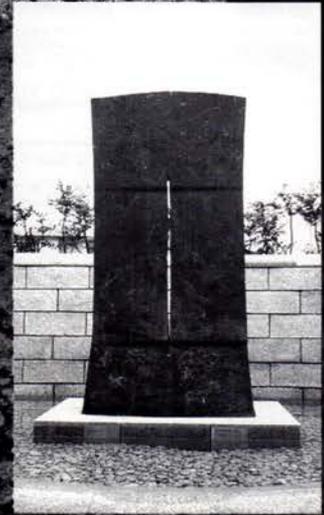
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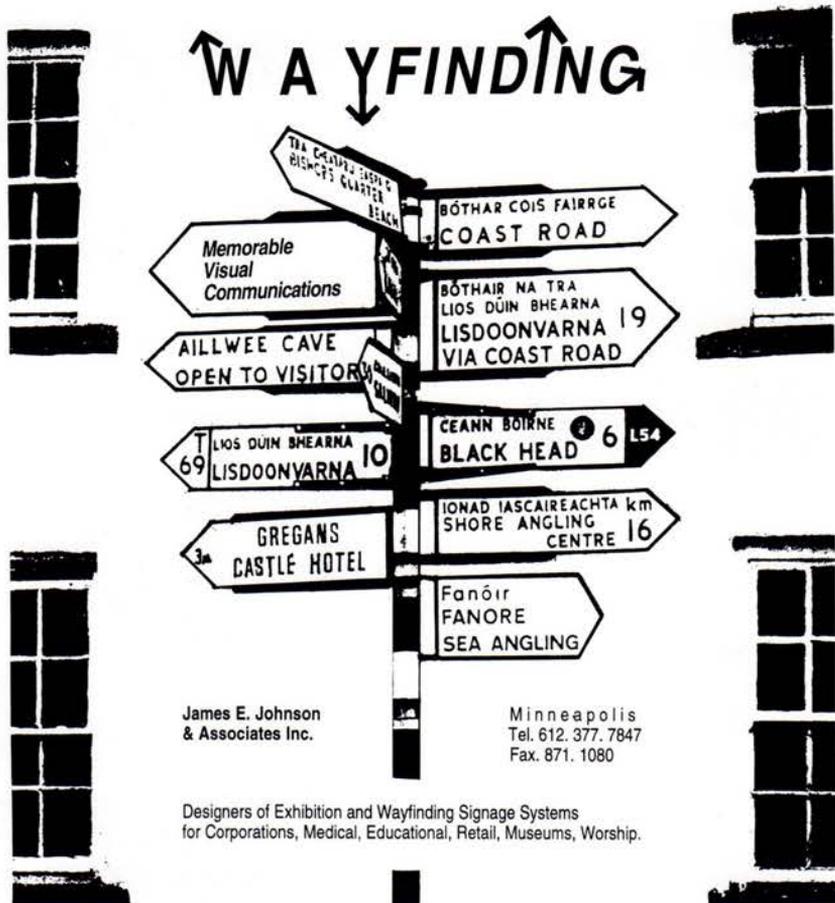
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## shopping

*Continued from page 42*

for instance, has been struggling to fill its space since opening more than five years ago. In fact, non-retail tenants have moved into much of Gaviidae.

Nicollet Mall, however, is only part of downtown Minneapolis's retail scene. The historic warehouse district offers art galleries, specialty shops, restaurants, bars, a sports arena and nightclubs. The heart of the warehouse district is First Avenue, with the dark-brick, Moorish-inspired Butler Square as the anchor. Butler Square is a prime example of adaptive reuse, in which a light-infused atrium was carved out of the center of this once-industrial building. Offices and restaurants surround the atrium.

## Uptown

Just south of downtown is Minneapolis's Uptown neighborhood, at Lake Street and Hennepin Avenue. The Uptown Theater, with its lighted marquee, is the area's visual marker. With its urban bustle due to heavy pedestrian and automobile traffic, Uptown is the heart of weekend activity. Here the streets are dotted with trendy national retailers, as well as local specialty shops. Minneapolis has caught the coffee-house fever big time, and Uptown apparently is the capital of the Twin Cities' coffee-house scene. On almost every corner you can grab an espresso or latte.

At the center of this urban pocket is Calhoun Square, retail's brick monument to restraint and scale. Zoning has kept a lid on building heights, so the neighborhood's pedestrian-friendly scale lends itself to browsing through bookstores, furniture shops, clothing (everything from vintage to leather to workday casual) and other specialty stores.

## Linden Hills

If you're looking for a relaxed urban pace, visit the Linden Hills neighborhood. More like a small-town main street than an urban neighborhood, Linden Hills offers shops, great eats and that neighborhood feeling of recognizing familiar faces. In fact, Linden Hills is what Uptown was 10 years ago before its development boom. In Linden Hills, residents are protective of the neighborhood's quiet atmosphere, and they often point to Uptown's congestion

# Coming

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as an example of what they don't want. As seemingly happens with any small treasure, it eventually gets discovered. Weekend traffic has increased in Linden Hills, for better or worse. Stop in Linden Hills and you'll discover the appeal.

Take the Wild Rumpus Bookstore, for example. Forget that Wild Rumpus is a children's shop. Designed by Bowers Bryan & Feidt, the space reveals itself with nooks, crannies and a cast of characters including cats, bunnies and birds. Even if you don't need a book, you can spend hours browsing the creative world of children's literature or discover design features that had gone previously unnoticed. Linden Hills is filled with these one-of-a-kind shops, places that surprise you with their uniqueness. So far Linden Hills has avoided the malling of America syndrome. When Starbucks tried to move into the neighborhood, residents rose in protest, and the coffee-shop chain high-tailed it out of there.

#### **Around and about**

Historic Stillwater is a great getaway, particularly if you're in the market for antiques. On the shores of the St. Croix River, Stillwater takes its heritage seriously. Brick paved streets and historically preserved façades are home to antique shops, specialty stores, galleries, restaurants and great river views. Do not be fooled, however, into thinking Stillwater is a well-kept secret in Minnesota. On a nice day, especially in the summer, hordes of people flock to Stillwater, whether to shop, dine or boat on the St. Croix River.

#### **Malls**

Of course, Minnesota has its malls. In fact, Minnesota is home to the mother of all malls, the Mall of America as well as Southdale, the nation's first enclosed shopping complex.

If you're in need of total sensory overload and want to feel the neon ooze of capitalism penetrate your every pore, then the place to go is the Mall of America. At 4.2 million square feet, with more than 400 stores, all conveniently wrapped around the Knott's Camp Snoopy theme park, plus restaurants, a wedding chapel and a kazillion movie screens, you could probably live here for several weeks and still not experience all that the Mall has to offer. **AM**

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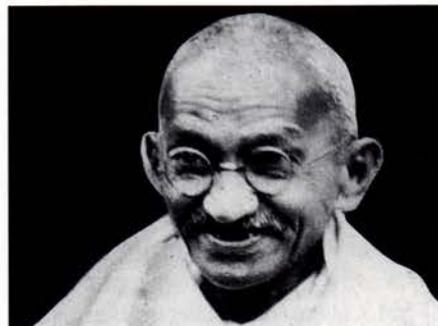
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### grass roots

*Continued from page 59*

capital while generating activity that gives depth to neighborhood life?

**F**OURTH IS AN INTENSE BELIEF IN THE POWER OF STRENGTHENING INTERNAL NETWORKS OF COMMUNITY SUPPORT.

In our neighborhoods, patterns of civic involvement essential to the public health are formed and cultivated. Neighborhoods are placing greater emphasis on strengthening informal networks of social support that create shared values and trust. They are tapping into those institutions and organizations capable of uniting substantial sectors of our community across underlying social clefs.

Welcome wagons provide new residents with information about where to shop, child-care facilities or block clubs. Churches, synagogues and mosques provide

the support residents need to get through a day. Volunteer organizations help build a house, or bring seniors and toddlers together in an intergenerational day-care program. Businesses adopt a high school or encourage their employees to mentor a student.

**F**FIFTH IS A GROWING AWARENESS OF INTERESTS THAT CROSS NEIGHBORHOOD AND CITY LINES.

Neighborhoods are not islands. St. Louis Park's efforts to reduce runoff into Minnehaha Creek improves the water quality of the Minneapolis Chain of Lakes. The employment policies of Eagan affect potential employees from the core city. Businesses along Rice Street draw customers from throughout St. Paul.

Increasingly, neighborhoods are working in concert to identify common interests and pursue common strategies.

In more than a dozen commercial corridors throughout Minneapolis and St. Paul, neighborhoods are developing

plans that will shape capital investments, land-use policies and transit patterns into the next century. A coalition of 13 Minneapolis neighborhoods has created a plan for the future co-existence of recreational, conservation, residential, commercial and light-industrial uses along the northern reach of the Mississippi. Six inner-city Minneapolis neighborhoods are proposing community-oriented public-safety strategies that would cut across precinct lines.

Nor does this commonality of interest stop at the city limits. The challenges of the first-ring suburban communities are increasingly indistinguishable from the



*Minneapolis has many fine residential streets.*

two center cities: more children in poverty, rising crime, increased demands for social services, aging housing and neighborhood commercial centers, declining tax bases, polluted lands. Coalitions of neighborhoods, religious organizations and community-based organizations are not only giving voice to these shared concerns but searching out regional responses to the growing economic imbalance between wealthy and less-wealthy cities within the region.

The renaissance in urban planning in the neighborhoods of Minneapolis and St. Paul is no sure antidote to the complex social ills engulfing our cities. But it is a process in which residents are building that sense of ownership that individuals need to feel if they are to invest for the long term. It is also a process that fosters a commitment to the community institutions that anchor neighborhood life. And it is ultimately a process that has the potential to rekindle the kind of revitalization of place, community and spirit that makes us proud to live in the Twin Cities.

AM

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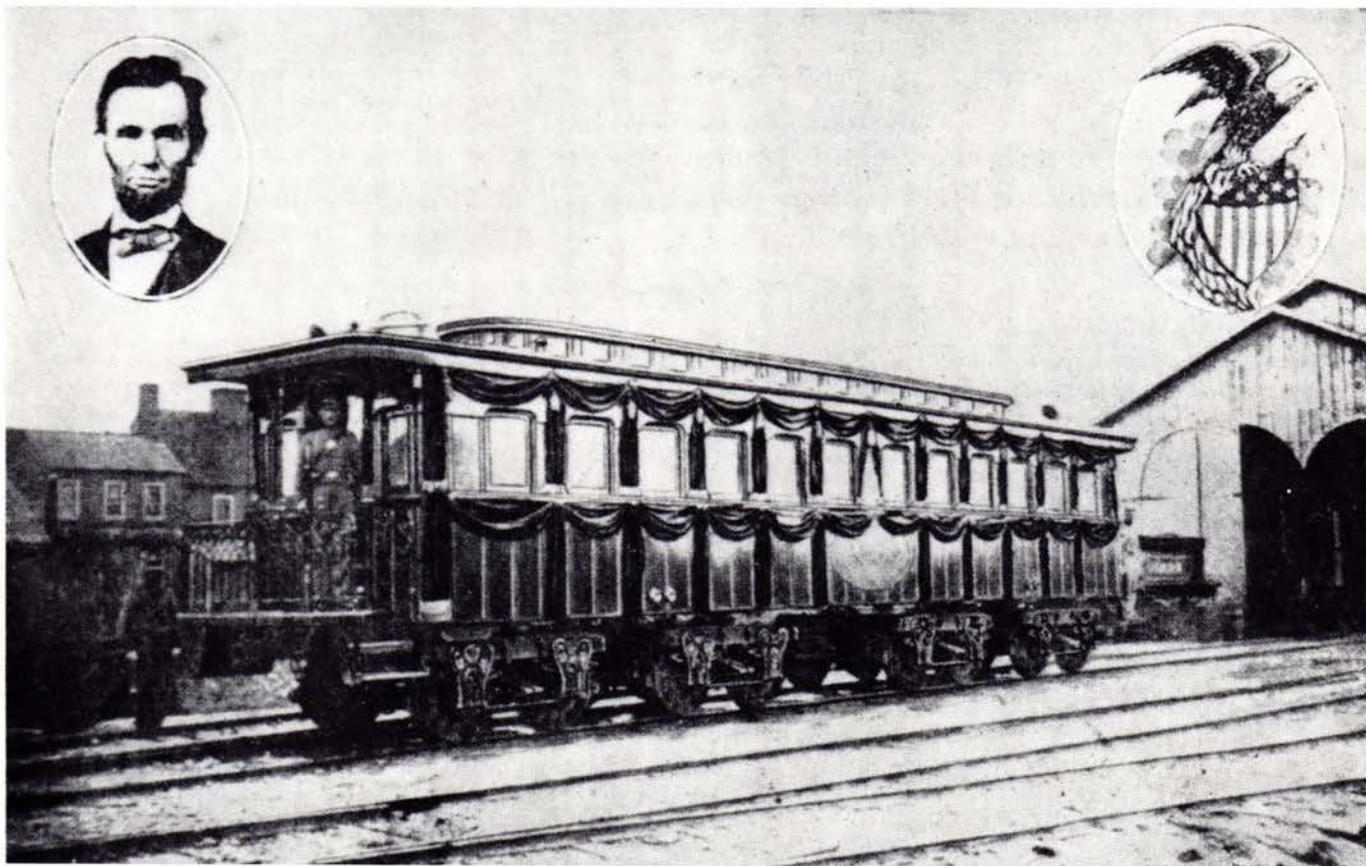
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Abraham Lincoln's funeral car, 1864-1911.

The *United States*, the railroad car that carried the body of Abraham Lincoln to a final resting place, ended its days in Minnesota, suffering a fate almost as tragic as the President's.

Designed and constructed at the U.S. Military Car Shops in Alexandria, Va., in 1863 to '64, the special car, built to transport a living Lincoln and his cabinet, was one of the most elaborately appointed railroad vehicles ever made in the United States. It had upholstered walls, etched-glass windows, 16 wheels (adaptable to both standard and five-foot-gauge tracks) to insure a smooth ride, and rooms for working and lounging. The exterior sides bore a large painted crest of the United States.

Perhaps thinking the *United States* too ostentatious, Lincoln did not use it. After his assassination, however, the car carried Lincoln's body on a two-week, 1,662-mile journey from Washington, D.C. to Springfield, Ill. The train stopped in many cities on the way—meeting huge crowds along the tracks—and the President's casket was removed each time for display and public mourning.

Later, the military sold the *United States* to the Union Pacific Railroad for \$6,850. It lasted eight years as an executive car. For \$3,000 it fell into the hands of the Colorado Central Railroad, which stripped the car (leaving only the wall upholstery), installed wooden benches, and put it into service as a day

coach and later as a common work car.

Thomas Lowry, president of the Twin City Rapid Transit Company, believed the car was "the most sacred relic in the United States." He bought and restored it in 1905, hoping to donate the *United States* to a Minnesota organization that would house and preserve it. After his death the car was given to the Minnesota Federation of Women's Clubs.

On March 18, 1911, just months before the Federation planned to move the car to permanent quarters in Mendota, a grass fire swept the area of Columbia Heights in which the *United States* was sitting idle. The car burned completely and the Hennepin County Historical Society salvaged only a coupling link.

*Jack El-Hai*