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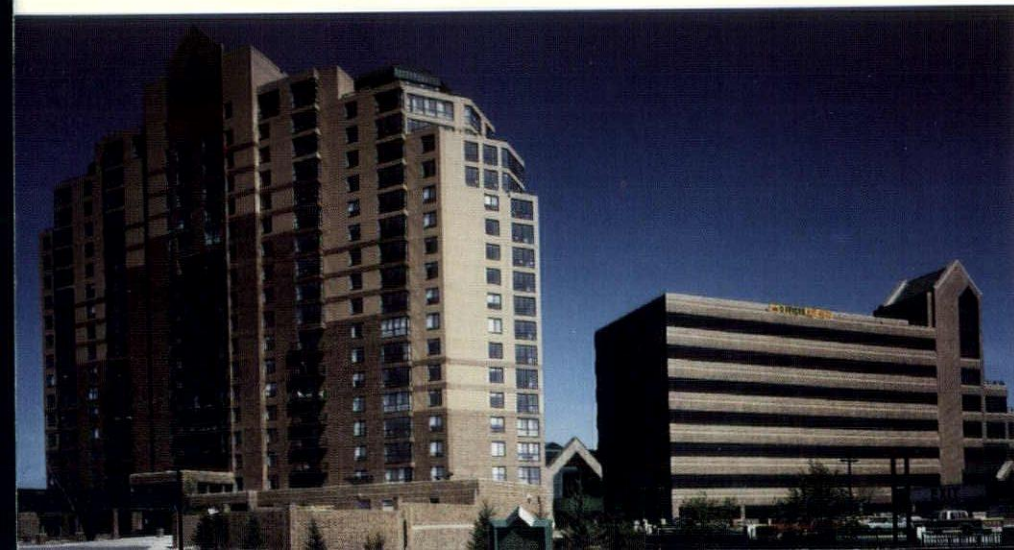
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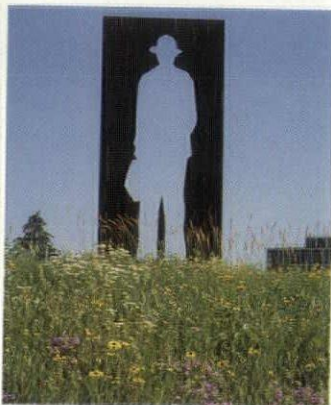
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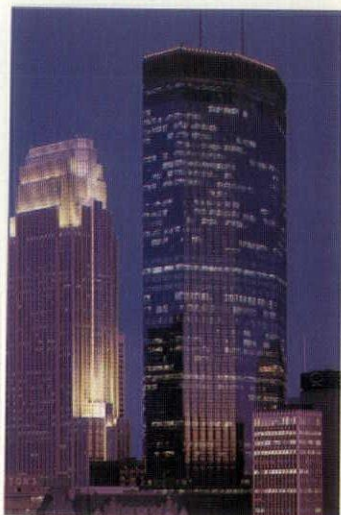
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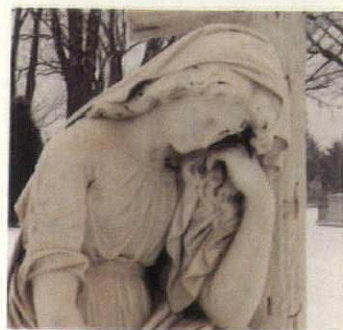
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Sculpture Garden looks to expansion

Walker Art Center has announced initial plans to expand the Minneapolis Sculpture Garden by nearly three acres, increasing its display area by 40 percent. The \$12.8 million garden, which opened in September 1988, is used as an open-air gallery for contemporary sculpture, many from the Walker's permanent collection and others specially commissioned for the garden.

Walker Director Martin Friedman and park board officials are seeking a \$2.2 million expansion developed by landscape architect Michael Van Valkenburgh of Cambridge, Mass., that would include a sculpture plaza, a perennial flower bed, a vine-covered arbor and plantings of deciduous trees. If completed, the expansion will extend the garden from the front driveway of the Walker-Guthrie complex northward to Wayzata Boulevard.

Since its opening, the garden, which is run jointly by the Walker and the Minneapolis Park and Recreation Board, has attracted more than 500,000 visitors, making this one of the Twin Cities' most popular tourist attractions. Designed by Edward Larrabee Barnes, the garden features four 100-foot-square "rooms" or galleries and a football-field-sized exhibit space with a pond and large sculpture by Claes Oldenburg and Coosje van Bruggen entitled *Spoonbridge and Cherry*. The Cowles Conservatory is a popular spot for year-round viewing of interior gardens, designed by Van Valkenburgh and Barbara Stauffacher Solomon of San Francisco.

Approximately \$600,000 has been raised through private donations toward the expansion.

Improving Dain Bosworth

A revised design of the Dain Bosworth Tower, under construction in downtown Minneapolis, will feature a green-tinted glass exterior with a more dramatic series of "chiseled" setbacks that will make

it compatible but not competitive with the Norwest tower across Sixth Street. The original conception of the 39-story tower, designed by the Lohan Associates of Chicago, featured a blue-gray boxy exterior with slight setbacks. The exterior will be lit at night, following



A revised design of the Dain Bosworth Tower by the Lohan Associates.

the trend of recent downtown high-rises.

The four-story retail base, anchored by Neiman-Marcus and a retail court, will remain largely unchanged from the design unveiled last spring. A limestone facade will be accented with black granite and several shades of marble. Neiman-Marcus will occupy approximately 120,000 square feet of space at the corner of Fifth and Nicollet, and a skyway crossing Sixth Street will tie the building's retail arcade with Gaviidae Common and Saks Fifth Avenue, creating a two-block-long bank of high-end retail. Though still in the early design stages, the arcade will feature a four-story water fountain and a fifth level of below-grade retail.

The building is expected to be completed by late 1991.

Gehry to design U of M art museum

California architect Frank Gehry, renowned for his avant-garde approach to architecture, has been commissioned to design the new University of Minnesota Art Museum. The \$8 million facility, to be built along Washington Avenue just west of Coffman Union, is partially funded with a \$3 million gift from philanthropist and art collector Frederick R. Weisman of Los Angeles.

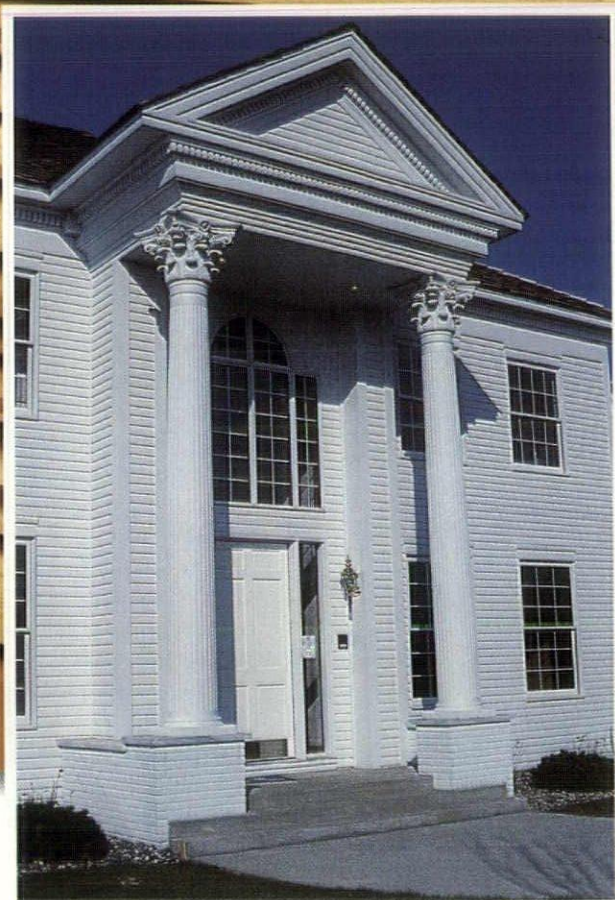
The museum temporarily has housed its collection on the third and fourth floors of Northrop Auditorium since 1934. The new facility will allow the museum to more than triple its 3,000 square feet of space and add to its collection, which emphasizes American work from the first half of the 20th century. Weisman also intends to donate approximately \$1 million worth of art to the museum.

Gehry, whose work was the subject of an exhibit at Walker Art Center in 1986, has won numerous national and international awards, including an AIA Honor Award and the Pritzker Prize. His works often incorporate unorthodox juxtapositions of shapes, forms and materials. The remodeling of his own house received national attention because of its use of chain-link fencing and plywood. Two of his most noted California projects include the Loyola Law School and the Temporary Contemporary, a renovation of a former warehouse into a museum. In Minnesota, his Winton guest house won a national AIA Honor Award, and his glass carp, originally designed for the Gehry exhibit at the Walker, now occupies a prominent place in the Cowles Conservatory.

The art museum is expected to be completed by 1993. In addition to the \$3 million Weisman grant, another \$1 million has been allocated from other private funds with an additional \$4 million coming from the University Foundation.

Continued on page 56

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Minnesota artist Jane Elias opens Geometrie Gallery's spring exhibition lineup with furniture that blurs the distinction between function and fine art. Objects ranging from folding screens to pedestals and chairs come to life with painted and sculpted human forms.

For more information call 340-1635.

Paris in the 1890s
March 3–May 22
The Minneapolis Institute of Arts
Free and open to the public

Complementing a current show of French-impressionist paintings, an exhibition of 100 prints, posters and drawings, drawn from the permanent collection of the Minneapolis Institute of Arts, documents the city of Paris and the lives of its citizens from 1890 to 1900.

Call the MIA's Visitor Information Center at 870-3131.

Urban and Rural Landscapes
March 10–April 22
Rochester Art Center
Rochester, Minn.
Free and open to the public

Paintings by Minnesota artists Rochelle Woldorsky and Mike Lynch explore the character of the state's urban and rural landscapes.

Call (507) 282-8629 for more information.

Reflection and Inspiration:
Charlene Burningham and Students
Through March 11
Goldstein Gallery and the Paul Whitney Larson Gallery
University of Minnesota, St. Paul
Free and open to the public

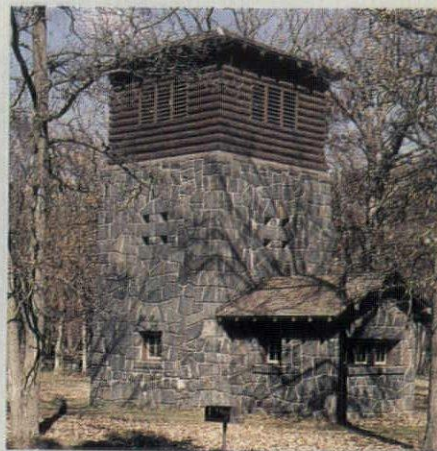
The long-time career of University of Minnesota design professor Charlene

Beyond Buildings: Preserving Cultural Landscapes
March 2–3
St. Paul Hotel

Tours, lectures and workshops introduce participants to ways of preserving human and natural landscapes in this annual conference sponsored by the National Trust for Historic Preservation. Presenters' topics include "Reading the Native American Imprint on the Midwest," "Building on the Land: The Design of Minnesota's State Parks" and "Ethnic Settlement Patterns." Among the speakers on hand are landscape historian Alan Pape, U of M landscape-architecture professor Joan Nassauer and National Park Service Director James Ridenour.

Workshops and panel discussions offer practical information on preservation consulting teams, state tax incentives, and techniques and strategies for preserving landscapes of cultural importance. For a first-hand look at planning issues in urban vernacular landscapes, bus tours visit sites around the Twin Cities to consider such questions as the development of Minneapolis's riverfront, skyways in historic districts and historic designation for such neighborhoods as St. Paul's Irvine Park and Dayton's Bluff.

For registration and a schedule of events, call the National Trust's Midwest Regional Office at (312) 939-5547 or call the Minnesota Historical Society at 726-1171.



State-park architecture in "Beyond Buildings."

Burningham, along with works by her U of M students, are the subjects of two exhibitions at the Goldstein and Paul Whitney Larson galleries. On view are quilts, woven rugs, needlework, baskets, wearable art, jewelry and paper marbling.

For further information call 624-7434.

Skyline 2000
Thursdays, March 22–April 19
Noon
Minneapolis Public Library
Free and open to the public

Attention brown baggers! Meet the newcomers on the downtown-Minneapolis design scene in this year's Skyline 2000

series. Among the new projects presented are the AT&T Building, the downtown campus for St. Thomas College, the new Dain Bosworth Tower, the Convention Center parking ramp and First Bank's new headquarters. The series concludes with a backward glance at some of the more notable unbuilt proposals for Minneapolis and a panel discussion about the city's design future.

All lectures are held at noon in the downtown Minneapolis Public Library's Heritage Hall. For more information, call the Friends of the Minneapolis Public Library at 372-6667.

Continued on page 59

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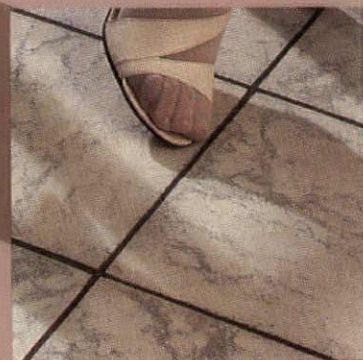
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Romanced by the Stone: Postmodernism has sparked a second honeymoon in the ancient marriage between architects and stone

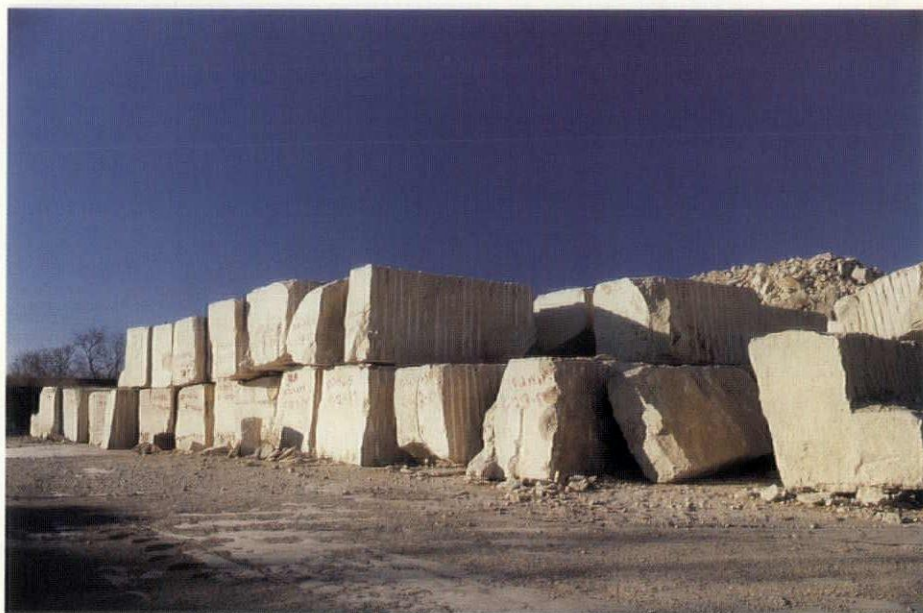
By Adelheid Fischer

For a while it seemed as if the American urban skyline threatened to disappear, so to speak, into thin air. In city after city we saw clusters of hard-edged buildings that rose in rock-crystal formations from downtown cores. Their crystalline skins of blue, green and silver glass conspired with light to deny materiality (as they defied gravity) so that many seemed to recede, almost seamlessly, into the very air around them.

Under the influence of postmodernism, however, the past decade also has produced a growing contingent of architects that had come back to earth—literally—architects who rediscovered the power of stone and its unique colors and textures. With postmodernism's penchant for grafting the forms of the past onto the present has come a reassessment of the primary material of architectural history—stone. And architects have found in stone a mother lode of expressive possibility just when the material has become more affordable.

"Architecture is becoming more and more a fashion," says Ted Davis, vice president and senior designer with Elberbe Becket. "Fashions change. People became very disenchanted with all the glass boxes, the metal and the high-tech, and I think even though there's a place for that, the time for stone had come back. People were ready for something that had a little more warmth and tactile qualities."

Witness the revival of Minnesota stones alone in a host of recent local



Quarried mill blocks from Mankato Kasota Stone Inc.

buildings. Cold Spring granite graces the exteriors of the Conservatory, Lincoln Centre, the Hennepin County Government Center and the soon-to-be-completed St. Paul Companies Building in St. Paul. The creamy hues of Mankato stone on the WCCO Building, the Norwest Center and the future LaSalle Plaza join with the mellowed-gold patina on such older buildings as the Farmers and Mechanics Bank to give the stone a significant presence in downtown Minneapolis.

And Minnesota stone maintains a high profile on more than just the home front. Frank Gehry has been a repeat customer at Mankato's Vetter Stone Company, utilizing the quarry's rock for such recent projects as the Chiat-Day advertising agency in Toronto. Mankato Kasota Stone Inc., located only miles down the road from Vetter's, has served such luminaries as Michael Graves, who has used the stone for a variety of projects, including his 1989 Crown American Building in Johnstown, Penn.

Of all the virtues of stone, architects seem to respond most enthusiastically to its color and texture. Depending on the types of iron compounds, the Mankato stones feature a subtle palette of



Vetter Stone Company's Mankato stone faces Cesar Pelli's Norwest Center.

pink, buff, cream and grey hues. Cold Spring granites form a veritable rainbow of colors, from cranberry reds, blues and greens to dusky greys. "One thing about stone is that it varies so much with different light," says Joan Soranno, associate architect with Hammel Green and Abrahamson. "You get such a wide range of colors, depending on the weather, the light or the angles. The buildings just come to life."

Continued on page 62

Photo: Courtesy Mankato Kasota Stone Inc.

Photo: George Heinrich



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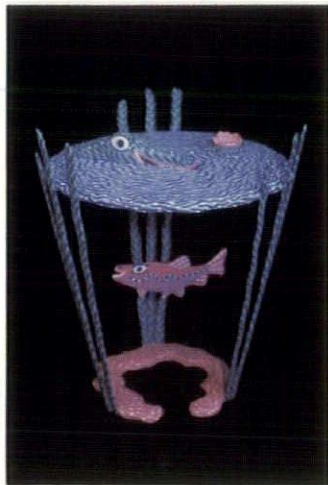
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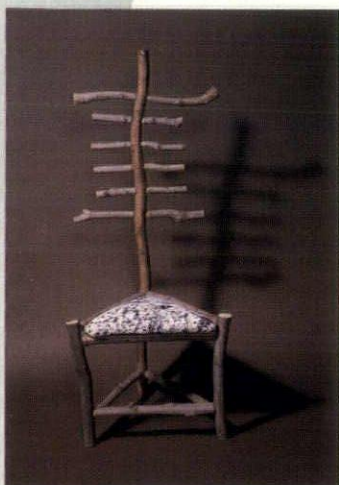
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objects of design



You won't have to swim upstream to buy this **Fish Table** by Steven Cram. The colorful wooden table with mock fish brings a bit of the sea to that hard-to-furnish living-room corner.



Some people build fires with kindling; Michael Emmons builds **A Nice Little Chair with Backbone to It**. Made of sugar maple branches with a hand-painted faux-granite seat, the chair comes complete with bark, guaranteed not to peel.

Crafty furniture takes a front-row seat. The fourth annual American Craft Expo brings more than 350 artists, including 50 Minnesota craftspeople, to the Minneapolis Convention Center, April 6–8.



Woah, Nelly! This **Rocking Newt** by Linda Sue Eastman is fast on color and style. Equipped with yellow feet, green feathers and a red beak, the wooden newt with leather saddle will rock young tykes to their hearts' content.



Statuesque, Steven Spiro's **Totem Chair** turns furniture into sculpture. The three-legged chair features a saw-toothed back, black trim, laminated seat and inlaid-wood accents.



Rockaby baby in this **Cradle** by Stephen O'Donnell, made of contrasting ash and cherry. The cradle continues to function as a handsome piece of furniture, long after baby flies the coop.



You won't get caught with your drawers down with this **Eight-drawer Dresser** by Robert Beauchamp. With an emphasis on detail, maple and dark cherry trim lends dramatic contrast to the traditional form.



Watch the sun rise on James Gentry's **Rising Sun Bench**. Maple and black-painted legs provide an elegantly spare bench with rounded corners and inlaid copper sun.

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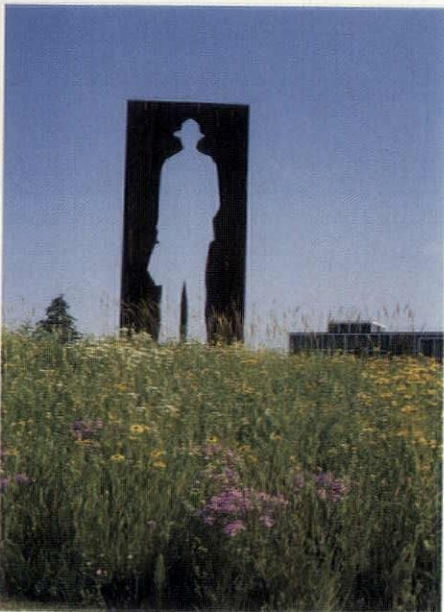
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BILL ENRIGHT, JR.

Prairie Restorations: A Minnesota landscape alternative redefines the meaning of home turf

By Adelheid Fischer

Leave the city limits for just about any suburb in the Midwest, and you'll suddenly find yourself in a spaciousness of golf-course proportions. One lawn rolls seamlessly into the next to create a sin-



An ecologically sound design element, General Mills' prairie-wildflower border provides color and textural contrasts to plain turf while gracing the bases of artworks in the company's sculpture garden, among them Jonathan Borofsky's *Man with a Briefcase* (left).

Photo: Courtesy Prairie Restorations

many of the same reasons as their counterparts more than a century ago: to establish a life in an Arcadian setting devoid of the city's congestion and contagion, its physical and moral ills.

Ironically, this "natural" landscaping is anything but natural. And the costs of greening the turf have put the lawn-as-landscape aesthetic on a collision course with conservationist trends. Many property owners are taking stock of their ecological responsibility and are making changes in their own back yards—literally. They're calling into question the costs of maintaining these vast tracts of uninterrupted greenery. Picture-perfect greens require regular dousings of insecticides, herbicides, fertilizers and water, an especially precious resource in recent unremitting periods of drought. Even something as trivial as the amount of gas lawnmowers burn to trim these acreages adds up to make the turfing of big lots unethical, says Ron Bowen, owner of Prairie Restorations, a native-plant landscaping company in Princeton, Minn. "I think an ordinance should stipulate that you can't have more than a certain percentage of your area mowed and that the rest should be trees, wetland or

prairie," he says.

A growing number of homeowners and businesses are voluntarily taking up Bowen's challenge. Unique in the state for its comprehensive services in native-plant restorations, Bowen's company not only plants the seeds and seedlings for lush Minnesota prairies, but monitors and maintains their progress. Unlike other restoration outfits, Bowen maintains a local genetic stock, adapted to Minnesota's growing conditions, on the 350 acres of Princeton prairie he grows exclusively for harvesting seed.

Bowen first became interested in native plants when as a young forestry student in the late 1960s he was hired as a gardener by Bruce Dayton. On his first day of work, "I remember Bruce took me around to the back of his house where he had a very nice wildflower garden, and he said, 'Well, here it is. You have to weed a little bit,'" Bowen recalls. "And I didn't know a jack-in-the-pulpit from ragweed, probably....But I learned. He had great resources in his library on wildflowers. And he opened that up to me. I read and learned a lot about wildflowers, and

Continued on page 65

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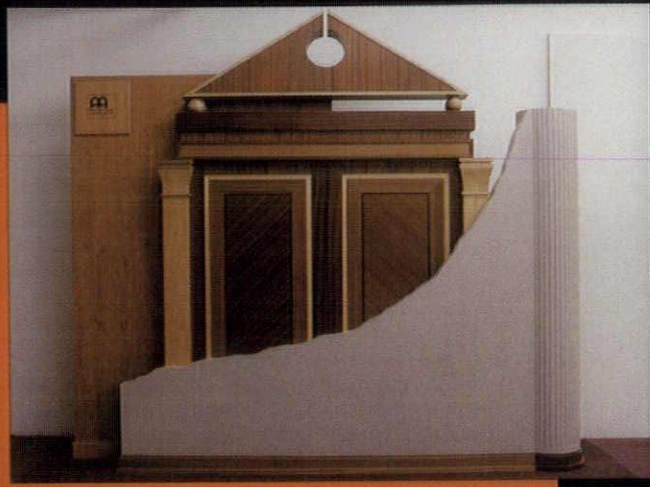


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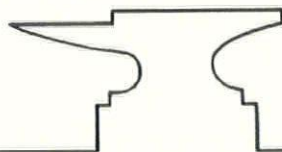
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Viewed abstractly, they look like parts of a ship in dry dock, more like the overturned hull and captain's bridge of a seagoing vessel set out on a platform to dry in the sun than the components of a rural retreat.

The irony is that Gerry and Pat Michaelson's pavilion and porch, located on a bend of the Lac Qui Parle River near their farmhouse in western Minnesota, are landlocked by prairie and farmland, hundreds of miles from any port. Instead of ocean currents, their river lookouts seem to float on the waves of surrounding grain fields from which the pavilion quietly tenders its exquisitely bowed and tapered roof.

For years before they built their retreat, the Michaelsons walked the banks of the Lac Qui Parle, which snakes through their pastures and acres of corn, soybean and wheat. On a favorite rest stop, Gerry fashioned a makeshift seat from the piece of an old corn crib. But the curved, steel-wicker bars were uncomfortable, and "in the summertime there were too many mosquitoes; in the wintertime the wind blew too hard. I thought 'If only I could have this protected, I could sit here all year around,'" Gerry says.

Gerry quickly scrapped any thoughts of purchasing a prefab gazebo after talking with his childhood friend of nearly 60 years, Minneapolis architect James Stageberg, during a hunting weekend on the property. Stageberg instead drew up plans for a pair of seasonal one-room shelters connected by a catwalk. At one end, the square, straightforward lines of a screened gazebo recall the common-sensical silhouettes of rural farmhouses. At the other end, in a separate enclosed cabin heated only by the sun and a wood-burning stove, you'll find yourself in a delicate elliptical shell; with its prow angled toward the water, you have the sensation of setting out on a river adventure in an ark of timber and glass.

Rivaling the views from the windows is the beauty of the ceiling, its tensile curves lined with a thin pine wain-



Photos: Balhazar Korab

scoting that Pat says is "reminiscent of the old-style cabins I remember going to as a kid."

Ask them how they use the cabin and the Michaelsons will tell you about the night they invited friends to watch the lunar eclipse, the impromptu family picnics, the rare balmy night in October when they opened the windows and watched the harvest moon rise, the day they spied a bald eagle roosting in one of the riverside trees. "We use it to get away from it all," Pat says. *A.F.*



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editorial

The power and glory of stone There's nothing like a quarry to make you feel downright humble. And that's rare in the Upper Midwest. Sure, there's the prairie in the western part of the state, where the land is so wide open you feel as if someone took an immense blue bowl and tipped it upside-down right over your head. Or there are November gales on Lake Superior. (I recently heard about a design proposal that would place a sheltered structure off the Duluth shoreline so that people could walk out over the water and experience the fury of Lake Superior storms without being swept away.)

I don't mean to suggest that the Minnesota quarry I visited on a research trip one blustery morning last December got my attention in the same way that the deadly arm of Superior would. In fact, it took me about four tries to even find Mankato Kasota Stone Inc., sandwiched as it was between radiator-repair shops and pump-and-munch stations on a commercial strip outside of downtown Mankato. I was such a glutton for spectacle that I kept driving past the place, looking for a deserted gravel road, dust in my teeth, the rim of a crater that had some of the larger-than-life emptiness and eeriness of a lunar landscape.

The reality was much more ordinary—yet somehow more profound—than that. Just off the highway, the Mankato Kasota Stone quarry lies a stone's-throw from a small gabled building of golden limestone that houses the company's offices. Admittedly, it looks pretty uneventful until you walk into the pit. Imagine climbing above the tree line in the mountains—minus the vistas—to a boulder-strewn terrain, and you'll have a sense for what it's like to be surrounded by coffin-sized blocks of stone. They almost seem alive.

And in a sense they are. What I learned from quarriers Bob and John Coughlin of Mankato Kasota Stone and Bill Vetter of Vetter Stone Company (a competitor quarry up the road) is that a quarry wall can be read as a cross-section of geologic history, like a map crisscrossed with the latitudes and longitudes of deep time. Once covered by an ancient inland sea, the rock was formed nearly 500 million years ago as sediment settled in successive layers on the sea floor (at a rate of one inch per 2,500 to 5,000 years!). Each vein of Mankato stone, depending on its levels of iron compounds, is a different color—from cream and buff to pink and grey. Blocks are extracted from the rock strata like chunks from a layer cake.

Especially haunting are the petrified crinoids, or sea lilies, folded into the rock. Cutting the stone in horizontal cross-sections exposes their abstract fleur-de-lis pattern, which you can clearly see, for example, in the exterior of the WCCO Building on Nicollet Mall.

I returned from my visit carrying with me a silent urging to build well and wisely, to honor the fruits of the earth, in whatever form, with an integrity of design that is commensurate with the wonder of the material.

Adelheid Fischer

1989 MSAIA



Hammel Green and Abrahamson's expansion and remodeling of **St. Mary of the Lake Church** in White Bear Lake was a double winner last year, taking both a MSAIA Honor Award and Interior Award. For this project (featured in "Details" this issue), the architects added a wing perpendicular to the original nave, reshaped the ceiling to expose the trusses and added skylights, and on the exterior incorporated a Wisconsin Lannon stone to closely match the original Platteville stone, which the jurors said was "appropriately understated, integrated and nicely balanced."

Honor Awards

Each jury brings its particular expertise to a competition, and trying to predict a winner is anyone's guess. The 1989 MSAIA Honor Awards jurors were no exception. Experts in both residential and high-rise design, the jurors, Anthony Ames of Anthony Ames Architects, Atlanta; Ralph Johnson, senior vice president with Perkins & Will, Chicago; and Frances Halsband, partner in the firm of R. M. Kliment and Frances Halsband Architects, New York, applauded projects that explored design ideas and carried them out successfully. "We looked for designs that were beautifully thought out and put together," they said. And many of the projects they found "had a sense of transformation about them by combining ideas of past and present and making something new of them." Indeed, these four winners have the familiarity of tradition, but closer inspection reveals new ideas at work, new solutions that do "transform" them.

E. K.

Harrison Fraker's eclectic **Residence on Lake Minnetonka** (featured May/June 1989) is a "unique design that looked beyond style and fashion to develop an idea in a consistent manner," the jurors said. The house unfolds as a cluster of kinetic shapes and forms. In the front, a dark-granite wall anchors the house to its site, presenting a sedate facade to the street. The back side which faces the lake, however, is livelier and more open with expansive windows, a concrete-block foundation, stucco walls and lead-coated copper trim. Unique features include skewed window frames, inspired by the distorted shapes in an Ellsworth Kelly painting.



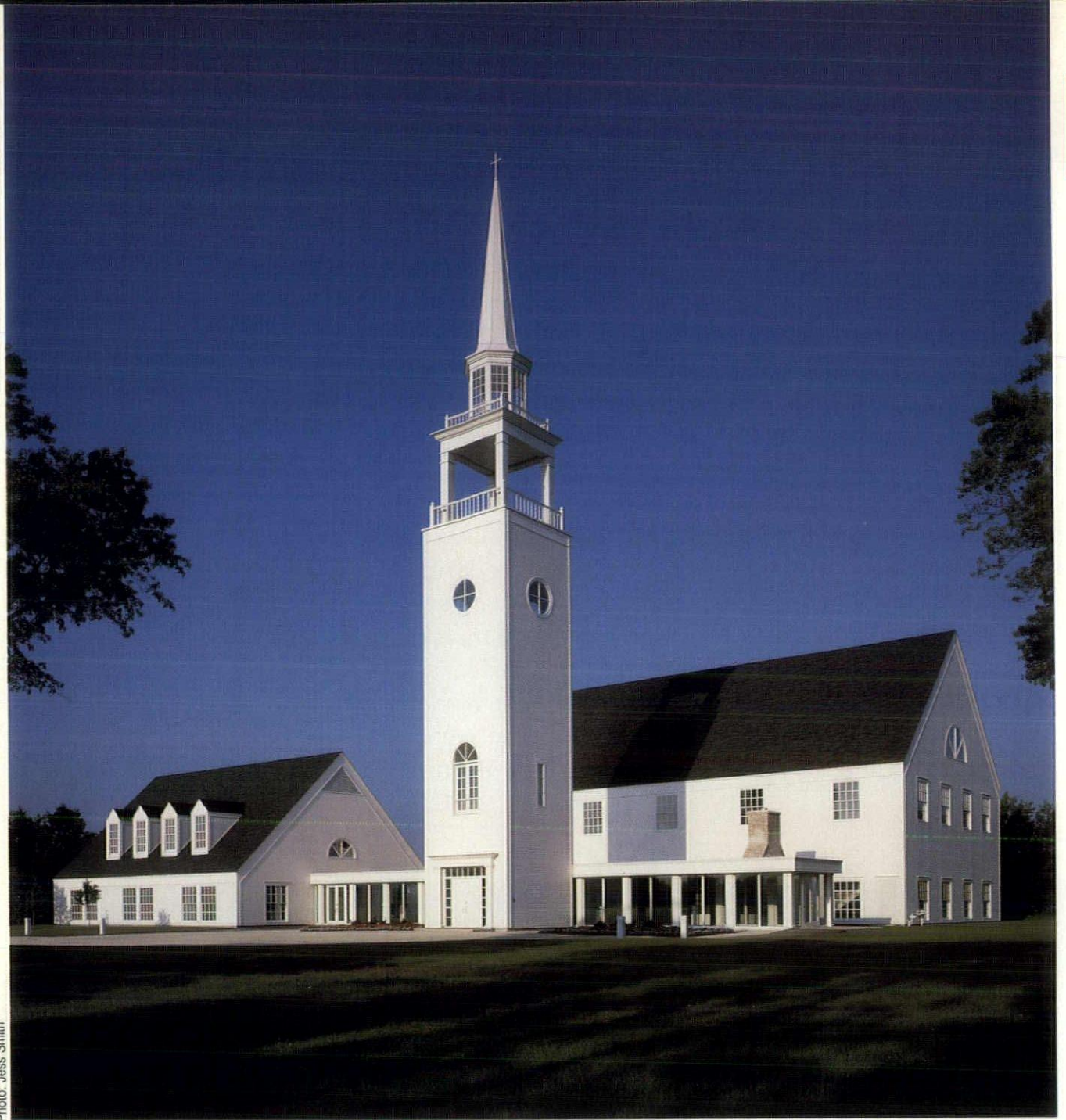


Photo: Jess Smith

Hammel Green and Abrahamson's colonial-style **Christ Church** (featured November/December 1989) draws its inspiration from the New England village in which interconnected buildings with white lap siding, high-pitched roofs and dormers surround a courtyard. The completed first phase of the proposed five-building complex includes a meeting house, an auxiliary house and a bell tower. White walls and double-hung windows brighten the 2½-story meeting house while warm-toned wood trim offsets the spare whiteness and lends elegance. "The architecture is straightforward and crisp in this contemporary reinterpretation of a New England prototype," the jurors commented.

For a western-Minnesota couple, James Stageberg designed this shingle-style **prairie pavilion** (see "A place of one's own" this issue) consisting of two separate seasonal rooms connected by a catwalk. Built on the bend of the Lac Qui Parle River, one room is a screened gazebo, recalling the simple lines of farmhouses, the other an enclosed cabin, its shingle roof reflecting the elliptical form of an upside-down ship. The jurors admired "the single idea carried out with simple shapes beautifully composed; the structure clearly relates to the prairie."

Photo: Bathazar Korab Ltd.



25-year Award

This modernist **Jewish Community Center** designed by the Leonard Parker Associates has held up well enough over the years to walk away with this year's **25-year Award**. The architects skillfully designed the building to fit a long, narrow site by establishing an undulating wall with rounded or "radial" corners that break the building's massing into repetitive, related forms. Because of the limited view, the architects turned the building inward with interior landscaping, courts and sunlight filtered through skylights. Jurors Paul Clifford Larson and Tom Martinson admired the building's "virtuoso" use of brick and acknowledged that "real thought and time was spent working out ideas."



Photo: Courtesy, Leonard Parker Assoc.

1989 MSAIA

Nine projects walked away with highest honors at the 1989 MSAIA Interior Design Awards presentation this year. Sorting through nearly 50 submissions, the jurors, Jaime Canaves of Jaime Canaves Architects and 1989 chair of the AIA National Interiors Committee, and Kenneth Walker of WalkerGroup/CNI, New York, found an unprecedented number of highly qualified projects that made this year's competition particularly rigorous. "We were impressed with the level of design and the concern for detail and consistency," they said. The diverse group of



Photo: George Heinrich

designs ran the gamut from the small-scale interior of the Conservatory News to the large-scale atrium of Thresher Square. And though the winners were all quite different from each other, they demonstrated that successful design is as much about aesthetics as it is about function and the people who use the interiors. E. K.

*Kodet Architectural Group designed a big-city newsstand in the tradition of the English-country library. Strategically located on the first level of the Conservatory in downtown Minneapolis, the compact **Conservatory Newsstand** is an eye-catcher to the casual passerby. Window panels on either side of the entrance display magazine covers, allowing the pedestrian to browse without stepping inside. But once inside, the rich mahogany millwork and subdued lighting greet customers as they thumb through rows of magazines along floor-to-ceiling shelves. The jurors admired the warm, inviting ambience and the effective display of magazines.*

Interior Design Awards



Photo: Lea Babcock

For **Patti's Restaurant**, Wheeler-Hildebrandt and Shea Architects were given the formidable task of creating a distinctive restaurant within the shell of a suburban office building's six-story atrium. The design team broke the restaurant into three settings for a bar, a casual dining area and a formal dining room. Interior plantings and fountains delineate the casual dining area, which is open and exposed to the atrium. Beyond the outer dining room a marble-faced partition with a dropped ceiling provides a setting for more private dining. A portion of the ceiling pulls back to reveal beneath it a highly stylized aquatic ceiling mural, images of men and fish in a sea of blue, purple and orange. Other design elements include a decorative finish on the plaster reception-lobby wall utilizing metallic paints and broad brush strokes. Within the bar, teal-blue bar stools contrast with the beige overtones, and two ornamental horses on either end of the bar make for lively conversation pieces. The jurors were intrigued by the sense of romance, privacy and use of graphics to create an intimate, exciting dining space.

Photo: Steve Henke

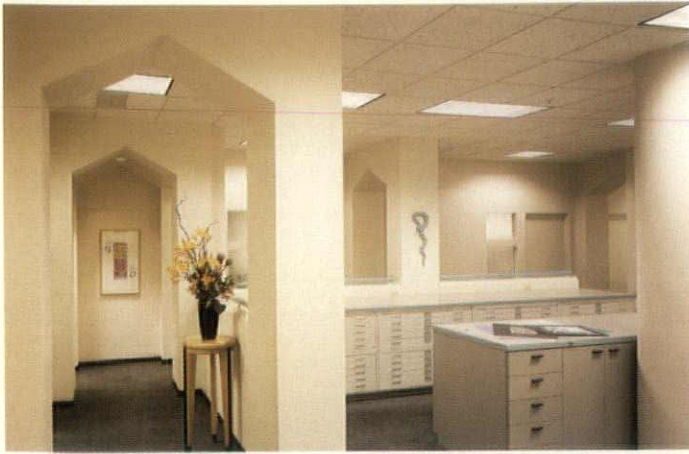


Photo: Lea Babcock



For the offices of **Little and Company**, Shea Architects orchestrated details to integrate the work areas, design offices and public spaces into a sophisticated environment. The firm's new look is signaled in the entryway by a custom-designed, curving reception desk of contrasting light and dark wood. Custom-designed furniture, light tones throughout, contrasting detailing (such as the gridded screen for the conference room seen at end of reception area) reinforce the contemporary image of the firm. Rather than shouting for attention, the office provides a quiet, restrained setting for the business of graphic design with a use of "simple details that make it all come together," the jurors said.

Photo: George Heinrich



In **Thresher Square**, BRW Architects took a turn-of-the-century warehouse, listed on the National Register of Historic Places, and revamped it into a modern office building. The architects gutted the center of the building to create a six-story atrium with skylight. Exposed, rough-cut beams, posts, ducts and brick walls create a rustic setting that recalls the building's working-class beginnings. In contrast, modern offices with walls of glass surround the atrium. The heavy beams and ducts run throughout all the offices to act as a unifying device. The jurors, in honoring the project, admired the ingenious use of inner space to create fresh uses for old spaces.



Photo: Timothy Hursley

Meyer, Scherer & Rockcastle revitalized Herman Miller's **Administrative Headquarters, Building B** in Zeeland, Mich., (featured November/December 1988) with a colorful twist on an urban motif. The designers needed to organize the circuitously arranged work stations (nearly 400) within a two-acre former factory space. Under the concept of office as city, corridors become streets, departments become neighborhoods, and individual work stations become homes. A permanent, 3-foot-thick wall runs throughout the space, serving as a unifying device to define different departments. Entrances to each department are marked by different graphic elements, such as the symbol for square, wave or mountain. While the jurors praised the signage and architectural elements for maintaining a sense of continuity, they particularly liked the project because it "looks like a fun place to work."

Historic designation prohibited Ellerbe Becket from punching holes in the south wall of the 1908 **Ceresota** Grain Elevator to accommodate offices. Turning inward, Ellerbe Becket gutted the narrow building and stacked seven levels of offices on the east, west and north sides. Offices look out over an atrium and fountain. To create the illusion of more space, the architects sheathed the south wall in mirrors, which help filter light from the skylight. A blue-pearl-granite fountain abuts the mirrored wall, completing an illusionary circle. But the real design skill is in the detailing and materials, seen particularly in the gray steel railings topped with cherry bars and the stainless-steel and cherry-wood deco ornaments accenting the walls. "The mirrors create interior magic," the jurors said, "and the level of detail is done with precision and restraint to create a sense of place."

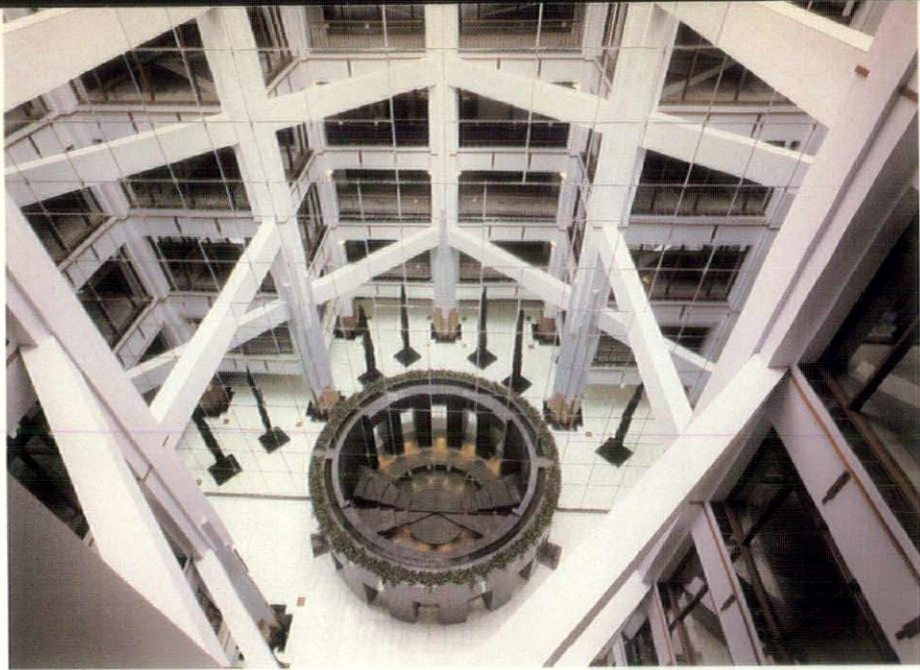


Photo: Peter Aaron/ESTO



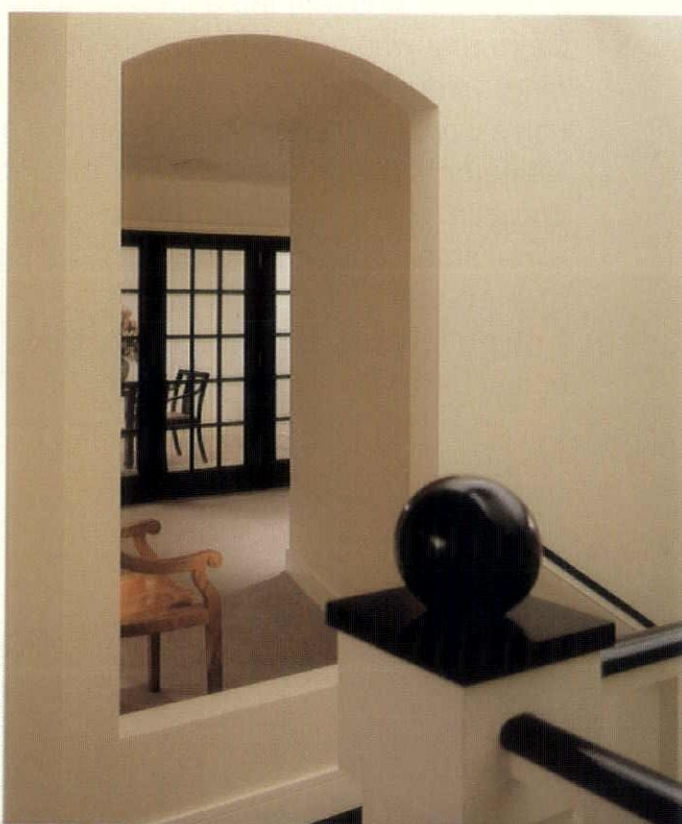
Photos: Gregory Rothweiler

Lights, camera, action! **River Road Productions**, a Minneapolis film-production company, asked Shea Architects to design its new administrative and auxiliary offices in the Metrodome Building. The architects designed a high-tech space in which tall ceilings, track lighting, chrome hues, glass and exposed ductwork create a futuristic-looking setting for the business of film production. The architects used light as the chief design element. Track lighting hung from trusses illuminate the reception lobby and focus on a wedge-shaped glass-top reception desk. Translucent, floor-to-ceiling office walls allow diffused light in from the corridors, and a cyclorama at the end of the reception lobby is used as the background for a polychromatic light show. The consistent use of light, color and materials to achieve a specific design motif impressed the jurors, who admired the "continuity of themes throughout the space."





In expanding **St. Mary of the Lake Church** in White Bear Lake, Minn., (see "Details" this issue) Hammel Green and Abrahamson removed the south wall and added a wing perpendicular to the original nave. Saving the real drama for the interior, HGA re-shaped the existing ceiling by splicing the center and exposing white-painted steel trusses. The architects then cut a series of narrow skylights into the ceiling. The result is a dramatic new ceiling in which light playfully reflects off the trusses. HGA also removed a balcony along the east wall to better expose a rose window. Other interior details include a new entrance through the addition, which allows parishioners to enter the commons and pass the stone baptismal font before entering the church or chapel. The jurors were particularly impressed with the skillful reworking of the ceiling to allow more light and increase the spaciousness.



With **7100 France Avenue**, Hammel Green and Abrahamson took a low-rising 1960s' office building and turned it into a showcase for interior design. The architects moved the original entrance from the front to back and created a new two-story entrance hall marked by a residential-style staircase and cupola above the landing. The second floor runs symmetrically along a barrel-vaulted spine. The shared design resource center is in the middle, and individual offices for designers line the periphery of the floor. Off-white walls, French doors, fluted white columns and a white wooden railing create a clean setting for interior design. The jurors admired the residential quality and the "attention to proportions, detailing and furnishings."

Photo: Lea Babcock

Readers' choice

Everybody loves a 10-best list. That's why we rush out at the end of each year to buy copies of everything from *People* magazine to the *New York Times* to read the critics' choices for the best movies, plays, books and records of the season. Somehow architecture always gets lost in the shuffle. In the November/December 1989 issue we asked you to compile your personal list of the "best" in Minnesota architecture, from skyscrapers to residences, and then we compared your selections with architects' choices. The results were surprisingly similar, which may go to show that good design speaks for itself.

"Best" is a subjective word, and this list is not to exclude the many buildings that came in close seconds or thirds. The Northwest Center, just a year old, is already a favorite Minnesota landmark and narrowly bowed out to the IDS Center. And the Dain Tower—once one of Minneapolis's mightiest of skyscrapers, now overshadowed by the influx of downtown development from the '70s and '80s—got more than a few nods of recognition from readers and architects alike.

Closer to the ground, Rice Park is a favorite spot for St. Paulites, but Minneapolis's Peavey Plaza in front of Orchestra Hall gathered a few more winning votes. Selecting a favorite church often has more to do with faith than strict aesthetic criteria, but both architects and the general public agreed that the St. Paul Cathedral was a prime example of architecture worth worshipping, although Breuer's St. John's Abbey Church and Saarinen's Christ Lutheran Church came in close seconds. And midwesterners still find comfort in the Prairie School and chose Wright's Willey house as the best single-family residence in Minnesota, though Purcell-Elmslie's Lake Place had its share of supporters.

But enough with the seconds. Here are the ones that came in first.

E. K.

Readers' choice

Architects' choice

Favorite high-rise: IDS Center, 1973. *When the shimmering, glassy IDS Center sliced the skyline in 1973, something was afoot in Minneapolis. No longer a sleepy town off the midwestern prairie, Minneapolis was charging full force into the future. A symbol of the city's forward embrace in the early 1970s was the IDS Center, a lone giant above the cluster of midrise downtown buildings. Today "mixed-use" is almost a cliché, but 20 years ago IDS was one of the first, and still one of the best, mixed-use projects built in Minneapolis. Designed by the famed arbiter of modernism Philip Johnson with John Burgee, the IDS Center is a testament to good design and civic pride. The complex features a 51-story office tower, a 19-story hotel and two levels of retail. The focus is the Crystal Court, a glassy, pyramidal-roofed interior that has become Minneapolis's new town square. And though other towers in town are competing for attention, particularly the recently completed Northwest Center, IDS still remains nearest and dearest in the hearts of Minnesotans and stands as one of the Twin Cities' biggest (and tallest) attractions.*

Photo: George Helmrich

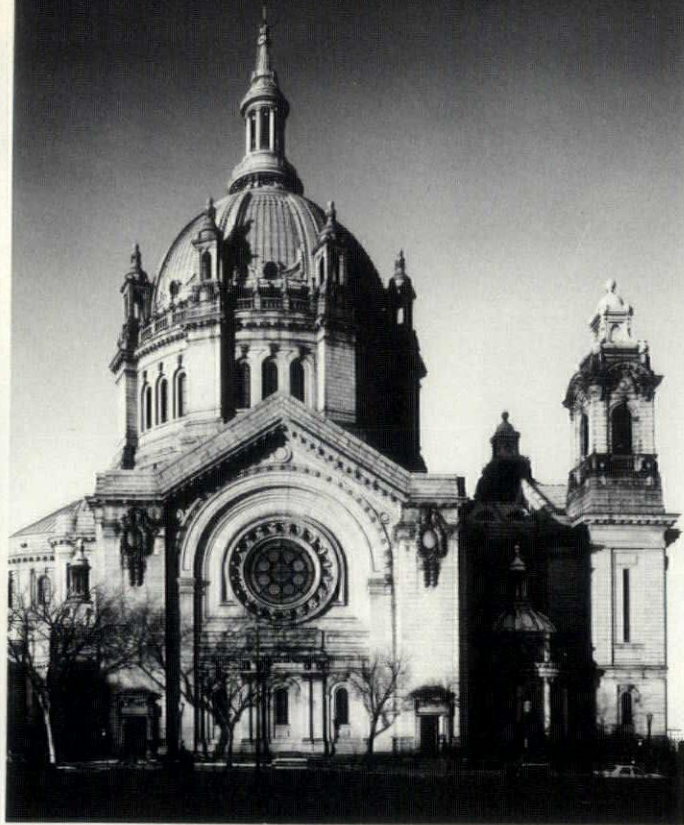


Photo: George Heinrich

Readers' choice

Architects' choice

Favorite religious structure: Cathedral of St. Paul, 1915. The Cathedral of St. Paul sits majestically atop a hill overlooking downtown, the Mississippi River and the State Capitol. Its Renaissance-inspired massing is one of the great architectural sights in Minnesota, whether you approach it from Hwy. 94, the side streets or even from the steps of the State Capitol itself.

Archbishop John Ireland, looking to build a new church for Minnesota's burgeoning Catholic diocese, enlisted Emmanuel L. Masqueray, a beaux arts-inspired architect from Paris. Masqueray designed a cathedral reflecting the grandeur of the past, when churches were a town's architectural cornerstone, a place of both religious and civic focus. A 175-foot drum and dome is set on a stout Greek cross plan. Towers flank either side of the main entrance, ornately framed with terracotta detailing and highlighted by the traditional east-facing rose window. At night, the cathedral is a particular treat when the dome is lit up.

The cathedral's hilltop site has protected it from the ravages of urban modernization. Highways skirt the hill, maintaining the cathedral's visual impact, unlike Minneapolis, where highway construction has severed another Masqueray-designed church, the Basilica of St. Mary, from the urban context.

Readers' choice

Architects' choice

Favorite urban park or plaza: Peavey Park Plaza, 1975. The front yard to Orchestra Hall in downtown Minneapolis, Peavey Park Plaza provides a tranquil getaway for downtown pedestrians. Amazingly, in a city renowned for the beauty of its lakes and parkways, the downtown is quite devoid of natural amenities. (Loring Park is a tad too far from the core to serve many downtowners looking for respite on their lunch hours.) Designed by M. Paul Friedberg and Associates in 1975, Peavey Park Plaza filled that void by providing natural beauty with a decidedly urban twist.

Right on Nicollet Mall, the multi-level plaza steps down from the street to create an urban oasis that is at once separate yet always attuned to the hum of the city. Fountains, plantings, a pool and different levels make this a perfect setting to people-watch, eat lunch, bask in the sun or enjoy a quiet moment, a setting that has clearly made this one of the city's most active public spaces. In the summer, the Minnesota Orchestra provides outdoor noon-time concerts, and in the winter the pool is turned into an ice rink for skaters. Diners across the street at Bruegger's or Kaffe can linger over a cup of coffee while keeping an eye on the comings and goings at Peavey. The plaza has a real urban feel, and that may be why it's often cited as one of the favorite outdoor spots in the city of lakes.

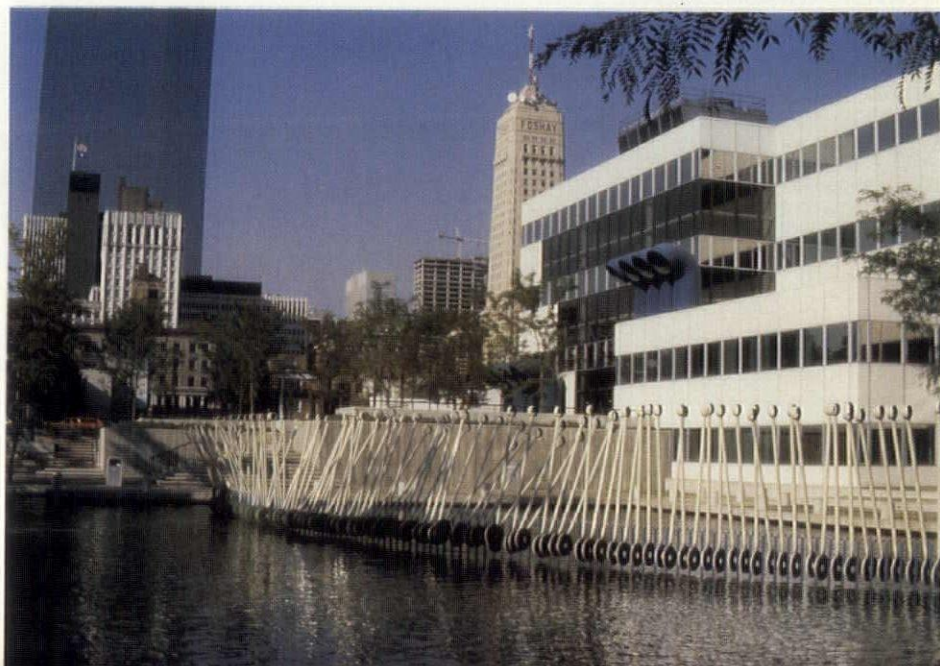


Photo: Courtesy Hammel Green and Abrahamsen



Photo: George Heinrich

Readers' choice

Architects' choice

Favorite public, civic or governmental building: Minnesota State Capitol Building, 1904. The Renaissance-inspired State Capitol Building has grandly stood overlooking St. Paul since 1904. Cass Gilbert, whose work can be seen in houses and churches throughout Minnesota, won a competition to design what was to be Minnesota's third capitol (the first burned and the second was deemed inadequate). The beaux-arts structure draws on the 16th-century Renaissance palace with its massive dome atop a traditional drum and flanking wings. The top of the grand steps leading to the front door offers a bird's-eye view of the city, including the Capitol Mall and other beaux arts-inspired buildings to the front, the St. Paul Cathedral to the right and the downtown skyline and river to the left. And like the neighboring cathedral, the capitol is spectacular at night when the dome is set aglow. The building is also a good example of the integration of art and architecture. The gilded quadriga, designed by Daniel Chester French and Edward C. Potter, is one of the state's most familiar pieces of public art.

Readers' choice

Architects' choice

Favorite single-family residence: Willey House, 1934. Frank Lloyd Wright's Willey House in Minneapolis's Prospect Park neighborhood once boasted an ideal location: It stood on a bluff overlooking the Mississippi River. The noise and congestion of Hwy. 94 has pretty much taken care of that expansive view, and much of the house itself has fallen into disrepair. But the construction of a freeway and a leaky roof can hardly diminish its architectural merits, and plans are underfoot to renovate this 1934 house. Major rooms—the car port, kitchen, living/dining area and bedrooms—are laid out side by side, creating a long, linear house. As with all of Wright's work, the Willey house is designed for privacy. Windows open toward the bluff, but a brick wall along the north side solidly anchors the house to its site while screening the interior spaces from view. The living and dining spaces are combined into a single room with a fireplace. In the bedroom corridor, small portholes in the north-facing brick wall can be opened for ventilation.

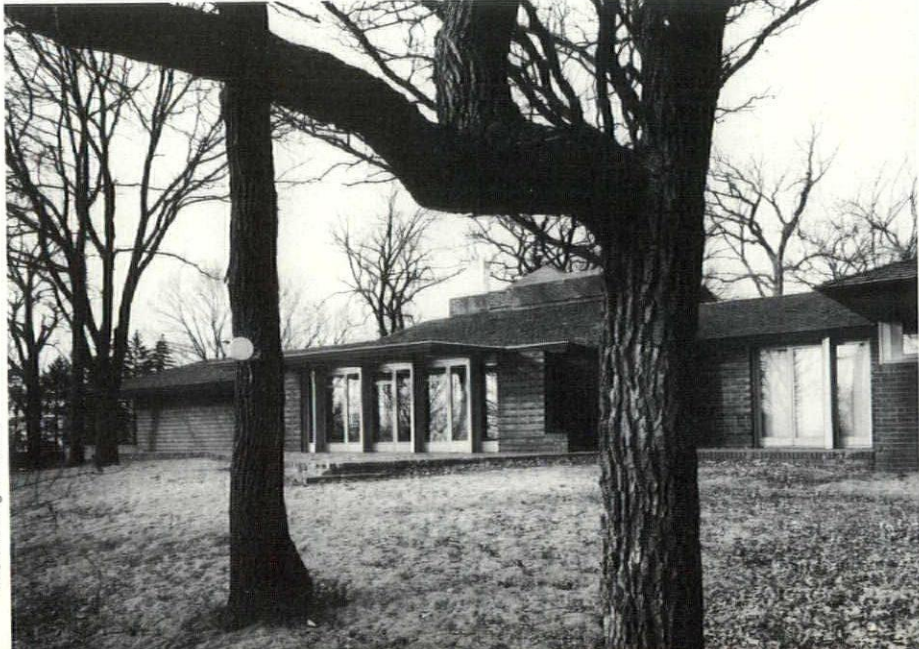


Photo: George Heinrich



Readers' choice

Favorite multifamily residence: Cedar Square West, 1968–1973. What began as a controversy in the late 1960s has ended as a readers' choice today. According to the original plan, Cedar Riverside was to be the new-city-within-a-city comprising high- and low-rise buildings spread over 340 acres on Minneapolis's West Bank. Designed by Ralph Rapson in the late 1960s, the complex was to represent a true melting pot of cultures and classes, providing housing for 30,000 people—the elderly, families, singles, low- and middle-income households—as well as office space, shops and playgrounds.

As with so many grand schemes of urban renewal, the entire plan never saw fruition, but what does stand is the first phase, Cedar Square West, on eight acres. The reinforced concrete buildings, ranging from 4 to 40 stories, are accented with red, yellow and blue panels. West Bank residents squawked 20 years ago that their neighborhood was being destroyed in the name of urban renewal, but today Cedar Square West has become such a familiar Minneapolis landmark that it's hard to imagine the West Bank without these upright, multicolored beacons from the freeway.

Architects' choice

Favorite multifamily residence: Greenway Gables, 1979. Developer Ray Harris invested in the residential future of downtown Minneapolis with Greenway Gables in the late 1970s. Designed by Bentz/Thompson/Rietow, this 43-unit townhouse development near Loring Park is the kind of sensitively designed housing of which downtown needs more. Greenway Gables features a cluster of connected townhouses marked by pitched roofs, gray-stained lap siding and gables. They are a human-scaled oasis amidst the overscaled high-rise apartment buildings that surround them along Loring Greenway. In an era when bigger seems to mean better for some developers, Harris has taken the "small" approach and scored big with this project.



By Kenneth T. Jackson and Camilo José Vergara. Photographs by Stuart Klipper.

Almost everyone has an image of at least one cemetery that is frozen in memory. It may be particularly historic, or beautiful, or serene or ostentatious. It may be famous because of the great and powerful who are interred there, or remarkable because of its unusual appearance. Most likely, we revere a particular cemetery because it is the final resting place of someone who shared our life. No other nation even approaches the United States in the number and size of its cemeteries or in the sums expended on the burial and cremation of its dead. Moreover, the racial, religious and economic distinctions within American graveyards are as pronounced as those anywhere on earth. As the urban historian John Maass has pointed out, cemeteries have slums (unmarked graves) on back streets as well as mansions (mausoleums) on large lots with grand approaches. They have single-family homes (ordinary graves) on winding suburban drives (walks) as well as apartment buildings (community mausoleums and columbariums) on busy thoroughfares. They even have public buildings (gateways, chapels, offices) on squares and fashionable boulevards. In the 19th and early 20th centuries, the most respected architects—Richard Morris Hunt, Louis Sullivan, Charles F. McKim and Sanford White—and the most talented sculptors—Augustus Saint-Gaudens, Lorado Taft and Daniel Chester French—designed funerary monuments, and prominent national leaders spoke eloquently of the cemetery as a place of inspiration and reflection. Judge Joseph Story's remarks at the dedication of Mount Auburn Cemetery in Cambridge, Mass., in 1832, are apposite: "Dust as we are, the frail ten-





SILENT CITIES







ements which enclose our spirits but for a season are dear, are inexpressibly dear to us. We derive solace, nay pleasure, from the reflection that when the hour of separation comes, these earthly remains will still retain the tender regard of those whom we leave behind—that the spot, where they shall lie, will be remembered with a fond and soothing reverence.” 🐾 Judge Story would be surprised by the inattention of Americans to burial places in the late 20th century. Cemeteries only a few decades old are sometimes overgrown or abandoned, while even those that are beautifully maintained are rarely visited. In the eyes of the general public, the mausoleum, the monument and the marker have lost their commemorative function. Cremation and the scattering of ashes are increasingly common. 🐾 The cemetery derives power from the intuitive belief that the dead persist, that they have not vanished altogether from our world, that something of their life force resides where their bodies are buried or, to a lesser degree, where their ashes are deposited. Once this belief weakens, the cemetery loses its significance and becomes an unsettling and unwanted reminder of mortality. 🐾 The heyday of the traditional cemetery lasted only about a century in the United States and its era has come to an end. Yet in these times of ambiguity and uneasiness about the meaning of death and the afterlife, the bereaved still need places where they can reflect upon loss. The shape of such places in this age of changed resources and values is as yet unknown. 🐾 *Text reprinted from the newly released Silent Cities: The Evolution of the American Cemetery by Kenneth T. Jackson and Camilo José Vergara, Princeton Architectural Press, New York. Photographs of Minneapolis's Lakewood Cemetery from the ongoing series The World in a Few States by Minnesota photographer Stuart Klipper.*



Unbuilt Minnesota

A glimpse of what might have been

By Robert Gerloff

Architects have a soft spot in their hearts for unbuilt projects.

An unbuilt project never settles or cracks, the roof never leaks, paint never peels, its owners never add unsympathetic additions, and construction is never haunted by shoddy craftsmanship or technical failures.

More important, the *vision* of an unbuilt project is never compromised. Compromise is inevitable as an architect shepherds his design from conceptual sketches through actual construction: Budgets, schedules, politics, the client's Aunt Clara and building codes all obscure the architect's vision.

But an unbuilt project remains pristine. The seductive renderings stand pure and aloof in space and time, gracefully mellowing with age, an unsullied potential in their designer's eye, a romantic allure, a vision of the future, a hint at what *might have been*.

Examining the who, what, where, when and especially why of an unbuilt project reveals changes in culture and history with a clarity that the study of actual buildings cannot. Unbuilt de-

signs are tools for understanding history and also for seeing the future. Often it is in unbuilt designs that new ideas are tested, new styles explored. Sometimes these concepts reappear in later buildings. Frank Lloyd Wright is famous for repeating ideas from an unbuilt design until they were realized, almost as though he had to work the ideas out of his system before he could move on.

Some architects have built careers on unbuilt designs. Leon Krier has published unbuilt design after unbuilt design, refusing to make the compromises necessary to get his designs built, knowing his uncompromised vision was more influential than actual buildings. Peter Eisenman spent decades refining his unbuilt projects, and only now that his ideas have found acceptance are his designs being constructed.

The following unbuilt projects show some of the romantic allure of *what might have been* in Minnesota. Each tells a story at the same time unique and as old as architecture: Politics, fiscal realities, overambitiousness, historical change and intellectual fashions all contribute to killing a plan on the drawing board. What is common to these

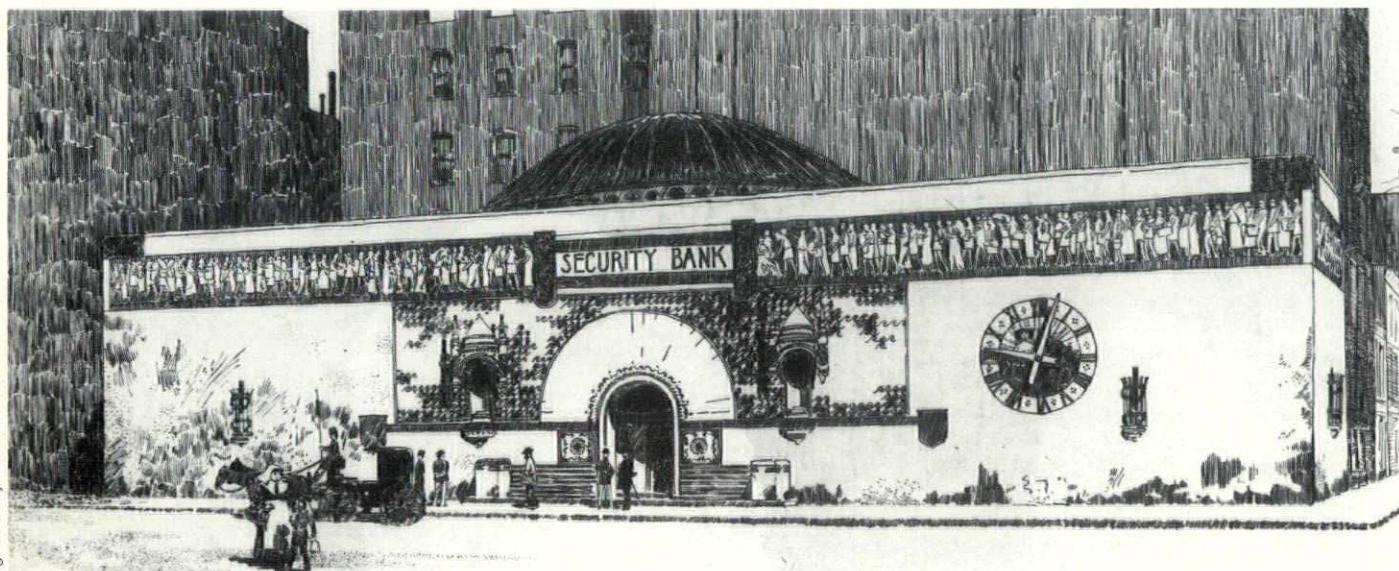
projects is a strong vision of the future and an unmistakable optimism that the future could be better, if only....

Harvey Ellis/LeRoy S. Buffington: Security Bank, Minneapolis, 1891.

Back in the heady days of the American expansion in the late 1800s, when Minneapolis and St. Paul were the last oasis of civilization before the endless Great Plains, architects envisioned a new style, an *American* architecture that would express their brash young civilization's self-confidence in brick and stone.

Harvey Ellis was one such visionary. His story is largely unknown. His architecture career was short and unstable, with flurries of design bracketed by alcoholic binges. He migrated between the frontier towns of Minneapolis, St. Louis, Kansas City and Omaha, practicing architecture when sober and teaching in the draftsman's clubs, where he was widely imitated.

Ellis's best work was done in the fashionable Minneapolis office of LeRoy S. Buffington (who tried to patent the skyscraper), and his best single design was an unbuilt project for Security Bank,



Drawing: Courtesy Northwest Architectural Archives

L.S. BUFFINGTON ARCHITECT MINNEAPOLIS MINN. 1891
Security Bank, Harvey Ellis and LeRoy S. Buffington.

of which only this widely published rendering remains.

In this project Ellis rethought the American bank of the late 1800s. There was an unwritten rule that banks had to be classical temples. Ellis broke that rule and drew a functional design rooted in American reality, not the classical ideal.

Ellis turned the bank inward, using massive masonry walls to block the cacophony of the street, lighting the banking hall from above through a domed skylight. The massive wall is broken only by a simple, powerful masonry arch that marks the bank's entrance—located at street level for pedestrian convenience, not up a flight of steps as though a classical stylobate. Only two weak niches subtract from the strength of that simple arch.

Ellis left the frontier and moved back to New York, where he recovered from alcoholism and worked as an illustrator for *Craftsman* magazine, but the seed planted by the Security Bank rendering continued to germinate. George Elmslie, when working on Louis Sullivan's National Farmer's Bank in Owatonna in 1907, kept a copy of this design, torn from a magazine, pinned over his drawing board, and cites it as the source of the bank's bold, half-arch windows.

Ellis's bold arch eventually was built.

Cass Gilbert: Plans for the Capitol Mall, St. Paul, 1896–1931.

After winning the 1896 competition for the design of the Minnesota State Capitol Building, Cass Gilbert struggled for 35 years against political and bureaucratic inertia to create an environment that would complement the building's dignified, beaux-arts design.

Gilbert's vision saw grand avenues radiating from the Capitol's front lawn to the St. Paul Cathedral, the site of the old capitol building, and through a proposed Soldier's Memorial to the Mississippi River itself, punching through dense neighborhoods packed with residential hotels and narrow streets.

Gilbert's was a grand vision suitable for an empire, and in the late 1890s America had imperial ambitions. The 1893 World's Columbian Exhibition with its white classical buildings had held up a vision of the grandeur of the Roman Empire to a nation intoxicated with its righteousness. America went to war



Capitol Mall, Cass Gilbert.

against Spain, and when the smoke cleared, it possessed the former Spanish colonies of Cuba, the Philippines and Puerto Rico.

Gilbert, exhilarated by visions of triumphal Roman war memorials, petitioned Minnesota for a captured Spanish cannon to ornament his proposed Soldier's Memorial.

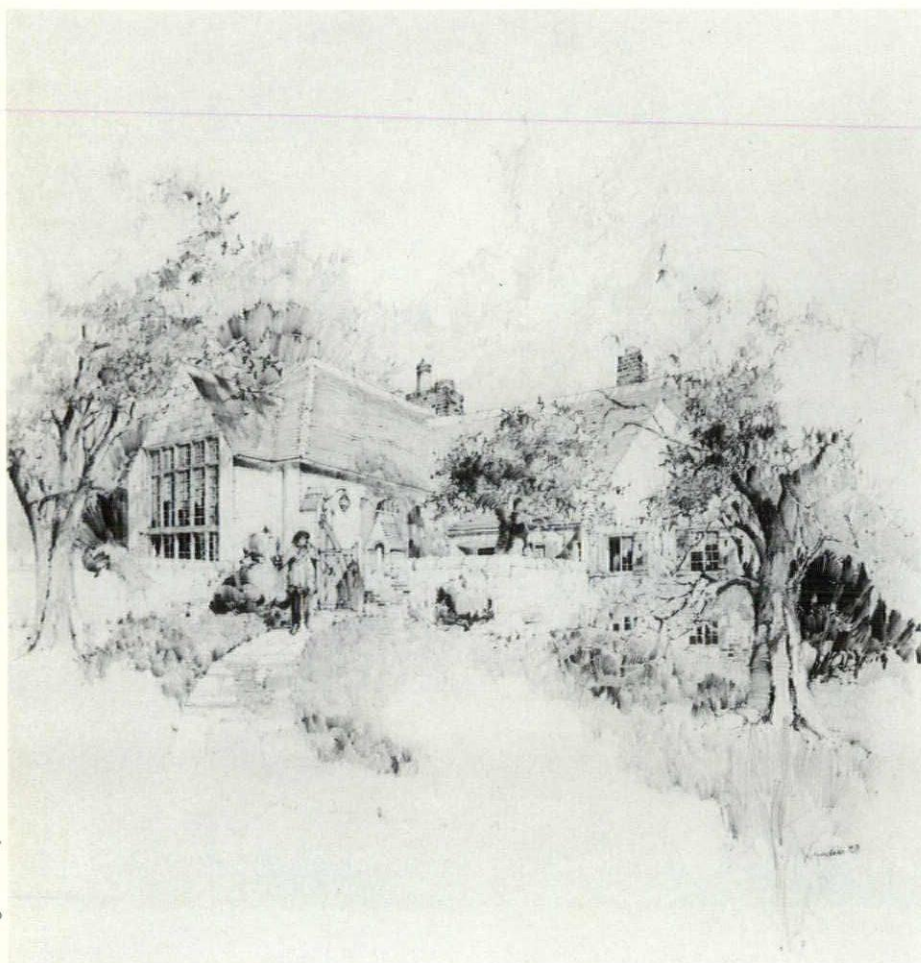
Gilbert's imperial vision exceeded St. Paul's willingness to pay the millions of dollars it would have required to buy land, and for decades the Capitol Building sat, a vision in white marble, surrounded by parking lots, used-car dealerships and residential hotels, cut off by the newfangled freeway from downtown St. Paul, an imperial ideal surrounded by laissez-faire reality.

Ed Lundie: Sculptor's studio, location unknown, 1923.

Winners write the history books in architecture as well as war, and architectural history trumpets the 1920s and 1930s as the triumph of modern architecture in America. History books have little room for the approach to design called the picturesque, and no room whatsoever for Minnesota's foremost practitioner of the picturesque, St. Paul architect Edwin Lundie (1886–1972).

While modernism wanted to create a new architecture out of the dispassionate analysis of function, structure and the nature of materials, the picturesque—and Lundie—reveled in historical associations and saw history as a glorious smorgasbord of design ideas. While modernism was all logic, clarity and sharp edges, the picturesque was romantic, with seductive textures and rounded corners.

In this 1923 rendering of an unbuilt



Sculptor's Studio, Edwin Lundie.

studio for French sculptor Warren Herment (its full story is buried in the uncatalogued Lundie collection at the Northwest Architectural Archives), you can see how Lundie used character-enhancing detail to create an architecture of the senses, not of the intellect. You can *feel* the cool iron latch in your hand and the weight of the wooden gate as it swings open, and *feel* the texture of the flagstones underfoot as you approach the front door. Lundie drew the building not as an object, but as a part of its sensual surroundings.

Lundie found inspiration in his extensive library of European architecture. But while this studio is inspired by French vernacular buildings and his other designs by Scandinavian or English architecture, all are filtered through Lundie's skill and vision to be something far richer than historical imitation.

It was only after the modernist steamroller had lost its ideological certainty in the 1970s and 1980s—the decades of confusion and eclecticism—that works by such picturesque architects as Lundie could be seen as the creative and original works they are.

Dennis R. Holloway: Minnesota State Fair Solar Pavilion for the Arts, St. Paul, 1976.

In 1973, during the Arab-Israeli Yom Kippur War, the Arab members of OPEC embargoed oil shipments to the United States, and overnight energy awareness exploded from the back pages of ecological newsletters to the covers of *Time* and *Newsweek*. Americans, trapped in long lines at filling stations, were suddenly "energy conscious."

Washington made it a national prior-

ity to develop alternative energy sources free from political meddling. Solar energy seemed the most promising, and universities began churning out research.

In 1975 Dennis R. Holloway, a teacher at the U of M School of Architecture, designed a solar-demonstration building for the Minnesota State Fair. His Pavilion for the Arts, powered entirely by a solar system designed by mechanical-engineering professor Perry Blackshear, would have been built at the top of Machinery Hill.

The illustration shows how the massive bank of solar collectors stood proudly on the roof, a bright, shiny technological vision of the future as a time when people would depend only on the sun for energy. Larger ecological concerns are expressed through symbolism: The square plan symbolizes masculine earth and the circular roof plan represents feminine heaven. By coming together, the two opposites create harmony.

In 1976, with funding for the building secure and construction documents almost complete, the State Fair was shaken by scandal. A legislative subcommittee investigated accusations of price-fixing among concession booths at the State Fair, and Holloway—not wishing to be associated with unethical behavior—quit. The building was never built.

Today the energy "crisis" is past, and the days when a president would broadcast fireside chats dressed in a sweater to show his energy awareness are gone. We are just as dependent on imported oil as ever, but we've grown used to high energy costs.

Active solar technology—plagued by technical complexity and high maintenance costs—has been eclipsed by such passive methods as superinsulation. Holloway, however, refuses to give up his vision. He still practices architecture in Boulder, Colo., where he continues to explore the potential of solar energy with designs for solar-heated Navajo hogans.

Michael Graves: Red River Valley Heritage Interpretive Center, Fargo-Moorhead, 1977–80.

In 1977, three years before the Portland Building catapulted Michael Graves into popular culture as the bad boy of postmodernism, the Fargo-Moorhead Heritage and Cultural Bridge Task Force

had selected Graves to put their cities "on the map in the art-history books" by designing a "cultural bridge" across the Red River.

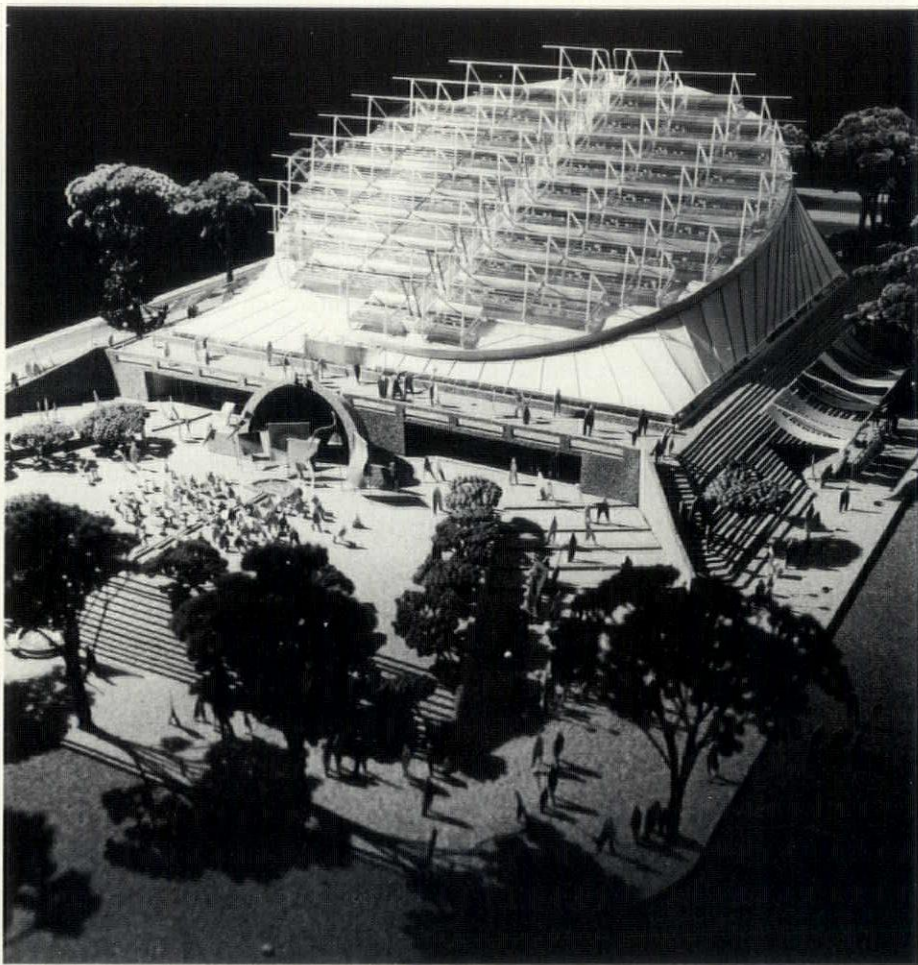
It was an ambitious program—a heritage center, concert hall, public-radio and television studios, a restaurant and an art museum—but only a small part of a larger, even more ambitious vision: a series of heritage centers stretching the length of the Red River, anchored by Fargo-Moorhead and Winnipeg. The task force hoped to create a major tourist attraction.

Graves' design was revolutionary. Instead of speaking the modernist vocabulary of structural clarity, function and plan, it spoke a new postmodernist language of meaning, symbol and metaphor. You can see how in his sketches Graves struggled to create a coherent building out of various images drawn from agricultural buildings, sheds, grain elevators and his personal interpretation of architectural archetypes.

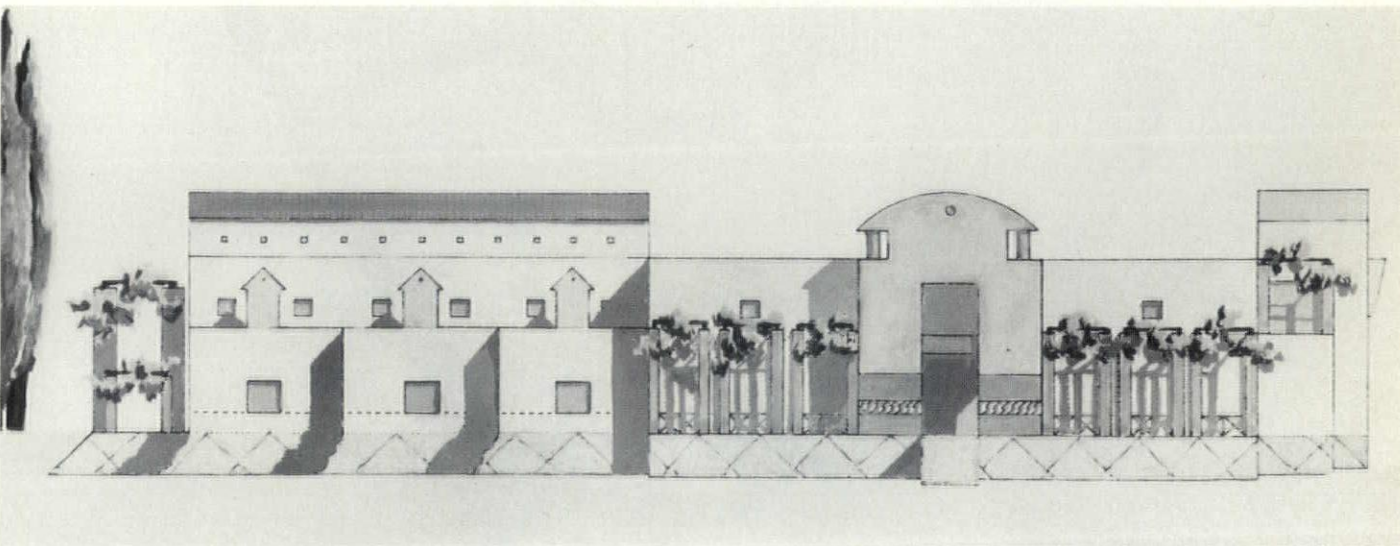
Public opposition quickly mounted—not necessarily to the design but to spending public money for art. In an extraordinary referendum, the citizens of Fargo voted 53 to 47 percent against public funding of cultural facilities.

With Fargo out and a lawsuit by neighborhood groups blocking construction of the bridge, Moorhead residents regrouped under the title Heritage Interpretive Task Force and hired Graves to develop the Red River Valley Heritage Interpretive Center.

The Heritage Society's board, however, was not excited by Graves' second design, declaring the image appropriate but the plan inadequate. And for its



State Fair Solar Pavilion, Dennis R. Holloway.



Fargo-Moorhead Interpretive Center, Michael Graves.

cost they felt they couldn't sell it to the public. A local architect was hired and Graves' design died a quiet death.

Ralph Rapson: Case Study House #4, location hypothetical, 1945.

World War II was over. Millions of GIs rushed home to marry their sweethearts, settle down and start a family. There was only one problem: These new families had no place to live. Few houses were built during the Depression, and even fewer during the war when all building materials were devoted to the war effort. America faced a serious housing shortage.

John Entenza, editor of the now-defunct *Arts & Architecture* magazine in Los Angeles, saw the housing crunch as an opportunity to popularize modern architecture. The factories that had churned out Sherman tanks, Mustang

fighters and Jeeps, he thought, could be retooled to churn out prefabricated building components. Progressive architects could assemble these components into modern houses and solve the housing shortage. American industrial might could win the peace as it had won the war, and modern architects would be the knights in shining (industrial) armor.

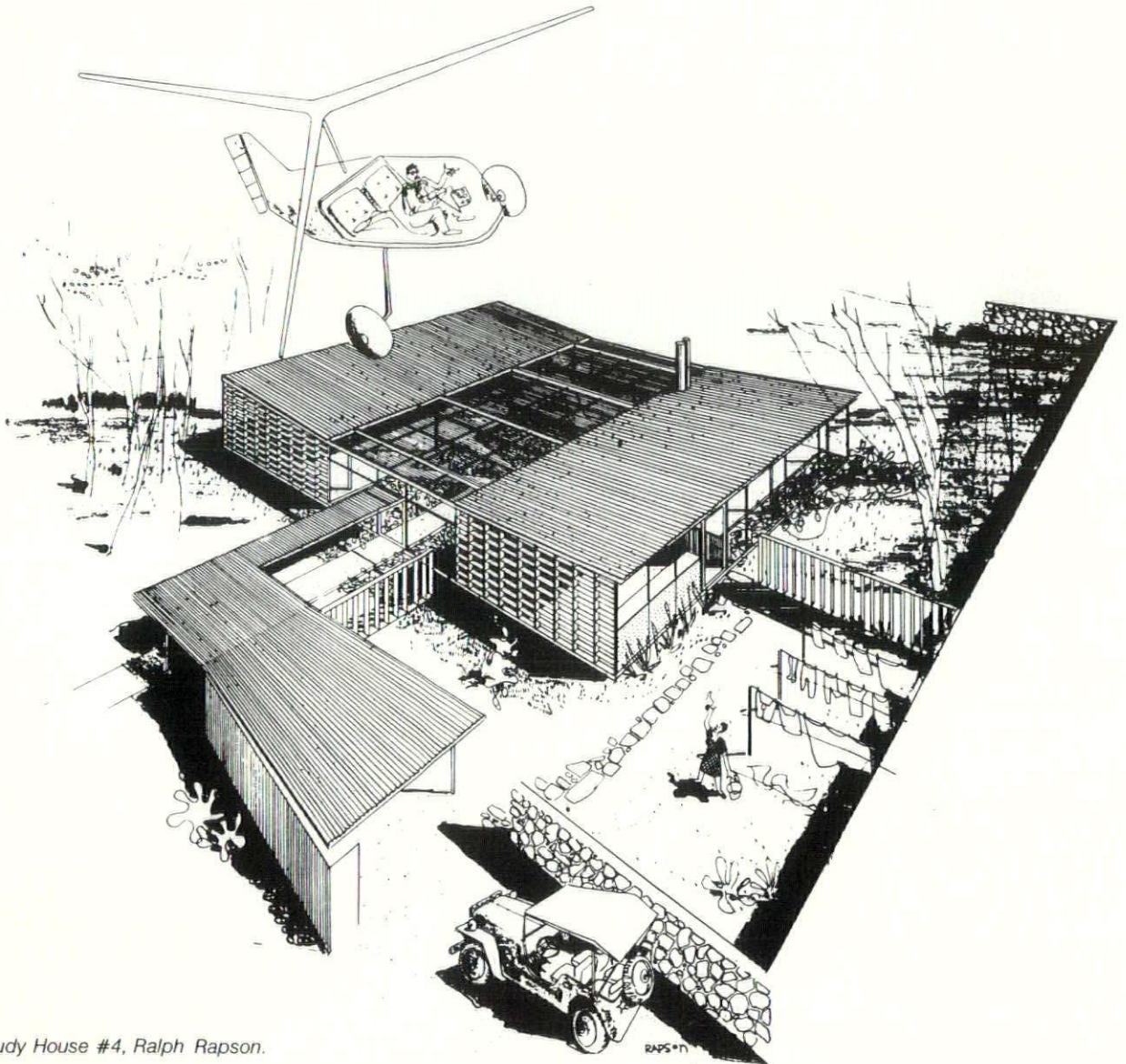
Entenza solicited a series of designs known as the Case Study Houses from such modern architects as Craig Ellwood, Richard Neutra, Charles and Ray Eames, and a 31-year-old architect from Eero Saarinen's office, Ralph Rapson.

In 1945 Rapson designed Case Study House #4 for a generic, unexceptional lot without a view. Rapson turned the house inward. Two thin pavilions—which house living, bathing, eating and sleeping areas—face onto an interior

garden crisscrossed with walkways flanked by plants. Entitled Greenbelt, the house enveloped and embraced nature, bringing it into the living room rather than admiring it through a plate-glass window. It was a radical change from the standard American house-as-object plopped in the center of its lot.

Arts & Architecture never found a client to build Rapson's Greenbelt house, but Rapson continued developing this vision in his residential designs after moving to Minnesota to head the U of M's School of Architecture.

Entenza's Case Study Houses did not make the public comfortable with modern architecture, nor did industrialization provide ready housing for the postwar generation, which retreated instead into a cozy cocoon of warm childhood memories of historical styles, best seen locally in the endless acres of min-



Case Study House #4, Ralph Rapson.

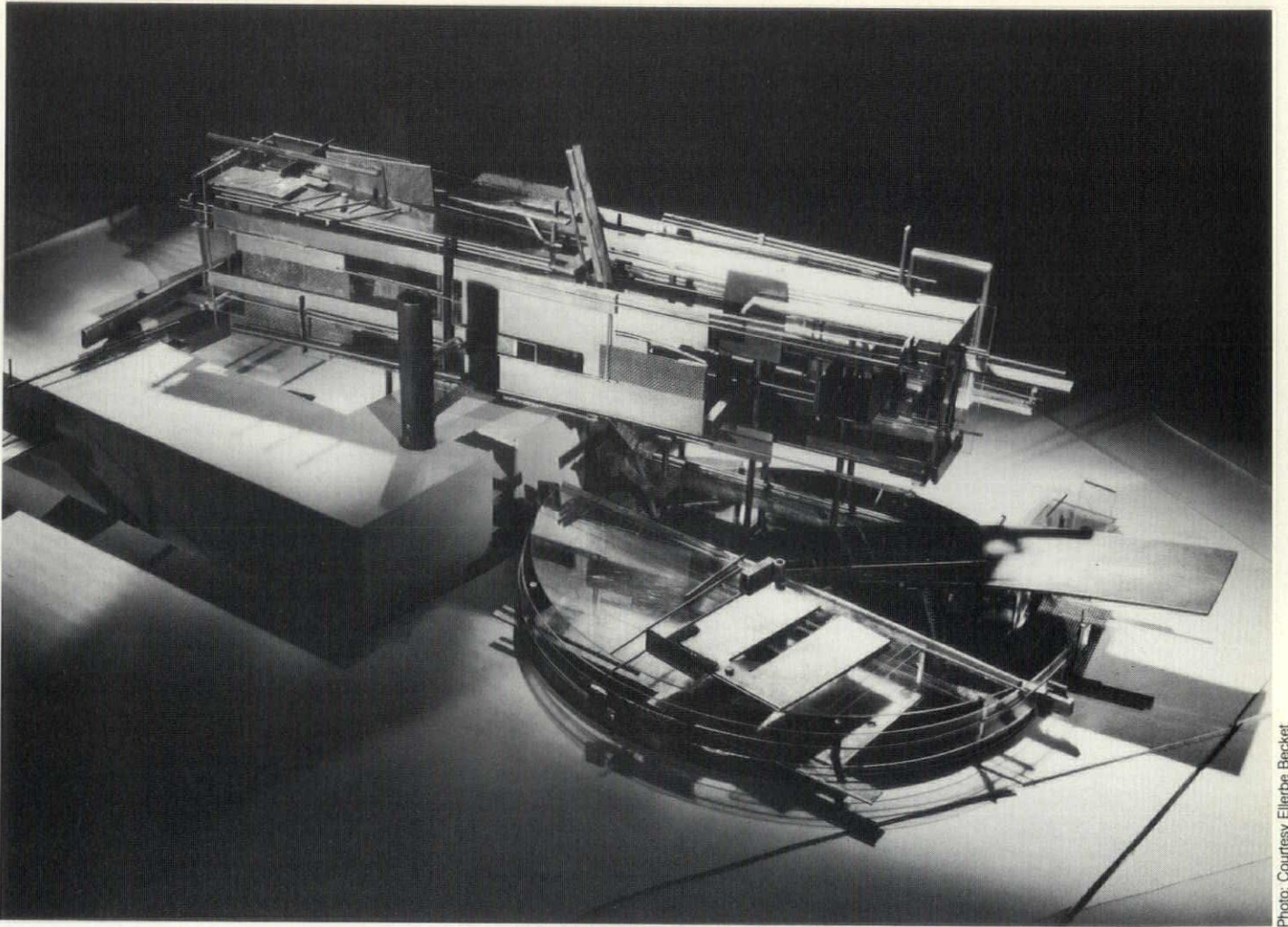


Photo: Courtesy Ellerbe Becket

U of M College of Architecture and Landscape Architecture Addition, Ellerbe Becket.

iaturized Cape Cod cottages of Richfield and Bloomington.

A mockup of Rapson's Case Study House #4 was on display as part of "Blueprints for Modern Living," a recent exhibition at the Temporary Contemporary in Los Angeles.

Ellerbe Becket: University of Minnesota College of Architecture and Landscape Architecture Building Addition, 1989.

A trio of designs by Peter Pran and Carlos Zapata of Ellerbe Becket's New York Studio—the Schibsted Gruppen Headquarters in Oslo, Consolidated Terminal at JFK Airport in New York, and this design for an addition to the College of Architecture Building—has splashed across the glossy pages of the world's architectural magazines and catapulted Ellerbe Becket into the fore-

front of architectural design.

Pran and Zapata, in their design for the College of Architecture, reject the popular historicism of past decades and return for their imagery to the Buck Rogers roots of modernism when technology was God and machines would save the day.

Their vision—variously described as a "new modernism" or "contextual constructivism"—explodes with raw energy out of this precious, jewellike model, distinguished by its exuberant use of metals, its kinetic will to defy gravity and its accumulation of tiny, machinelike parts. A copper canopy zooms into a buried cylinder that contains the new library and lecture hall, while new studio spaces pack the rectangular piece that hovers overhead, seemingly unsupported, like a spaceship.

In a complicated and controversial

decision, the university selected an alternative scheme submitted by Steven Holl Architects—also of New York—which it felt better responded to its needs.

The Ellerbe Becket scheme will remain unbuilt. How the dynamic excitement of the model would have translated to actual building materials and how this energy would have been experienced on the building's interior—questions the model can only hint at—we'll never know.

Robert Gerloff, an associate with Mulfinger & Susanka Architects, marks his debut as a new contributing editor of Architecture Minnesota with "Unbuilt Minnesota," a monthly column featuring unbuilt projects around the state.

Endangered species

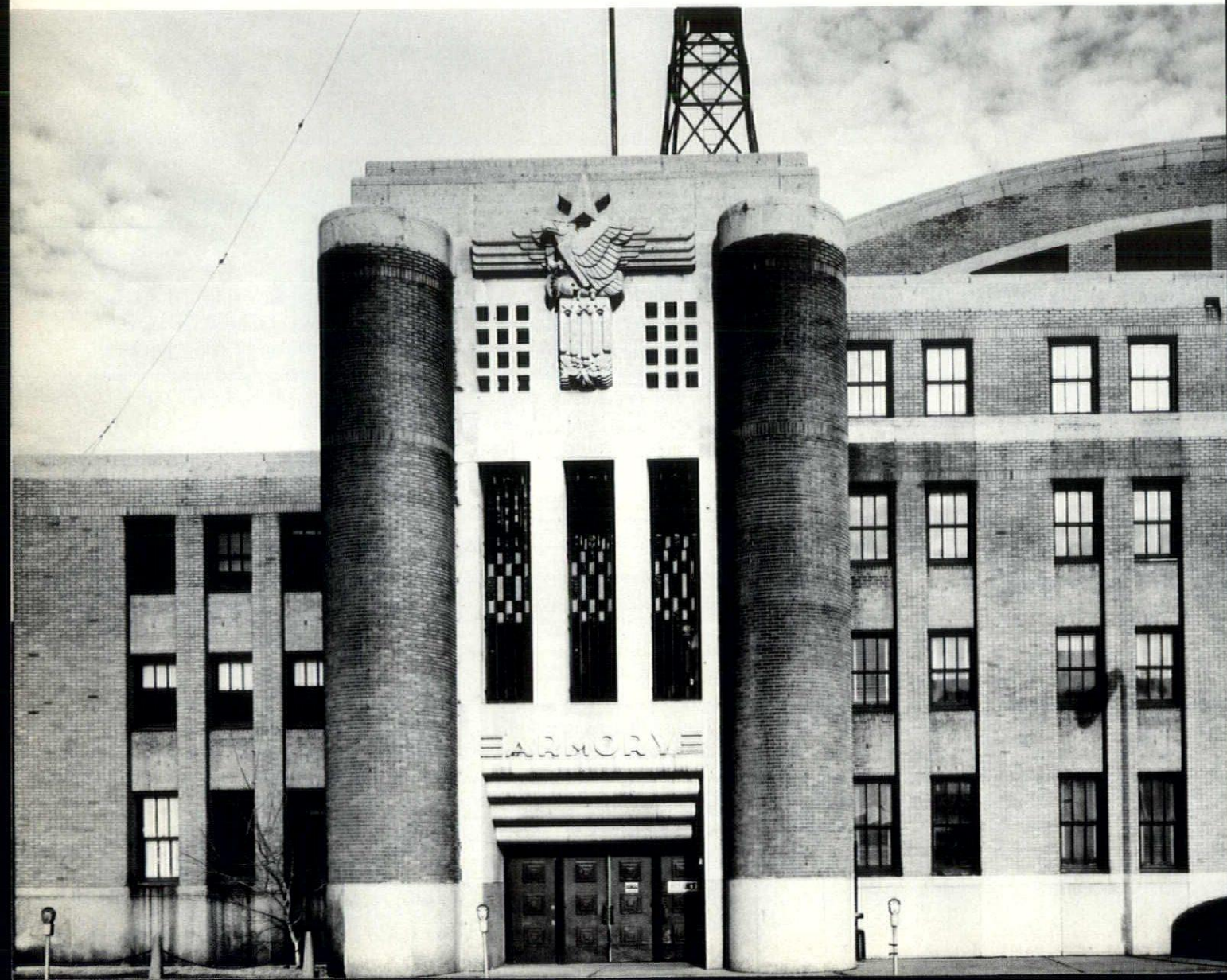
Can the Minneapolis Armory beat the wrecking ball?

By Jack El-Hai

The armories of Minneapolis seem destined to fall ignobly. The city's first garrison, a converted stable that stood in what is now the heart of downtown, was unceremoniously demolished around the turn of the century. The Kenwood Armory, the second home for the militia, almost immediately slumped into the soggy land at the base of Lowry Hill, prompting city officials to condemn and raze it less than three decades after its dedication. And now, the abandoned, 54-year-old Minneapolis Armory, occupying the block at Fourth Avenue and Sixth Street South, suffers from a leaky roof, cracks in the walls and contamination from peeling asbestos insulation and faces the possibility of a wrecking ball that will clear the site for a Hennepin County jail.

Back in the mid-1930s, though, the current Armory was far from unwanted. Several plots of land had been considered for it after the National Guard had hurriedly vacated the unstable Kenwood Armory and military engineers had vowed never again to construct a building on the drained swampland of the Parade Grounds. The summit of nearby Lowry Hill offered one possible location: the former homestead of the late lumber magnate T.B. Walker, whose huge house had recently been torn down. More centrally located was another favored spot, the site of the Milwaukee Railroad depot at Washington and Third avenues.

But when the railroad refused to relocate its operations, the State Armory Building Committee cast its eyes upon the Judd block just south of City Hall. (The block enjoyed some notoriety as



the location of the house that had contained the city's first bathtub.) It presented the committee with some 133,000 square feet, space aplenty for an armory containing the storage rooms, emergency living quarters, drill space and practice areas needed by the Minneapolis militia. Only the lot's closeness to the city hospital, making it a logical place for expansion of the medical facility, posed a problem. Dismissing that objection, the city council approved the Judd block as the Armory's home, and the Armory Commission appointed Maj. F.C. Bettenburg as the project's architect, with Walter Wheeler serving as construction engineer.

Bettenburg's design for the Armory, which was to be constructed with funding from the Public Works Administration, brought to the city for the first time the forward-looking and streamlined ar-

chitecture characteristic of many of the Depression-era's public-works projects. The blueprints showed a building topped by an enormous arched and vaulted roof. The plan also called for rounded corners, recessed entries and a wall of windows facing Fifth Street.

Construction of the Armory began early in 1935 and reached completion in November of the same year, having been delayed several weeks by labor disputes and severe weather. The total cost of the building, including land, interest and architectural fees, ran just over \$1 million.

On its maiden day, Nov. 14, 1935, the Armory opened its doors to a large assortment of National Guard troops: members of the 34th Division, the 59th Field Artillery Brigade, the 151st Field Artillery, the 135th Infantry and the Ninth Battalion of the Minnesota Naval

Militia—1,300 officers and reserve soldiers from 27 military units. The most impressive area of their new four-story home was the indoor drill area, a hangar-sized space, adaptable for sports or exhibitions, with an 85-foot ceiling, seating for 4,500 spectators and a concrete-based floor built using construction methods patented by Wheeler. Below the drill hall gaped a cavernous basement which could swallow army trucks, other motorized vehicles and scores of Guard members who could live there during an emergency. The other floors contained offices, a gymnasium, a small ballroom and a trophy room.

For the past 54 years, two large murals have hung on the walls of the trophy room, both painted by woman artists who contributed art to public buildings throughout the region during the Depression. One painted by Elsa Jemne,

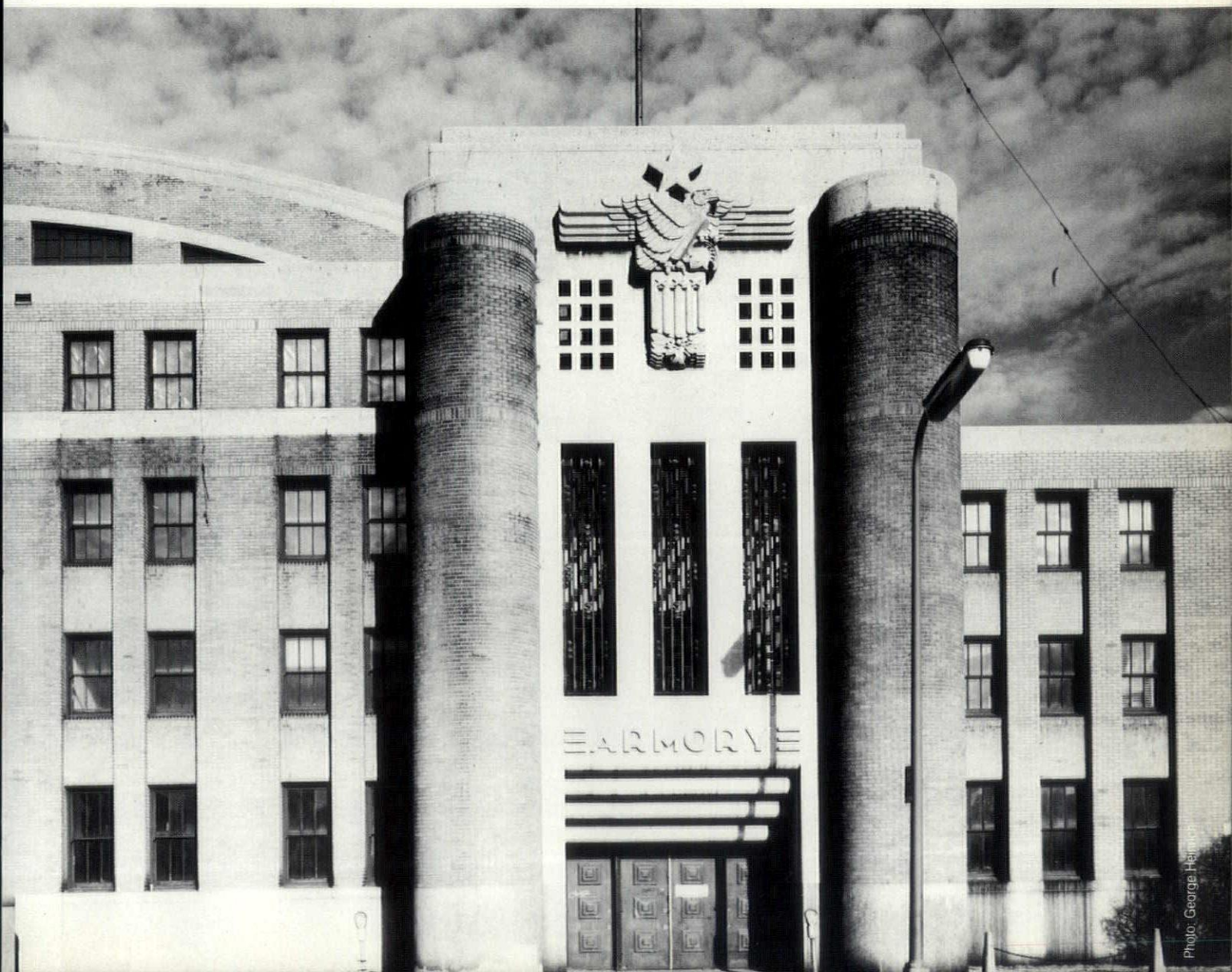


Photo: George Heintz



Photo: George Heinrich

Originally built for the National Guard's drill practices, the interior of the Minneapolis Armory (above) also hosted concerts, basketball tournaments and political conventions. Designed by Maj. F.C. Bettenburg, the exterior (previous page) gave Minneapolis a forward-looking, streamlined moderne structure of Cold Spring granite and brick. A limestone replica of the collar ornament worn by state Guardsmen and a pair of stone eagles with 7-foot wingspans perch above the two front entrances.

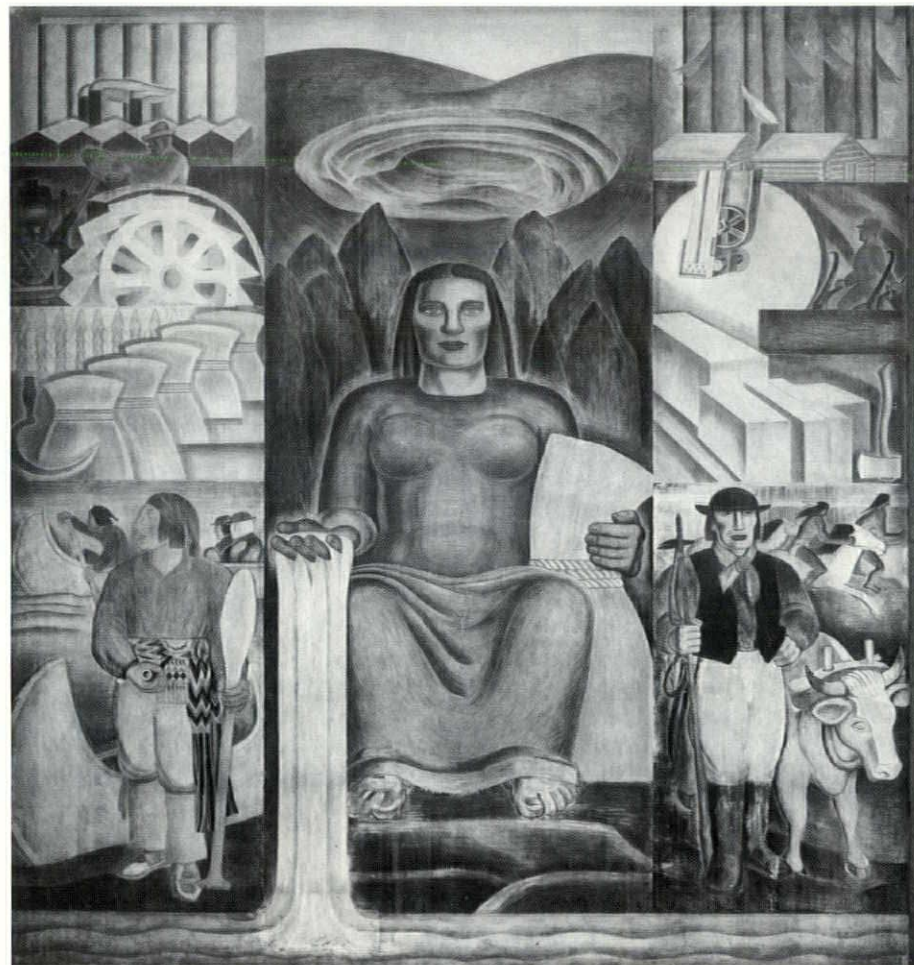
titled *Early Minnesota*, depicts a woman placed amid the state's wealth of timber, water, agricultural products and minerals. Its companion fresco, painted by Lucia Wiley, shows a Guardsman and scenes of battle and peace.

The exterior of the building was sparsely ornamented, relying on the solidity of the Cold Spring granite, which faced the lower part of the walls, and the clay-clad Mankato stone, constituting the upper portion, for its visual impact. Still, two areas of exterior decoration on the Sixth Street side of the building caught the attention of the Armory's early viewers: a limestone replica of the collar ornament worn by state Guard members, and a pair of stone eagles, each stretching 7-foot wings, above the entrances. In their demolition plans, Hennepin County officials have proposed to preserve these carvings,

along with the cornerstone of the building. Certain to disappear, however, is the "island" at the Armory's front, which originally contained the flagpole and a pair of artillery guns donated by the U.S. Army—prototypes each costing \$1 million to design and make by hand.

With few alterations, the Armory fulfilled its function over the following decades. (A 300-foot radio tower, removed in 1964, was added to the roof during World War II, and a minor renovation costing \$75,000 took place in 1958.) In addition to serving as the place where the city's National Guard trained, kept its offices and stored equipment, the building hosted basketball tournaments, political conventions and concerts.

The building's peaceful passage through the years ended, however, in 1982 when the National Guard began



searching for a new home. The Armory had become too energy-inefficient and too big for a Guard-force population that had declined 50 percent since 1935. All around the country, smaller suburban armories were replacing large inner-city garrisons that stood far from convenient parking and the homes of Guard members. Minneapolis officials were not unhappy with the announcement; the National Guard paid no tax on the building, and the site had become much more valuable since the construction of the nearby Metrodome.

What to do with a half-century-old armory? Despite estimates that the building needed an injection of \$8.5 million to bring it up to code, plus another \$155,000 to clean up the asbestos contamination, several proposals arrived from developers. The Minneapolis City Council judged most promis-

ing the overture of a local firm Matrix Development to transform the spacious building into the Upper Midwest's biggest media-production complex, with facilities for filmmaking, video and audio recording. In 1985 council members bequeathed historic protection upon the Armory and gave Matrix exclusive development rights. Unable to entice sufficient financial backing, however, Matrix finally had to give up its plans.

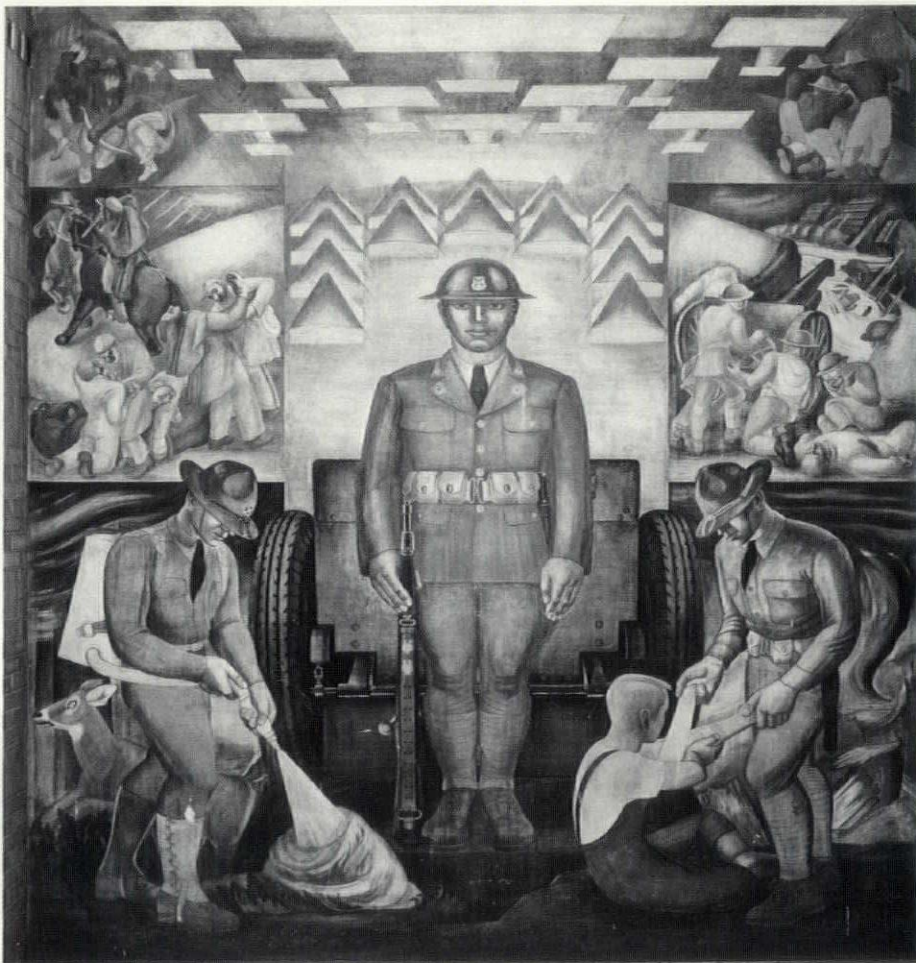
Last fall Hennepin County completed its agreement to buy the Armory for \$4.7 million from the Minnesota Department of Military Affairs. The county's plans include razing the building and replacing it with a detention center that could relieve overcrowding at the jail in the City Hall-Government Center complex.

Efforts are still being waged to save the Armory, which in addition to its

designation as a historic structure from the city of Minneapolis, has been listed on the National Register of Historic Places. Still, armories are among the most unglamorous of public buildings, and few books documenting the history of Minneapolis even mentioned it. But preservationists argue that the Armory, and buildings like it, are invaluable testaments to the cultural landscape of Minneapolis's past.

Built to fight the assaults of Minnesota's invaders and enemies, the Minneapolis Armory now must await the outcome of a battle waged on its behalf by preservationists against the wrecking ball.

New contributing editor Jack El-Hai writes about history for national and regional magazines.



Gracing the trophy-room for 54 years, Elsa Jemne's wall-size mural *Early Minnesota* depicts a woman placed amid the state's wealth of timber, water, agricultural products and minerals. Lucia Wiley's companion piece shows a guardsman in scenes of battle and peace.

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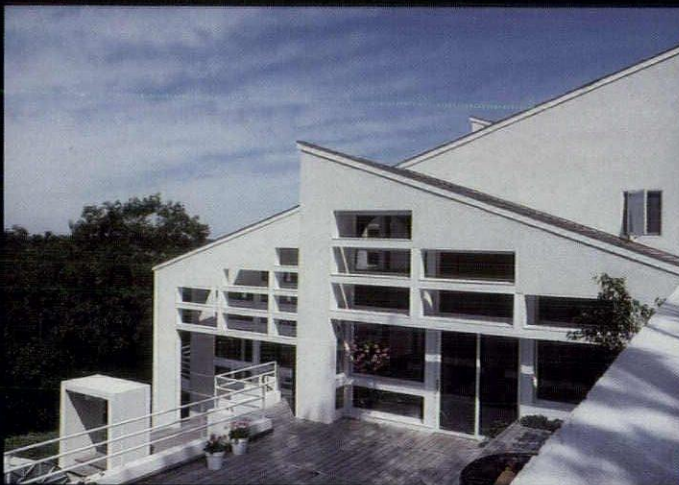


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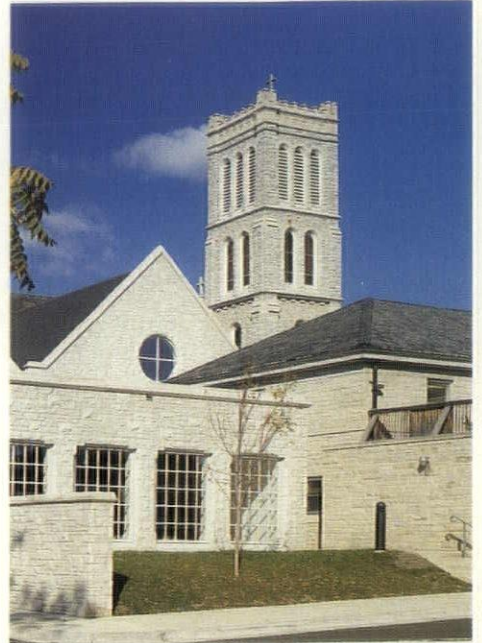
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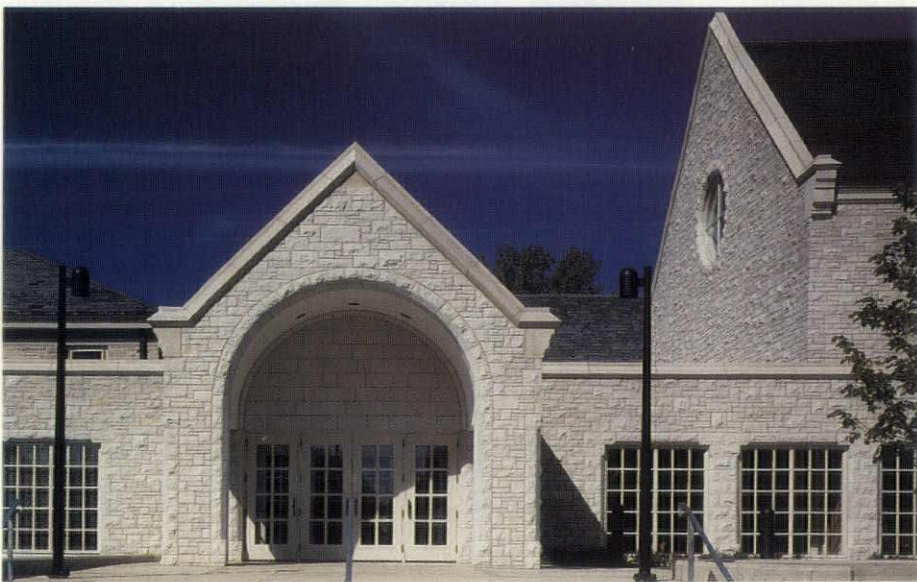
details

Upon this rock When adding to existing buildings an architect is faced with many choices. To match or closely approximate existing materials? Use the original material or a facsimile? Express the materials of the new structure in the same way or with a new twist? At St. Mary of the Lake Church in White Bear Lake, architect Ted Butler of Hammel Green and Abrahamson hunted for an exterior stone to match the church's (no-longer-available) Platteville limestone cladding. An extensive search produced Lannon stone, named for and quarried in a suburb of Milwaukee, Wis. A buff-colored dolomitic limestone more durable than the soft-blue Platteville, Lannon stone is far from a perfect match. So the architects resorted to faithfully repeating the masonry techniques used on the original church. The stone is laid in a random ashlar (rectangular stones of varied sizes) pattern, with no horizontal joint longer than five feet. Individual stones exhibit a variety of surface treatments, from a hand-hewn heavy rock-face texture to a relatively smooth bed-face surface. According to Bill Halquist, of Halquist Stone, who quarried the material, the design team "used every trick in the book" to achieve the proper look. In doing so, they have given the building a new face that squares with the traditions of church and stone.

Bill Beyer



The variegated faces of Lannon stone are complemented by smooth accents of Indiana limestone. An elaborately cut stone corbel supports the coping top of the entry gable, while regularly coursed blocks face the wall above the doors (left). The original Platteville limestone appears slightly darker (above).



Photos: Koyama

coming soon

Architect: Ankeny, Kell, Richter & Associates Ltd.
Project: Chaska Community Center
Owner: City of Chaska
Chaska, MN

The 94,000 s.f. Community Center contains an ice arena, two gymnasiums, racquetball courts, exercise space, a 12,000 s.f. leisure pool, and the social functions of a multi-purpose community room and arts and

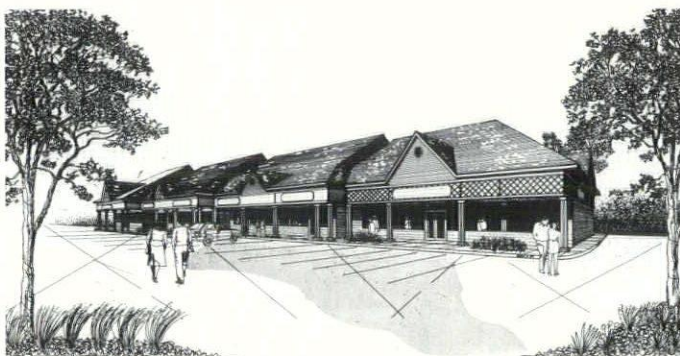
crafts rooms. The linearly arranged scheme fits the topography of the bluff site overlooking the Minnesota River Valley. The building's exterior reflects the sloped roof and exterior brick of the adjacent Chaska village center. Occupancy is scheduled for 1990. Principal-in-Charge: Fred Richter, Project Architect: Marianne Repp, Project Designer: Michael J. Eckardt (612) 645-6806.



Architect: K.C. Busch & Associates
Project: Park Crossing Retail Center
St. Paul, MN

Park Crossing is a 10,000 s.f. neighborhood retail center developed by Wellington Management Inc. of St. Paul. Located in an old railway corridor, Park Crossing will help link the historic north and south neigh-

borhoods of St. Anthony Park and provide retail services to the expanding Energy Park population. Painted wood siding and trim help give the building a residential character. Construction is scheduled for Spring 1990. For further information, contact Kevin Busch, AIA, at (612) 645-6675.



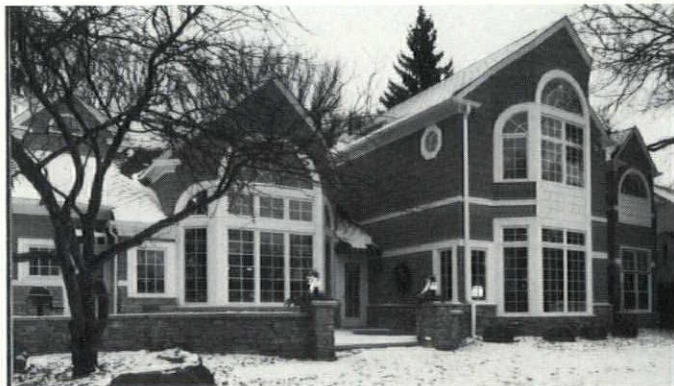
Charles R. Stinson Architects
Project: Private Residence
Edina, MN
Remodeling & Addition
(as viewed from the golf course)
Builder: New Life
Photography: Jerry Swanson

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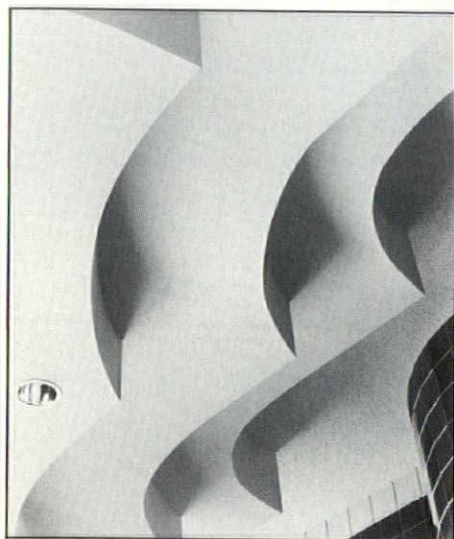
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news briefs

Continued from page 5

St. Paul, past and future

More than 168 students in St. Paul's elementary and junior high schools competed for 43 prizes in the "St. Paul Skyline. . . Past, Present and Future" competition. The competition was part of a two-month educational program that introduced St. Paul students to the city's architectural history. As a special feature of the program, sponsored by the American National Bank of St. Paul, an actor portraying St. Paul architect Cass Gilbert visited children throughout the school district and presented a slide show describing the architectural changes in the city over the past 100 years.

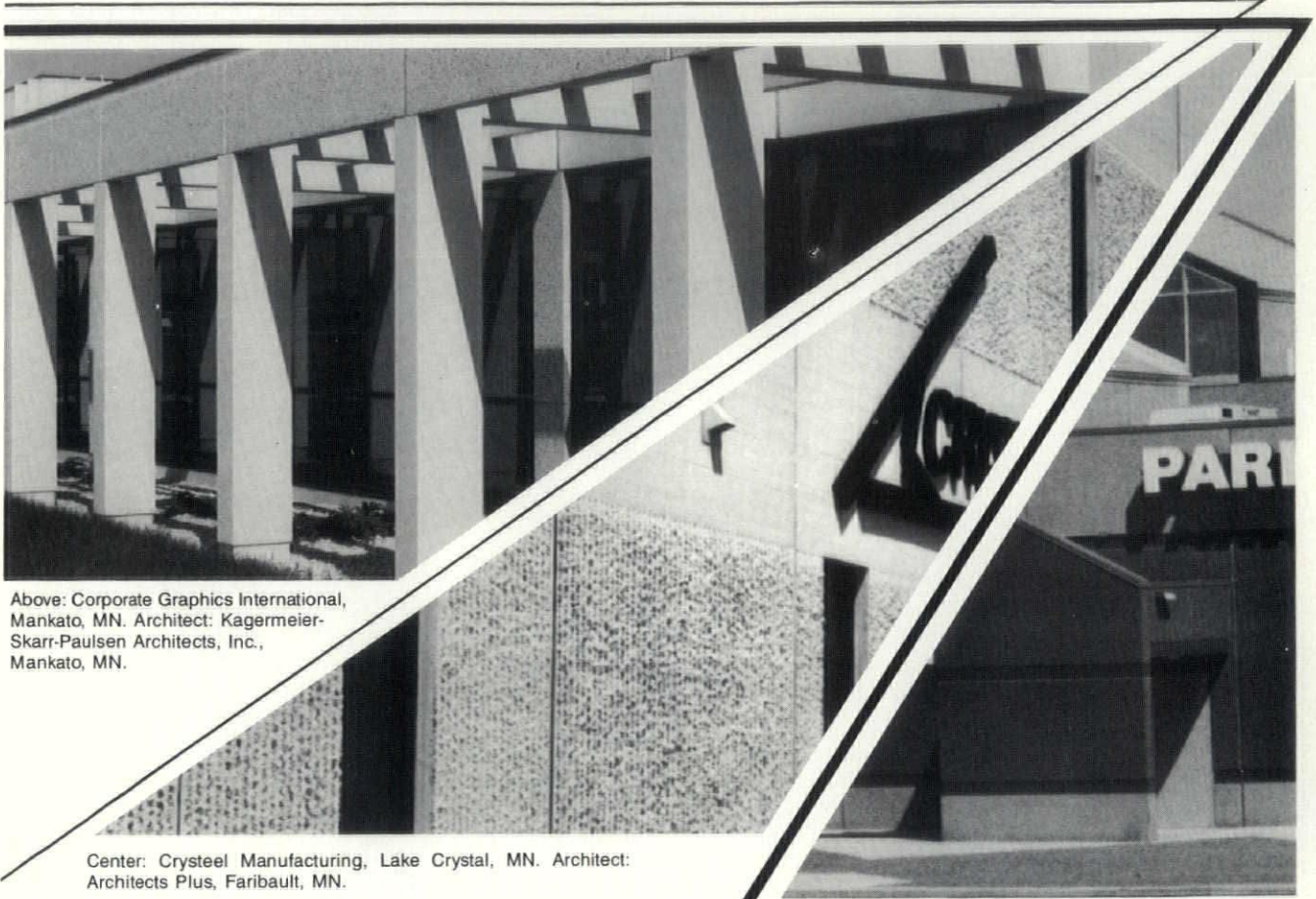
The program concluded with the design competition in which students were asked to use a variety of media—drawings, sculpture, computer illustrations or videotapes—to depict St. Paul in the 21st century. The judges, architects Duane Stolpe, Linda Ostberg and Dennis Grebner, along with Susan Carlson of the American National Bank and Carole Snyder of the St. Paul public schools, evaluated the submissions based on the students' knowledge of St. Paul history and architecture, imagination and quality of presentation. Prizes included U.S. Savings Bonds, guided tours of the State Capitol and the American National Bank vault, and a winners' lunch at the bank.

Second annual St. Paul Prize awarded

Roxanne Nelson Link, an intern architect with Winsor/Faricy Architects, was this year's winner of the second annual St. Paul Prize, sponsored by the St. Paul Chapter of the Minnesota Society of Architects.

This year's participants were asked to develop a site plan and design for the northern gates of the Minnesota State Fair grounds that would provide a festive and ceremonial entrance to the grounds while enhancing pedestrian and vehicular traffic flow. The jury, chaired by Ralph Rapson, included Steven Jenson, William Morrish and Kenneth Wenzel, representing the State Fair.

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Above: Corporate Graphics International, Mankato, MN. Architect: Kagermeier-Skarr-Paulsen Architects, Inc., Mankato, MN.

Center: Crysteel Manufacturing, Lake Crystal, MN. Architect: Architects Plus, Faribault, MN.

Parkwood 8 Theatre, Waite Park, MN. Architect: Pauly, Olsen, Bettendorf, Eastwood & Assoc., Ltd., St. Cloud, MN.

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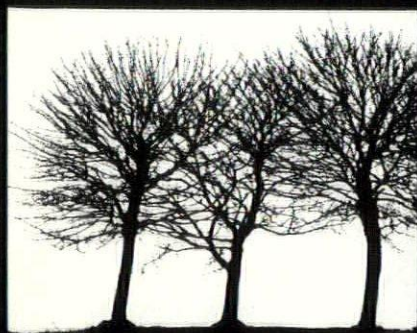


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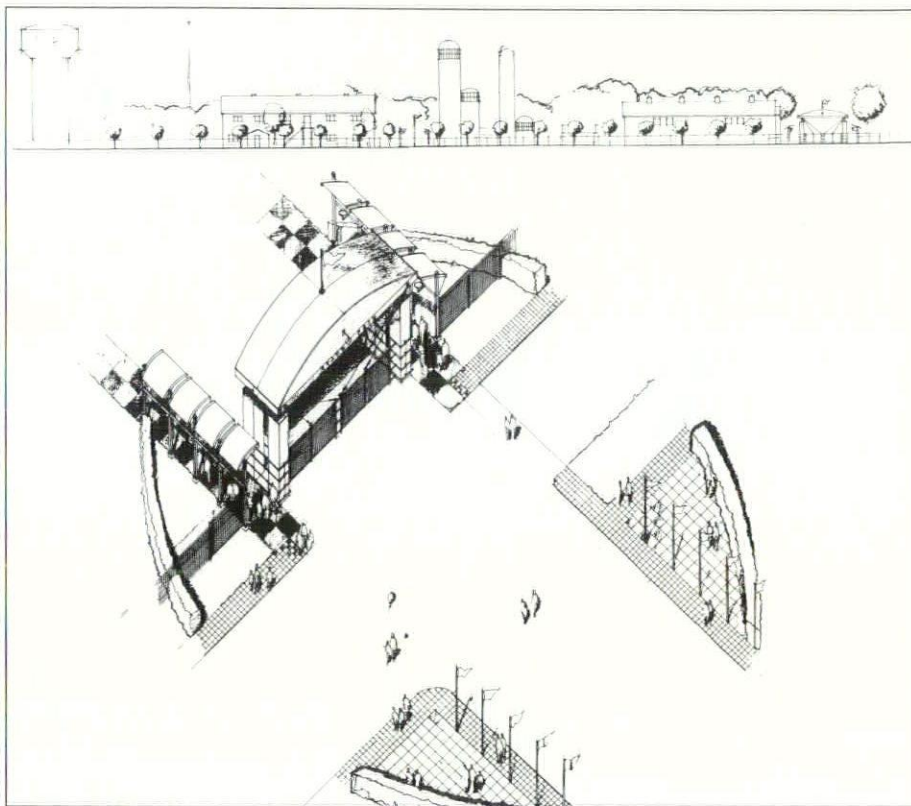
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Link's submission was chosen for its "simple elegance" and logical solution to the congested northern gates.

The St. Paul Prize competition is open to any nonregistered architect under 35 who is an associate member of the St. Paul Chapter or works for a member firm. Link received a \$1,250 cash prize to further her education, as well as AIA and St. Paul Chapter memberships for one year.

Rapson fellowship winner

Brian Larson of the Leonard Parker Associates won the first Ralph Rapson Architectural Traveling Fellowship, a juried design competition that provides a \$10,000 cash prize for a young architect to advance his or her education through foreign or domestic travel and study. The five-person jury selected Larson from a pool of more than 50 applicants, of which 32 were asked to



Roxanne Nelson Link's winning design for the Minnesota State Fair grounds' northern gates.

Competition focuses on Walker

Walker Art Center and the Minneapolis Sculpture Garden were the subject of a national student design competition, "Masonry '89: Beyond the Garden," sponsored by the International Masonry Institute and the American Institute of Architects Students. Five winners and two special merit citations were awarded from more than 400 submissions in which students were asked to design a resident-artist center using a variety of masonry materials and ceramic tile on a site adjacent to the sculpture garden. Among the jurors was Thomas Oslund of Hammel Green and Abrahamson of Minneapolis.

The winning projects will be on display at schools of architecture and at IMI exhibits throughout the year.

design a commemorative structure or place that celebrates Minnesota in general and the Twin Cities in particular.

Larson's design submission presented a cone-shaped, open-frame public monument covered with growing vines. The various flowering vines originate from channels running horizontally around the cone at 50-foot intervals. A watering system supplies nutrients, and in the winter, warm water trickles down the structure to create an icicle matrix. The interior includes a pool at the center to symbolize the typical Minnesota lake, as well as an exhibit space, a lecture hall and a restaurant. An elevator takes tourists to an observation deck near the top.

The Rapson fellowship is sponsored by the Minnesota Architectural Foundation and the University of Minnesota

College of Architecture and Landscape Architecture. Applicants must be under 35, have a professional degree from the University of Minnesota and have had one year of practice in an architectural office, or must have received a degree from any accredited school of architecture and currently be working in a Minnesota architecture firm for at least one year.

The jurors included Ralph Rapson, former head of the U of M School of Architecture; Harrison Fraker, dean of the College of Architecture and Landscape Architecture; Duane Kell of Ankeny, Kell, Richter & Associates; Leonard Parker of the Leonard Parker Associates; and Norman Fletcher of the Architects Collaborative, Boston.

High honors for bandshell

The Lake Harriet Bandshell, designed by Bentz/Thompson/Rietow of Minneapolis, won a 1989 national AIA Honor Award, its sixth design award since the bandshell was built three years ago. The whimsical, shingle-style bandshell along Lake Harriet's northeastern shore also won a MSAIA Honor Award in 1986. **AM**

previews

Continued from page 7

American Craft Expo
April 6-8
Minneapolis Convention Center
\$5

More than 350 of America's finest craftspeople show and sell their wares at the 1990 American Craft Expo. Objects include functional and decorative clay pieces; hand-blown and etched glass; wearable and decorative textiles; jewelry; contemporary metalwork and wood furnishings.

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developed one of the largest and most comprehensive collections of Korean furniture and folk arts in the country. Works selected for this exhibition—chests, ceremonial boxes, scholars' scrolls and accessories, among others—highlight the myriad regional techniques, decorations and methods of construction found in Korea. Learn more about them in a series of informal lunch-time lectures (dates to be announced).

For further information about the exhibit and lectures, call 624-9876.

Serious Play
April 13—May 8
Minneapolis College of Art and Design
Free and open to the public

The imagery and meaning of toys and games continue as a source of inspiration for contemporary artists. In this exhibition artists draw on objects of play as a means of expression ranging from personal narratives to cultural commentary.

Call the college at 870-3290.

Rugs by Area Artists
April 21—May 26
Sonia's Gallery, Minneapolis
Free and open to the public

An exhibition of rugs by area fiber artists is accompanied by a selection of handcrafted furniture and ceramic tiles by local craftspeople.

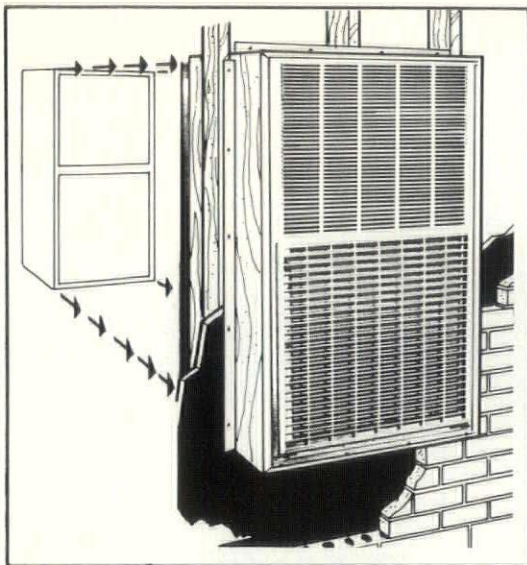
For more information call 338-0350.

Sir Christopher Wren and the Legacy of St. Paul's Cathedral Through May 8
The Octagon
Washington, D.C.
Free and open to the public

On view for the first time outside England is Christopher Wren's model for St. Paul's Cathedral, London, along with 120 of the architect's original drawings, paintings, artifacts and construction plans. The model, which had undergone extensive restoration in 1982, is considered one of the most important architectural models in existence and is believed by some to have been the inspiration for the U.S. Capitol dome in Washington, D.C.

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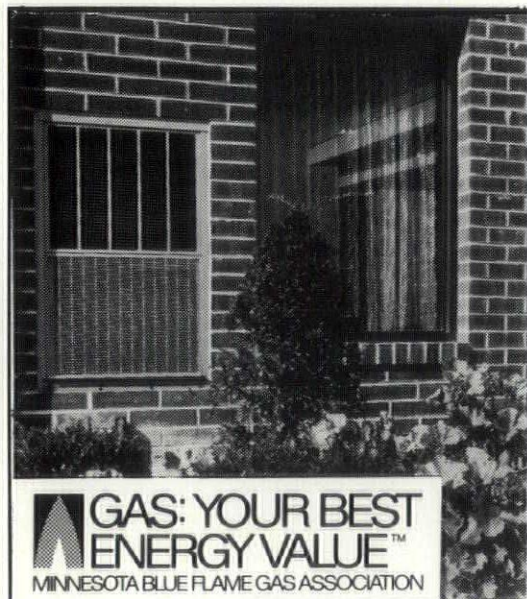
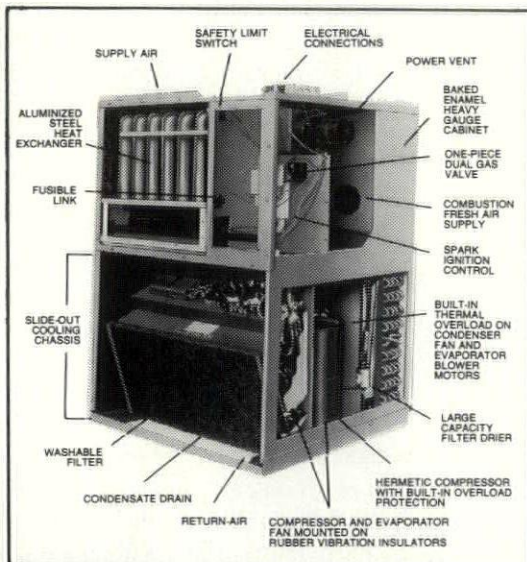
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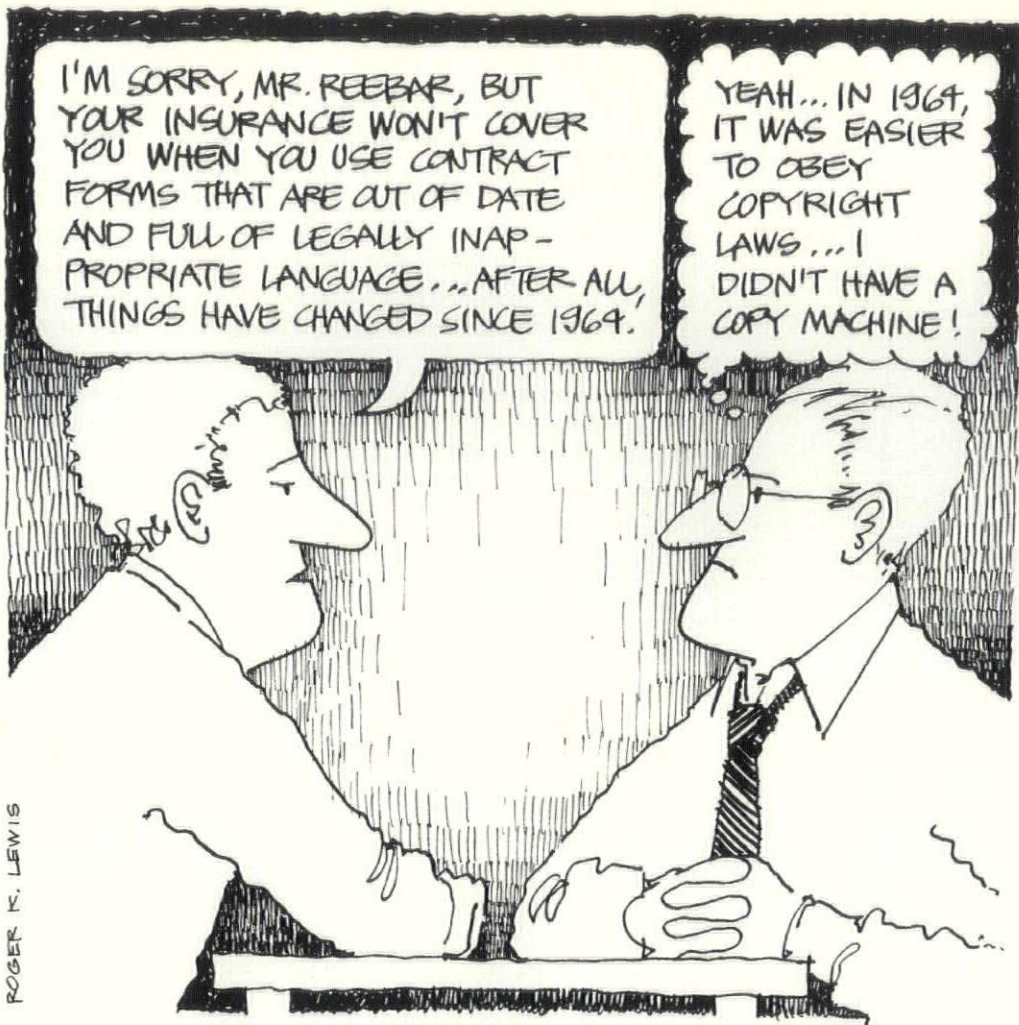
insight

Continued from page 11

Choosing the color of stone is just the beginning. Varying the finishes can dramatically alter its look and sensation, even within the same family of color. In the Minneapolis Conservatory, for example, thermal (or flame-processed) finishes on granite create a stippled field of mat color accented with a decorative banding of polished granite. The polish acts like a kind of glossy stain on the stone, bringing its wine-colored hues to the surface. For the forthcoming History Center on the Capitol Mall complex, HGA designed a rich but subtle surface with alternating bands of a grey-and-buff Winona limestone and salt-and-pepper-flecked Cold Spring granite. Limiting the kinds and colors of stone but varying their textural treatment resulted in a surface complexity “without doing a lot of bells and whistles with the stone,” says Soranno, part of the History Center design team.

Perhaps most interesting, from both an aesthetic and geologic point of view, is the pattern found in Mankato stone. On the surface of the WCCO Building, for example, you can find the milky tracery of ancient life forms: the fossilized impressions of crinoids, more popularly known as sea lilies. The mottled rock was formed by sediment that settled in successive layers at the bottom of an ancient inland sea anywhere from 435 to 480 million years ago. Sandblast the surface of Mankato stone, says Bill Vetter of Vetter Stone Company, and you get a pattern of these petrified fossils in relief. Polish it and you have the sensation of mottled, watery forms under glass.

In addition to a greater play of color and texture, postmodernism has called for a more decorative use of classical detail, for which stone is highly adaptable. Not only does steel lack the natural historic recall of stone, but “it’s much harder to execute classical detail and ornament in steel,” Soranno says. “There are very standard sizes, products and pieces that you have to play with. And it’s really expensive to deviate from that.” Though such custom work as elaborate stone carving carries a hefty pricetag, she points out, there are other less expensive ways to use stone detailing. The History Center, for example, incorporates special comices,



ROGER K. LEWIS

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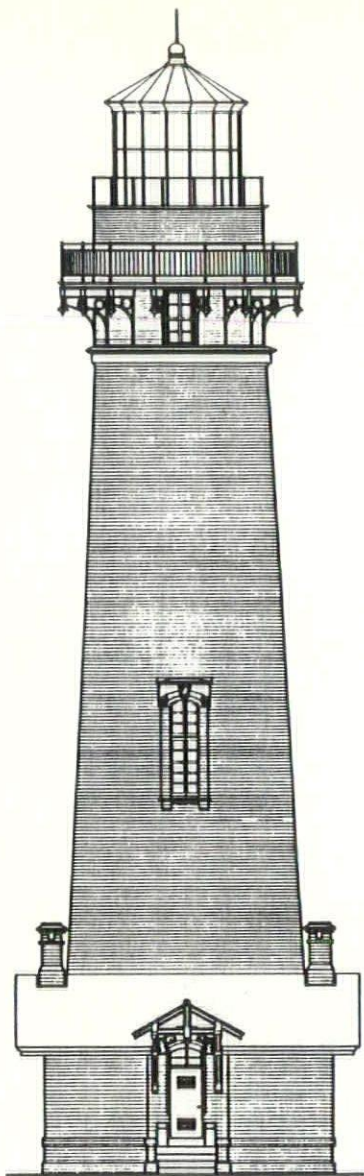
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corner details and stone patterns, simple "touches that add a special quality to the building that standard pieces don't allow you to have," Soranno says.

The flexibility of stone also has allowed architects to be more sensitive in their response to contexts. Minneapolis architect Julie Snow used a split-faced (rough-hewn) Mankato stone for the Phillips Plastics research-and-development facilities in Prescott, Wis. Snow wanted to make what she calls a "contextual gesture," to create a building that complemented the drama of the site: an exposed rocky bluff towering 200 feet over the Mississippi River. "It was real clear that the landscape was giving us some clues about what the building wanted to be. It needed to look as if it grew out of the rocky outcropping," she says.

HGA considered the human-made environment in its choice of stone for the History Center, noting that the building would occupy a space between the State Capitol and the St. Paul Cathedral, two structures that expressed permanence and monumentality. "We felt a responsibility to the community to make a building that was compatible with that precinct," Soranno says. Unlike stone, "glass is a reflective material. It's not so much about itself as stone is. Glass curtain-wall high-rises reflect the sky, other buildings, so they almost become nonbuildings or mirrors for others. With stone there's no denying that it's there," she adds.

In a curious twist, commercial as well as civic buildings have cashed in on stone's psychological associations of quality, stability and endurance. Increasingly, businesses are using the material as a public-relations ploy, John Coughlin of Mankato Kasota Stone, says. "Corporations that wanted to suggest that they had been around forever and were going to be around forever liked the idea of stone."

It isn't just the renewed appreciation of stone that's rekindled the flame in architects and their clients. It's also money. Designers have revived what Vetter describes as their "love affair with stone" at the same time that technology—from production to installation—has made stone more affordable. Stone now often beats the price of glass and, in some cases, is cheaper than precast concrete.

The reason? About 15 years ago, quarries began to computerize, updating their operations with microprocessor controls. Despite the fact that some parts of modern stone production still rely on the skillful hand and eye of the craftsman, stone production is a far cry from the early days when workers cut rock by pounding it by hand with a steel rod until it fractured. Today, Vetter points to automated machinery in his quarry that can simultaneously cut multiple copies of complex stone carvings. Automated chain saws now slice through stone at a rate of 6 inches per minute. And improved abrasives, such as diamond-segmented blades that have replaced sand, flint or steel shot, result in crisper edges that require less finishing work. In some applications, slabs are cut with such precision that they can be installed with snug 1/32-inch joints. And the ability to mill thinner slabs of stone for building exteriors has led to the development of cheaper installation technologies.

Even something as commonplace as heavy machinery has been a big boon to quarries. There was a time when quarrymen, with the help of electrically powered derricks, pooled their muscle strength to haul mill blocks. Today, it takes one worker with a front-end loader to transport a massive chunk of rock. "His picking up a 20-ton block," Vetter says, "looks just like a child picking up a Tinkertoy."

The economy and efficiency of stone production have heralded good news for Minnesota quarries. Coughlin says that business has doubled each year for the past five years. Like Coughlin, Vetter is reluctant to report exact volume figures but says his company's output has more than quadrupled in the last 10 years. Cold Spring Granite's profits have nearly tripled in the last decade. What the Mankato as well as Cold Spring quarriers share is a booming business in increased production of stone slabs that sheath the exteriors of buildings along with tiles used in just about any part of a commercial or residential interior, from the conference room to the kitchen sink.

For now there seems to be no end in sight. "One of the reasons stone is commonly enjoyed by people is that it's a material that's of the earth," Davis adds. "It's actually brought right out of the

ground and therefore it has a fundamental quality of substance, of longevity. This gives it an eminent status as a material, something that's going to outlast all of us."

There's a maxim that makes the rounds at the Mankato Kasota Stone quarry that sums this feeling of permanence. "We say God gave the stone to us, and we're giving it to the client. We're simply charging them for cutting," Coughlin quips, laughing. **AM**

up close

Continued from page 17

I learned to love them."

Several years later, when Dayton suggested landscaping the field in front of his house with colorful flowers, Bowen proposed planting a prairie. "Planting native wildflowers that are adapted to an open, sunny site made all kinds of sense. And when you look at wildflowers that are adapted to open sun in Minnesota, those are prairie plants," he observes. The result? "It was a dismal failure," Bowen recalls, laughing. But he stuck with it, experimenting over the years with wildflowers and prairie grasses and learning about their special soil and water needs, shepherding Dayton's tract into the lush prairie it is today.

Since his early experiments with the Dayton prairie, Bowen has planted more than 300 others that range from small back-yard prairies and intensive prairie gardens of the kind that grace the bases of sculpture on the grounds of General Mills to a large 30-acre expanse surrounding the Cray Research headquarters in Eagan, Minn. Bob Kost, project manager and landscape architect with BRW, Inc., was charged with designing grounds for Cray Research "that minimized the hand of man so that the buildings looked as if they just popped out of the ground," he says. He opted to restore the land surrounding the architecture—earth-toned buildings of strong horizontal lines designed by the Architectural Alliance to meld with the site's topography—to the original prairie and oak savanna.

For many large projects, Kost says prairies are the landscapes of choice. According to Bowen, in projects larger than a quarter of an acre, a state-of-

the-art prairie can be planted for the cost of laying sod. For one thing, you don't need to install an irrigation system since prairie plants develop a thick mat of roots that retains water. It requires neither chemical applications nor frequent mowing. The site doesn't need topsoil infill, and the elaborate root system holds the existing soil in place, preventing erosion on problem slopes. The prairie also reseeds itself and has what Kost refers to as "self-healing properties." Because it is a miniature ecosystem with hundreds of different plants interacting above and below the surface, it can repair itself from disturbances by machines or animals. Every few years Bowen suggests sweeping the prairie with fire. Controlled burns eliminate invading weeds and tree seedlings while stimulating prairie-plant growth.

But the added bonus is the wildlife it attracts. Larger animals such as deer, racoon and fox find cover in the vegetation. A variety of songbirds are attracted by the abundant seed. "We're not talking English sparrows," Bowen says. And some prairies can be planted especially to attract butterflies.

Philip and Joanne Von Blon chose prairie around their weekend house for many of the same reasons as Kost. They wanted the vistas from their home (built on a platform of land in Minnetrista) to be free from any signs of human intervention. And they wanted a landscaping scheme that was relatively maintenance-free and complementary to the rural-Minnesota character of their house, designed by their architect son-in-law, Tom Meyer, with a barn and attaching-shed motif in mind.

For the Von Blons, art collectors and nature lovers, their 16-acre prairie serves as one big natural canvas. "Right after a burn the killdeer will nest on the ground," Joanne explains. "As you walk through the prairie you scare up insects, and flocks of birds follow you around. Deer can hide and are these ghostly presences in the grasses. Yellow goldfinches suddenly light on purple thistles; sparrows hang on grasses and sway in the wind. The blue-stem grasses change from greeny green to greeny blue to Titian brown. It's a very complete place."

And abundant. Joanne says she's "always been the kind of person who's wanted to cut armfuls of flowers. In a

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Credits

Project: Lake Minnetonka Residence

Location: Wayzata, Minn.
Architects: Harrison Fraker Architects, Inc.
Client: J. Kimball Whitney
Principal-in-charge: Harrison Fraker
Project manager: Thomas Whitcomb
Project architect: Harrison Fraker
Project designer: Harrison Fraker, Thomas Whitcomb, Donald Beeson
Project team: Thomas Whitcomb, Donlad Beeson, Greg Abnet, Steve Brandt, Troy Campa
Structural engineer: Dave Morris
Contractor: Yerigon Construction
Interior design: Helen Johnson
Landscape architect: Michael Van Valkenburgh, Tom Oslund
Lighting consultant: Dwayne Schuller, Michael DiBlasi
Photographer: Thomas Hysell

Project: A prairie pavilion

Location: Lac Qui Parle County, Minn.
Client: Gerald and Pat Michaelson
Architect: James Stageberg, The Stageberg Partners
Photographer: Balthazar Korab

Project: Christ Church

Client: Christ Church of Lake Forest
Architects: Hammel Green and Abrahamson
Principal-in-charge: Ted Butler
Project manager: John Justus
Project architect: Tom Johnson
Project designer: Ted Butler, John Justus, Tom Johnson, Bob Rothman, John Olfelt
Project team: Ted Butler, John Justus, Tom Johnson, Bob Rothman, John Olfelt
Structural engineers: Duffy Brant
Contractor: W. B. Olson, Inc.
Interior design: HGA
Acoustical consultant: R. Lawrence Kirkegaard
Civil engineers: Donald Manhard & Assoc.
Photographer: Jess Smith

Project: St. Mary of the Lake

Location: White Bear Lake, Minn.
Client: St. Mary of the Lake Catholic Church
Architects: Hammel Green and Abrahamson
Designer: Ted Butler
Project team: Ted Butler, John Justus, Tom Johnson, Tom Oslund
Engineers: Hammel Green and Abrahamson
Structural engineers: Johnston Sahlman
Acoustical engineers: Anderson/Kvernstoen, Inc.
Contractor: James Steele Construction Co.
Photographer: Koyama Photography

Project: Jewish Community Center

Location: St. Paul, Minn.
Client: Jewish Community Center of St. Paul
Architects: The Leonard Parker Associates.
Project team: Leonard Parker, Austris Vitols, Dick Shane

Consultants: Meyer Borgman & Johnson, Ericksen Ellison & Associates., Charles Wood & Associates, Westburg Design, Ltd., Robert Lambert (Acoustics), Gunnar I. Johnson (Contractor)

Project: Little & Company

Location: Minneapolis, Minn.
Client: Monica Little
Designer/Architect: David Shea III
Architectural firm: Shea Architects
Project team: Janice Carleen Linster, David Shea III, Joel Springer
Contractor: Domino Construction
Photographers: Lea Babcock, Steve Henke

Project: Thresher Square

Location: Minneapolis, Minn.
Client: The Thresher Square Partnership
Designer/Architect: David J. Bennett
Architectural firm: BRW Architects
Project team: Peter Jarvis, David J. Bennett, Arthur B. Weeks, Ellen Olson
Structural engineers: Meyer, Borgman, Johnson
Electrical engineers: Howard Osmera & Associates.
Consultants: Arvid Elness and Associates.
Contractors: Hoyt Construction, phase I; M.A. Mortenson, phase II
Photographer: George Heinrich

Project: Herman Miller Building B, Administrative Headquarters

Location: Zeeland, Mich.
Client: Herman Miller, Inc.
Designer/Architect: Tom Meyer
Architectural firm: Meyer, Scherer & Rockcastle
Project team: Meyer, Scherer & Rockcastle with Herman Miller Facilities Group
Mechanical, Electrical engineers: Bakke Kopp, Bailou & McFarlin, Inc.
Contractor: Owen, Ames, Kimball
Photographers: Lea Babcock and Timothy Hursley

Project: 7100 France Avenue

Location: Edina, Minn.
Client: Weston Development
Designer/Architect: Dan Avchen
Architectural firm: Hammel Green and Abrahamson
Project team: Dan Avchen, Dave Bercher, John Blum, Vlad Chahovskoy, Tim Fairbanks, Lauri Harms, Claudia Johdahl, Roxanne Lange, Nancy Stark
Contractors: Kraus Anderson Construction Company
Photographer: Lea Babcock

Project: River Road Productions

Location: Minneapolis, Minn.
Client: Bill Pohlrad
Designer/Architect: David Shea III
Architectural firm: Shea Architects
Project team: David Shea III, Gregory Rothweiler
Consultants: Schuler & Shook
Contractors: Frenz Woodcraft/Karl Rasmussen
Photographer: Gregory Rothweiler

Project: The Ceresota

Location: Minneapolis, Minn.
Client: CitySide Development, Crown Roller Mill
Designer/Architect: Richard Varda
Architectural firm: Ellerbe Becket
Principal-in-charge: Richard Varda
Senior interior architect: Ted Davis
Project architect: Mike Gordon
Project manager: Gary Bengston
Project team: John Rova, Randy Manthey, Pula Lee, Tom Daszkiewicz, Mary Anderson
Engineers: LWSM, Inc.
Contractors: Kraus Anderson, Inc.
Photographer: Peter Aaron/ESTO

The Conservatory Newsstand

Location: Minneapolis, Minn.
Client: Robert Dayton
Designer/Architect: Edward J. Kodet, Jr., David Kulich
Architectural firm: Kodet Architectural Group
Project team: Edward J. Kodet, David Kulich, Kenneth Stone
Engineers: Michaud Cooley Erickson & Assoc.
Contractor: Nelson Brothers Construction
Photographer: George Heinrich

Project: Patti's Restaurant

Location: Minneapolis, Minn.
Client: Hasgo Enterprises
Designer/Architect: Nila Hildebrandt, David Shea III
Architectural firm: Wheeler-Hildebrandt and Shea Architects
Project team: James E. Young, Susan Vento
Consultants: PYA Monarch
Photographer: Lea Babcock

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

John Coughlan is a vice president of Mankato Kasota Stone Inc.

Jack El-Hai writes about history for national and regional magazines.

Robert Gerloff is an associate with Mullinger & Susanka Architects.

Bruce N. Wright is an architect and freelance writer.

prairie you can cut to your heart's content."

But you don't need to own land stretching to the horizon to reap the benefits of a prairie, says Nancy Wold, a Minnetonka social worker. Much to her neighbors' amazement, Wold pulled up the shrubs and gravel of her formal landscaping and planted one-third of her 115 x 230-foot lot with prairie. The blazing star, she says, attracts butterflies. Early spring brings columbine, and later in the summer there's prairie smoke whose blossoms remind Wold of pink tufts of cotton. "Winds catch the grasses, and they ripple and blow just as though it were 20 acres," she says.

And the neighbors? They've jokingly put up a warning sign in her yard: "Danger. Wild Flowers."

Bowen has found that staunch skeptics usually are won over after about three to five years when the prairie matures, developing the deep, elaborate root systems that choke out weeds and eventually form a sweeping carpet of color.

But there's more than aesthetics to draw viewers in. A prairie is one of nature's most intriguing classrooms. "The snow melts and the grass turns green, and you mow the grass and you mow

the grass till fall when the snow covers it up," Bowen says. "Mowed lawns don't stimulate a lot of thought. Prairies are fascinating."

Educating viewers about the aesthetic and ecological values of prairies sometimes becomes part of Kost's mission as a landscape designer. "So many of us carry around a golf-course or park-like suburban mindset to what we consider landscaping," he points out. As such, prairies are seen as little more than "the backside of North Dakota," Kost says, laughing. To provide Cray employees with learning opportunities about prairies, for example, Kost is considering planting intensive prairie-wildflower gardens near the entrances to the parking lots and the buildings or posting signs along the company jogging trail with information about prairie ecology. Cray Research has entertained a variety of educational options, from hosting brown-bag presentations to compiling handouts for its employees on prairie life.

Though people may start out planting a prairie for its beauty, Bowen says they are soon won over by the satisfaction that comes with having made an ecological contribution. Today, less than one-half of one percent of native prairie

remains in Minnesota. But its benefits are incalculable. With its absorbent thatch of roots, prairies help prevent water runoff, flooding and erosion while filtering pollutants from ground water.

The plants yield a host of commercial uses, from agricultural and industrial to medicinal and aesthetic. The big-flowered woolly meadowfoam wildflower, for example, produces an oil potent enough for use as a machine lubricant. Bloodroot extracts are used to fight plaque and other gum-destroying enzymes, but unlike its commercially produced cousin, it doesn't stain teeth. Tall blazing star, a common prairie plant, has been adapted and commercially grown as a cut flower by the Israelis. "When their sales hit 12 million stems a year," Bowen says, "the people in North America said, 'By God, they may have something there.' There are lots of plants on prairies that could replicate that story."

Many beneficial uses have yet to be discovered. "For this area, our prairies are just as important and valuable as Brazilian rain forests," Kost points out. "There's something good-feeling about it. You're restoring something of our heritage. That's exciting."

AM


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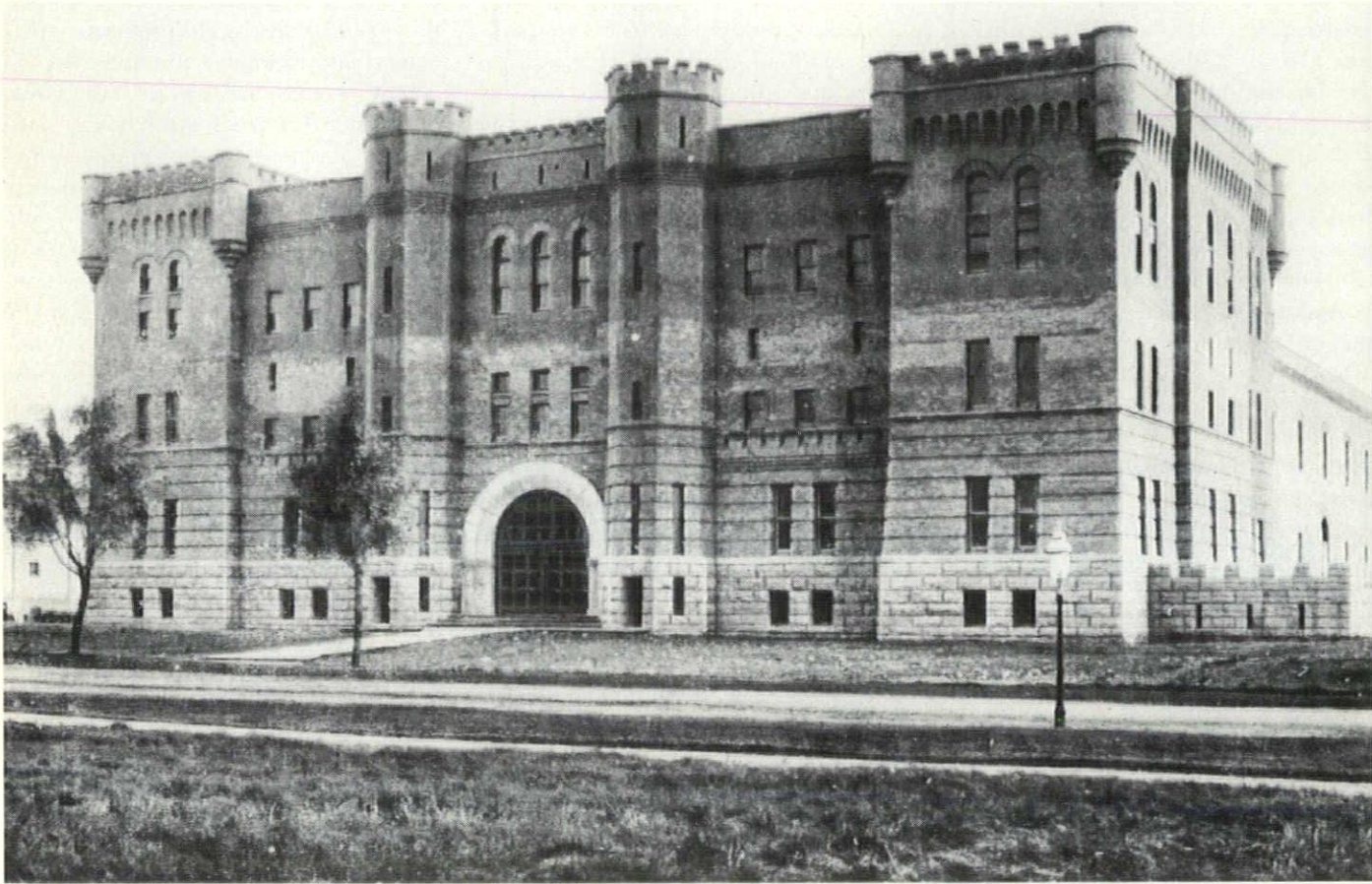
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lost minnesota*The Kenwood Armory, Minneapolis, 1907–1934.*

The old Kenwood Armory slouched from the beginning. Between 1907 and 1934 it occupied the site of today's Minneapolis Sculpture Garden, land originally a swamp of peat and quicksand. Before the building even opened, Minneapolis officials twice condemned all of its interior concrete work (which had started to crack due to the sinking of the foundation) and dismissed the contractor. On Jan. 8, 1907, for better or worse, the Armory was dedicated in a public ceremony.

It replaced the city's first armory building, which stood on Eighth Street between Marquette and Second avenues. That brick structure, however, had become far too small for the city's burgeoning militia, which numbered four infantry companies, an artillery battery and a regimental band.

In addition to serious troubles with

the swampy soil, another problem briefly hindered construction of the building: protests by the Humane Society, which grieved the entombment of numerous sparrows as the armory rose. Despite the society's dissent, the Kenwood Armory finally opened, and inside the doors of its fortresslike exterior, it contained a 22,000-square-foot drill hall, a gym, a rifle range and a rehearsal space for the band. The militia, though, did not occupy the building until the initial temporary tenants—gawkers attending the city's first automobile show—vacated the premises.

Over the next two decades, only the building's tenuous grip on the limestone base of Lowry Hill prevented a complete collapse. Meanwhile, the Armory and its grounds hosted military exercises (few in number because officers feared the unsettling effect of march-

ing), boxing matches and concerts by such artists as violinist Jascha Heifetz and John Philip Sousa and his band.

The beginning of the end came in 1929, when alarmed military engineers determined that the Armory was in immediate danger of falling down. Condemned and vacated that year, it remained empty until 1934 when a crew of workers razed it.

Two years after its demolition, the Armory still left a sinking feeling in the hearts of Minneapolis city-council members, who had to dispose of the building's leftover furnishings: 2,000 dilapidated folding chairs, 225 kitchen chairs, a lawn mower and a pair of sink plungers. They bequeathed the items to their Ways and Means Committee.

Jack El-Hai

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