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Architecture Minnesota/April 1981
About This Issue

We want you to wander and search our cities, to see and understand them. This issue is dedicated to that purpose. It is a before and after guide to Minneapolis and St. Paul: to be consulted before venturing out, that you may be informed of the range of possibilities; and to be referred to for clarification after you have made your observations.

There are no tours or routes designated, no detailed description of buildings or architects; that has been adequately addressed in other volumes. This issue is designed, rather, as an invitation to experience and understand these Upper Midwest cities in their present form and the heritage they carry.

To understand a city's architecture and urban form, we must understand context, as well. The photographs in this guide are selected to show the architecture and urban form of the Twin Cities' metropolitan area; the written material is to present their context. Such factors as history, geology, socio-economic characteristics, transportation, and cultural amenities have contributed to the unique environment of the Twin Cities today. They are discussed by authors pre-eminent in those fields.

We hope that with this guide you will not only be better able to know what architecture to see in Minneapolis and St. Paul, but also the forces that influenced it.

Bonnie Richter
Editor for Special Addition
Architecture Minnesota
The Suburbs: The Twin Cities are gently ringed by the rich and otherwise who live peaceably amid lakes, ponds, marshes, hills and dales.

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• See related news item this issue.
NEW HAVEN, CT—Four steel cables suspended from a center concrete arch give the intricate 5,500-square foot roof of Yale University's David S. Ingalls Hockey Rink the appearance of a colossal whale swimming across the campus.

Unfortunately, for the last three years, the "whale" wasn't the only one doing the swimming. Because of a leaky roof, Yale Hockey team members many times had to battle water puddles as well as their opponents. F.J. Dahill Co., Inc., a local roofing, structural remodeling contractor, was chosen to roof the whale with an EPDM membrane manufactured by the Carlisle Tire & Rubber Co., Carlisle, PA.

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As photographed in our Burnsville Minnesota Tile Sketchbook Showroom
in Search of a Valid Place for Architecture

Architecture's mainstream has invariably been influenced by powerful social and economic currents. Its patrons have included saintly relates and thoroughgoing knaves, as well as crazy dictators and, more recently, image-seeking conglomerates. Often, too, as Bernard Rudofky's *Architecture Without Architects* continues to remind us, the patron, the form-giver and user of architecture have all been wrapped up in the person. Or better still, in one family or one village.

But never, so far as I know, has the course of architecture been determined by trendy prophets who neither commission design nor execute it. Nor, surely, is such an improbable phenomenon occurring at this moment in history.

To be sure, we are all curious about what is going to happen next—that is, in addition to completing the considerable task of retrofitting a half century's worth of buildings that went up during that Barbara Ward has characterized as The Great Energy Jag. Those buildings, we now know, aggregate as an identifiable movement whose footprint superimposes perfectly on the Jag itself. Thus it would be both graceless and self-indicting, wouldn't it?, if we who have lived through the Modern Movement suddenly decided to denounce it. We could also be dead wrong, since we know for a fact that those who have been instrumental in determining this century's physical form and substance were gifted men with honorable intentions. Their only mistake was to serve an overwrought society in good faith.

How does one counter those trendy prophets who presume to divine a Movement in the tiniest of tempests whisked to a froth by chippendale pediments and pastel drawings? I think we must simply say, "Reductio ad absurdum!" But after we have said it, what then?

I suggest that architects who haven't already done so might do themselves a favor by focusing their attention on the quiet revolution in values occurring in an otherwise anxious society. Consider, for example, that just 24 houses were designed ten years ago in the United States specifically to capitalize on solar energy. By 1978 there were 40,000. By 1985 (tomorrow, really) one in ten Americans is expected to be living with some form of solar energy. One in ten is around 25 million Americans.

Consider the almost confiscatory nature of the space heating costs to keep warm the patients in our hospital, the children in our schools, the seniors citizens in our nursing homes. But consider also a brighter side: Despite the tepid official attitude toward energy conservation by Washington and hard-path energy lobbyists, Americans are conserving energy prodigiously. So prodigiously, in fact, that we are embarrassing the nay-saying guardians of the status quo; they are stuck with their spurious argument that growth and energy consumption must march in lockstep. We have learned that they need not.

But we have learned something even more astonishing. We have learned that there is not only material satisfaction in conserving energy but also downright joy. Glee. Delight. Elation. Also a heightened sense of personal competence, of being in control of one's life. Amazingly, these highly subjective rewards are so contagious as to have altered the outlook even of bloodless corporations and uptight bureaucracies.

Where there is joy, there is art. Where there is art, there is also a place for architecture.

William Houseman, Editor
THE ENERGETIC TWINS

Though so different in many ways, the Twin Cities last decade made the same momentous policy decision to shoot for a compellingly attractive urban environment. The new architecture that alters their skylines is only a beginning.

by Bernard Jacob

If the skylines of Minneapolis and St. Paul are ragged and also animated by sensuously rotating cranes and not as monochromatic as might be expected of large urban centers, it is because these cities are still very young. As with all the young, they are vigorous, enthusiastic, sometimes foolish and sometimes divinely inspired. And only recently have they begun to enjoy themselves, to enjoy high density; togetherness, as it were, and also the advantages and the delights of urban life.

Philip Johnson has said that architects are prostitutes, for their desire is, above all, to build and that they do not question their patrons' moral or ethical values. On the other hand, and mercifully, architecture does not lie. It reports fully, and sometimes even painfully, on the motives and values of its patrons, its architects, its builders, its mortgage bankers and its public officials. The architecture of the Twin Cities is just as truthful. And it is similar in its unevenness and its contradictions to that of most American cities. The speculative and ordinary is offset—although not in direct proportion—by the audacious and the beautiful.

This architecture also tells the story of its locale. Not that it is unusually regional in its expression, but because it could only have happened here in exactly the way it happened. In addition there are some buildings, whose architects—native or adoptive sons—understood much more, which tell a bit more about their place, the past and history.

The past decade has probably seen more spectacular
new construction in the Twin Cities than any time previously, and more new buildings and complexes are presently under construction. The heart of a city, where the greatest concentration of business and commerce occurs, is significantly altered when a new high-density development is added. Sometimes the equilibrium, the center of gravity of the city is relocated. The texture is changed and sometimes enriched, depending on the quality of the architecture.

In downtown Minneapolis, the completion in 1973 of the IDS Center at once gave the city an important new visual and functional fulcrum. The 57-story office tower, the highest building ever erected here, dominated the skyline. It is still the most elegant tower here, however it is being challenged, at least for its height, by fervent newcomers.

Just as the tower gave the skyline a focus, the IDS Court gave the pedestrian life in the city a focus. The Orchestra Hall became the new home of the Minnesota Orchestra in 1974 and has pleased audiences and performers ever since. Architects: Hammel, Green, and Abrahamson; Hardy, Holtzman, and Pfeiffer; Cyril M. Harris (acoustical consultant).
Of the two cities' skyway systems, St. Paul's benefits from uniformly designed bridges.

court in the center of a block bound by Nicollet Mall and Marquette, between Seventh and Eighth streets, very skillfully catalyzed the growing skyway system's traffic. This elevated second-story pedestrian way that, in inclement weather, has become the main access throughout the downtown area, now has a center of its own: a focus. The Crystal Court is entered from every direction at the skyway level, as well as at street level. It is the major interchange and, architecturally, it is the most handsome interior space hereabouts. Its pyramidal translucent skylights, the beautiful detailing, the swift escalators give the court its urbanity. It is our greatest piazza and, although privately owned by IDS, it has totally become the city's pedestrian center. Like all great architectural works of art, it needs and deserves continuous attention and care. While the Crystal Court is well maintained and well policed, sometimes a little too defensively, it has lately been cluttered by various concessions. The understanding is that this will soon be redressed.

St. Paul's skyway system is visually more cohesive because all bridges, built by the city, are of uniform design. Its core for a long time, was a two-block long Skyway Building, a mini-megastructure containing shops, parking and the skyway corridor. The system did not and still does not, however, possess a centrum in the sense that Minneapolis does. At the geographic center of the city, like Minneapolis' IDS Center, the Town Square complex stands, finished earlier this year. It contains an office tower, a new hotel and, on three levels, over 70 shops. At the top of this complex is The Gardens, an indoor park maintained by the City. While the opportunity here existed, geographically and functionally, to give St. Paul's skyway system a center, a fulcrum, it was not taken advantage of. What resulted instead is a fairly ordinary concatenation of skyways through commercial corridors of standard shopping center variety.

St. Paul's core city is smaller than Minneapolis' and much credit for its redevelopment, in the late 1960s, must go to Economics Laboratory, which decided to build its headquarters building, the Osborn Building, in the heart of the city at a time when most corporations were moving to the suburbs. The 19-story tower, completed in 1968, is a glass and stainless steel building, which—in keeping with Economics Laboratory products, detergents—is very clean in appearance although somewhat cold. It was an important building for St. Paul, and fortunately the owners cared enough to produce a quality building.

The texture of St. Paul has in the last several years been enriched by a number of attractive and, for diverse reasons, significant buildings. The Science Museum of Minnesota, located at Wabasha and Tenth
Street contains the famous Omnitheater, a 300-seat domed screen theater, which has won great acclaim and, as a result, given the architects a number of new theater commissions. The museum is also flanked by a multi-use development that will hold office space, shops and a residential tower.

The Northwestern Bell Telephone Building on Kellogg, near St. Paul’s City Hall, is a striking, somewhat overly dramatic building that is interesting because it is the third generation of construction for the local telephone company on the same block. The first building was built in 1937, the second one in 1967 and this one was completed in 1976. Taken together they tell a good story of local architecture. Each reflects its time in St. Paul very well.

The building just completed for Minnesota Public Radio on Eighth and Cedar streets in St. Paul also reflects its time very well. It is the Twin Cities’ first avowedly post-modern building. Built over the structure of an existing building and within severe site and budget limitations, its achievements are remarkable. True to the post-modern dictum, it pays heed to the locale and yet it is also completely honest—perhaps a little too much so. In a city that uses many arches, the architect incorporated arches but merely as a graphic device and he is not shy to let it appear that way: he has omitted the keystone. The brick, which fits the locale, is a very thin sheathing, and that he also makes obvious.

This year’s AIA Honor Award winner from St. Paul will not be noticed by most visitors, because from the street level, across from City Hall on Kellogg Boulevard, it is hardly visible. The Adult Detention Center was built into the rock bluff bordering the river. Only an entry protrudes above the street. Another entrance is via tunnel from City Hall. Some think it is the best hotel in town because its rooms have a great view of the river. The building can be seen from the river or from the river drive, Shepard Road, adjacent to the river below.

The Twin Cities are the home base for many well known international corporations. Some of the most important modern and—as we all know—post-modern buildings are the result of corporate patronage. IDS’s commitment to architecture and to the city was unequivocal. This level of accomplishment is unusual for any city. Nevertheless some more recent corporate headquarters buildings should be noted for they represent particular achievements, given specific demands of site and/or budget as well as image. West of Minneapolis, in Wayzata, is Cargill’s headquarters building designed by Vincent Kling. The handsome stepped mirror glass Gelco headquarters building located in Eden Prairie has received many design and energy conservation awards. While it is set in the suburban area, it is strongly disciplined and also beautifully landscaped.

In downtown Minneapolis, the Pillsbury Company is sharing in the brand new First National Bank/Pillsbury Center. Designed by Skidmore, Owings and
The Omnitheater is the primary attraction of the new Science Museum of Minnesota (left), enticing visitors to the other fine exhibits. Architects: Hammel, Green, and Abrahamson, 1980.

The Minnesota Public Radio building (left and above) was created from an existing structure. Architects: Leonard Parker and Associates, 1980.
Williamson Hall (facing page), Minneapolis campus. Only the windows project above ground to provide sunlight to this underground bookstore and records center. Architects: Myers and Bennett Architects, 1975.


McNeal Hall-College of Home Economics (left), St. Paul Campus, successfully links three disparate buildings and helps consolidate the college program. Architects: The Hodne Stageberg Partners, 1978.

Health Sciences Unit A (lower far left), Minneapolis campus, a focal point on the east bank of the campus. Architects: Cerny Associates; Hammel, Green, and Abrahamson; Setter, Leach, and Lindstrom, 1973.

Classroom-Office Building (lower left), St. Paul campus, functions as the central core of the campus. Architects: Griswold and Rauma, Architects, 1972.
Arboretum (facing page), Chaska. Last project by architect Edwin H. Lunde, FAIA; completed by Bettenburg, Townsend, Stolte and Comb, 1974. The Colonial Church of Edina (left) reflects a Puritan heritage with its five gabled roofs, simple forms, pale wood siding, symmetrically arranged double-hung windows, and white trim. The complex, arranged like a New England town square, seems to be composed of separate buildings but all are linked. Architects: Hammel, Green, and Abrahamson, 1980.

The interior of the Colonial Church of Edina (left) also reflects the early churches of New England. The sanctuary is called a Meeting House by the non-denominational congregation and the pews are arranged to face the pulpit in the center of a side wall.

Merrill (SOM), this complex in no way radiates high architectural ambitions. Insurance companies, in modern days, are more often good patrons of architecture, perhaps because they take the longer view and do not make the demands on their ROI (Return On Investment) that others must do. The Lutheran Brotherhood headquarters building, also by SOM (San Francisco) is bolder and in many ways among the most interesting of the new buildings in downtown Minneapolis.

Others to be noted are the Blue Cross/Blue Shield Building by Cerny & Associates and the Architectural Alliance, the Western Life Insurance Building by Ellerbe Associates and the new addition to St. Paul Companies in downtown St. Paul, also by the Ellerbe firm.

The development of modern architecture in this region is attributable to many forces and many people. It is generally understood that Ralph Rapson, both as head of the University of Minnesota's School of Architecture and as a practitioner since 1954, when he moved here from Boston, has had wide-ranging impact as a teacher and as an advocate of modern, imaginative and spirited architecture. His Guthrie Theatre, although stripped of its original (and what would now be post-modern) screen, is attractive and functional. The Cedar Square West complex, the only built part of the projected Cedar-Riverside New Town in-Town, was a startling and dramatic insertion in the skyline. The exposed concrete, the primary color accents, the high-density housing were all ahead of their time. This was the first high-density housing built here, except for the towers designed for the elderly. For these and many other reasons, economic and populist, the project was never completed. It does give the skyline an urbanity and joy which are only now being appreciated—now that a great many highrise residential towers are being built—many of them right in the heart of the city. Rapson also designed many residences, from large palace-like homes to very modest ones. His Prince of Peace Lutheran Church for the Deaf in St. Paul is a very handsome and simple building of nearly classic symmetry. On the west bank of the University of Minnesota the Rarig Center is another handsome concrete structure of his.

The University of Minnesota campuses in Minneapolis and St. Paul are a repository, as it were, of some important and handsome buildings. The underground bookstore and records center, Williamson Hall, has received national acclaim. The Law School on the Minneapolis west bank campus, a handsome tiered building beautifully detailed, has received many awards. The Auditorium Classroom Building on the west bank is a stunning building.

One critic recently said that although we do have many buildings designed by out-of-state name architects, at least they are probably among those architects' best works. The IDS complex has been hailed as one of Philip Johnson's very best projects. Barnes' design for the Walker Art Center, itself a beautiful minimalist sculpture, is best Barnes. Hardy, Holtzman and Pfeiffer's design for Orchestra Hall is holding up very well. Kenzo Tange's work for the Minneapolis Institute of Art is certainly not his best work, but at least it is his first in this country. Gunnar Birkerts' Federal Reserve Bank building on Nicollet Mall may be out of touch, but it is a handsome building, a handsome sculpture.

The Twin Cities are thus a rich amalgam of a diverse architecture by native sons, immigrants and visitors from other states and other countries. The plurality offered is very vital, even if bewildering at times. Architecture here, as everywhere, is looking for deeper roots, remembrances, and perhaps even a certain equanimity. New work is emerging that is beginning to contain hints of a new richness.

Bernard Jacob, FAIA, is a practicing architect and the former editor of Architecture Minnesota. He is also a frequent contributor to the "Shelter" section of the Minneapolis Tribune.
Incomparable *in situ*, it would still be incomparable—incomparably civilized, resourceful, self-confident and two steps ahead of the times—if it were situated 500 miles' distance from that place across the river.

by Mathews Hollinshead

Not too long ago, in an obituary, a prominent St. Paul realtor noted for his lifelong loyalty to his city was quoted as having once said that the trouble with St. Paul is that Minneapolis ran the place.

Minneapolis, of course, does not run St. Paul, nor could it. But in this proud city the memory of 19th-century rivalry, during which St. Paul held the lead for many decades, died hard.

St. Paul used to envy her bigger neighbor to the west the way a matriarch might envy her self-made son. St. Paul had been the territorial capital when Minneapolis was nothing more than a collection of sawmills at the Falls of St. Anthony. For decades the state's largest city, and the focus of its political, social and economic power and prestige, St. Paul couldn't help but feel chastened when Minneapolis pulled ahead of it a hundred years ago.

But these days St. Paul is too busy being itself to envy Minneapolis. Let Minneapolis be bigger; St. Paul will always be older. Let Minneapolis parade its wealth; St. Paul has another kind of wealth—the wealth of tradition and time. Let Minneapolis claim to be the gateway to the restless West; St. Paul is proud to be the last outpost of the cultivated East, the Boston of the Midwest.

Take a walk around downtown St. Paul, though, and you may recognize something in the city's latest buildings that almost changed its character: physically, St. Paul has tried to be bigger than it is.

Fortunately, it failed.

Those square bank blocks along Fifth Street mimic much larger blocks in Chicago, New York and even Minneapolis. Some ignore the street as thoroughly as high-rise buildings anywhere. The Civic Center looks like a poor relative of the Astrodome.

But look again. The topography, street pattern and scale of downtown St. Paul have retained and renewed their intimacy almost in spite of planners' efforts to rearrange them.

Stand in Mears Park, in the heart of Lowertown, and you can look up Fourth Street to Landmark Center, looking like a turreted French chateau on the crest of a long slope, a perfect visual finale for the long narrow sweep of a pre-modern street. Walk along Kellogg Boulevard, and a wide river valley lies at your feet. Stand by the Minnesota Fountain in Rice Park, and the neighborhood feels almost European. Explore Landmark Center, and the restored inner court has a serenity not found in many places.

Along the west side of Wabasha Street, in what was once called Upper Town, the small shops are still there; the names and the facades have changed, perhaps, but not the scale. Raise your eyes from almost any corner and you can see the giant "1" of the First National Bank, crown of the skyline for 50 years. Stand on the Wabasha Bridge looking up the Mississippi River and you see the spare, antique complexity of the cast iron High Bridge truss between the silos that store grain to help feed the Upper Midwest and the power plant that supplies electricity to the city.

These are some of the most familiar features of St. Paul, which give the city its grace and foster loyalty among natives and delight among visitors. But St. Paul does not unlock its secrets easily. Like Boston, it is a place of long-standing community, where culture has accumulated layer by layer.

Through several recent building booms, downtown St. Paul has not lost
Built in 1886, the Park Square Court Building (top and right) now enclose shops, restaurants and offices. James J. Hill and F. Scott Fitzgerald were early residents of Summit Avenue (below), where many of St. Paul's wealthier citizens chose to build their homes.

As in Minneapolis, the skyway system has bound downtown together again for the pedestrian. But unlike Minneapolis, St. Paul has retained the intimacy of scale to which its 21 skyways now give clear realization. In Minneapolis the great office blocks are still huge and impersonal; in St. Paul, one feels almost like an intruder. Walking through the city's indoor public squares is as much a social activity as a commercial one.

The new heart of the skyway system is Town Square Park, a concrete and glass marriage of pedestrian street mall, recreation center and downtown shopping center. Water cascades in controlled streams from the top level park space down three stories past walkways, escalators and seating nooks into pools surrounding eating platforms on the food and beverage level of the multi-level interior space. Trees poke up through the openings, presenting their crowns to passersby on the street level. At lunch time, office workers browse in dozens of shops and boutiques along the skyway and street levels, or linger over soup and sandwiches in the 10-story, solar-skinned indoor court of the new Radisson Hotel adjacent to Town Square.

The angled walls of the Town Square twin office towers hint at a major recent planning issue: the "Downtown People Mover." It was a federally sponsored transportation experiment intended to be a more reliable incarnation of the inter-campus experiment at Morgantown, West Virginia, and intended to spur commercial development and alleviate parking, pollution and circulation problems as well. St. Paulites, who care as much for urban esthetics as for their pocketbooks, questioned the looks, cost, reliability, and utility of the people mover. Last Fall they voted to exclude city financing. It appears that Town Square's angled walls (designed to accommodate one of several people mover stations) will go without the cause of their design.
A little leverage may take St. Paul's Lowertown a long way

The building frenzy in the hearts of downtown Minneapolis and St. Paul cannot be missed these days by the urban sidewalk super-intendent. There is another place, however, that is being quietly transformed into what the well-known planner Weiming Lu calls "a national model of the use of innovative urban design to enhance the livability of the older parts of cities." That place is Lowertown St. Paul (opposite page), some 180 acres of once-decaying warehousing and industrial buildings immediately adjacent to the central business district. Mears Park, bounded by such handsome Victorian structures as the five-story Romanesque building above, is a Lowertown landmark now enjoyed by the new folks.

A little leverage may take St. Paul's Lowertown a long way

who live down the block. They are tenants in Mears Park Place, a $21 million apartment complex, the first housing in memory to be built in Lowertown. All 235 units were rented in a third of the time expected. Another 3,000 Lowertown residential units will be added before this decade ends, and many of them will be found in mixed-use buildings also offering the whole emerging range of retail and commercial facilities; plus, this being the Twin Cities, a skyway system that not only unites all of Lowertown in pedestrian accessibility but connects with the central business district as well.

Weiming Lu, who once was principal planner for Minneapolis and then Dallas, was lured back north to head the urban design activities of the Lowertown Redevelopment Corporation. He is happy to explain why. "The corporation plans to treat Lowertown as an urban village, to create an environment of medium rise and medium density. We start with a core area, downtown. The older buildings offer many possibilities. We have waterfront along the Mississippi, railroad yards and a 25-acre land bank. We see Lowertown as the beginning of downtown living. There could be as many as 8,000 new jobs in offices and light manufacturing situations here."

The rebirth of Lowertown is well underway, thanks in considerable measure to a McKnight Foundation $10 million commitment to the redevelopment body. Hardly less valuable have been the St. Paul business and banking communities and a mayor named George Latimer who doesn't hesitate in going for broke. (Says he, "I am of the definite opinion the people are tired to death of overcautious politicians.") The McKnight funding is expected to leverage perhaps as much as $400 million in private Lowertown investment.

There is already a head of venturous steam a-building: Control Data Corporation invested $10 million in the conversion of two buildings for a business and technology center. Minnesota Mutual Life is building a 21-story, $36 million corporate headquarters building. And a recently approved federal grant will be used to facilitate the redevelopment of "Block 40," just west of downtown. This will be an architecturally dynamic piece of work: Four existing buildings will be united, together with three parking areas, to create 750,000 square feet of offices, apartments, restaurants, recreational facilities—all linked by a skylit pedestrian mall.

St. Paul rises on the bluffs along the Mississippi River, 2 miles downstream from Minneapolis.

Town Square is only one portion of a growing retail renaissance. A series of newly completed retail renovations, including Northwest Crossing, the Breese Arcade, Carriage Hill Plaza, Wabaunsee Plaza, and Park Square Court joined older arcades in the First National Bank and Endicott buildings to help downtown once again blossom as St. Paul's Main Street. COMPS, an energetic activist neighborhood arts organization, has commissioned area artists to festoon old and new walls, indoors and out, with colorful murals. A charming trompe l'oeil of painted row-houses at the Twin City Federal Plaza gives it a second facade and a whole new kind of vibrancy it hasn't seen before. It's as if the business district is giving new notice that it's not strictly business anymore.

St. Paul's residential streets shine, too. On the crest of the river valley just west of downtown is Summit Avenue, one of America's best preserved boulevards of grand mansions. F. Scott Fitzgerald, who grew up in one of them, called the street a "museum of architectural failures." Nineteenth-century architecture critic Montgomery Schuyler thought it "liberal without ostentation, directed by skill and restrained by taste."

For the first mile and a half stretching from the Cathedral of St. Paul, the avenue is a ceremonial procession of virtually intact Romanesque, Gothic, Tudor, Jacobian, Georgian, Italianate,
The Osborn Building, erected in 1868, is St. Paul's first modern skyscraper. The sculpture on the building's east side is called "Above, Above," and was designed by Alexander Lieberman. Architects: Bergstedt, Wahlberg, and Wold.

St. Paul's architectural past still conditions its self-image in its use of materials. But it still overwhelms anyone seeing it for the first time. It is, among other things, the work and memorial of John Ireland, one-time Archbishop of St. Paul, a tireless promoter of immigration and settlement during the time James J. Hill was building railroads. Hill's mansion, now under restoration by the state Historical Society, is sometimes ironically described as resembling a train depot.

Cass Gilbert's great marble Capitol was his vehicle to national recognition. The lavishness of materials used in the Capitol testifies to his appreciation of pomp and splendor; his residential designs, sprinkled around the precincts of Summit and Ramsey Hill, are unequaled in their control of eclectic themes. Gilbert was St. Paul's eclectic visionary.

The neighborhoods of Summit and Ramsey Hill pioneered in historic community planning almost ten years ago. Over 1200 structures of historic and architectural merit are located in the two districts. In the late 1960s and early 1970s, several neighborhood associations were formed to combat both present and anticipated dangers—a proposed highway through a corner of the district, gradual physical deterioration and declining public and private services,

Eastlake and Norman mansions, many with a superb view across the river valley and innumerable historical connections to the founding families of Minnesota. The ownership has changed, but these feudalistic stone and brick statements of patriarchal preeminence still condition St. Paul's attitude about itself. Like the captains' houses in Salem, they are legacies of a golden age of commerce; like the cottages of Newport, they are also the products of social aspiration and fashion.

At the head of the avenue, standing like a Beaux Arts imperial fantasy sprung to life, is the Cathedral of the Archdiocese of St. Paul. Designed by Emmanuel Masqueray, a prize-winning French graduate of the École des Beaux Arts, it anchors one end of a sweeping approach to the other great dome on St. Paul's skyline, Cass Gilbert's Capitol of 1903. These two towering edifices, plus James J. Hill's massive red sandstone palace just across from the cathedral, symbolize three important facets of the city throughout its history: Northwest empire builder, Upper Midwest center of Catholicism, and political capital of Minnesota.

The cathedral, almost quixotic in its proportions for the time and place it was constructed, is much more modest in its use of materials. But it still overwhelms anyone seeing it for the first time. It is, among other things, the work and memorial of John Ireland, one-time Archbishop of St. Paul, a tireless promoter of immigration and settlement during the time James J. Hill was building railroads. Hill's mansion, now under restoration by the state Historical Society, is sometimes ironically described as resembling a train depot.

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The most recent addition to the Northwestern Bell Telephone Building (below). Architects: Ellerbe Associates.
St. Paul's architectural "personality" is strongly influenced by religion-related schools among them. These efforts gradually came together in an extended cooperative planning effort coordinated by a private, non-profit corporation. The effort received funding from the National Endowment for the Arts, local foundations and neighborhood associations; and resulted in one of the most complete and effective historic, demographic and physical portraits ever compiled of a residential neighborhood. It became the basis of a comprehensive long-range planning program, which is still being implemented.

Because of these efforts the Summit and Ramsey Hill neighborhoods are rare examples of "preventive medicine." Deterioration has been virtually eliminated and private developers have taken up the work the community started. New townhouse condominiums stand near the once troubled corner of Selby and Dale streets; in-fill housing has, for the most part, conformed closely to the guidelines suggested by neighborhood planners and the city's Heritage Preservation Commission.

It's not surprising that St. Paul, given its historic and traditional character, is a center for private higher education in the metropolitan area. A number of private colleges and universities are located within a few miles of one another in the city's west end, and though most are of 19th-century vintage, they have kept current with the addition of more contemporary libraries, auditoriums, and classroom buildings. The college of St. Catherine's O'Shaughnessy Auditorium, a striking essay in brick and concrete brutalism, reveals its inner shape in dramatic exterior angles and planes. The Visual Arts Building, just to the west, provides echo and counterpoint simultaneously in both volume and mass. St. Paul Seminary, Hamline University and the College of St. Thomas all have maintained architectural continuity in materials and forms through several additions.

On the eastern edge of St. Paul rises the vast research complex of the 3M Company. Not far away is the rakish profile of Western Life, a computer-heated, solar-assisted monolith that has become a kind of gateway landmark to interstate drivers approaching the city. 3M, one of the world's largest corporations, serves as a symbol of corporate power. Western Life is another, more modern kind of symbol, but it harks back to an earlier era. Its parent company was St. Paul Fire and Marine Insurance, insurer of frontier riverboats and pre-fire Chicago.

Back downtown, near Rice Park, is the modern headquarters of St. Paul Fire and Marine, in the glass curtain walled offices of the St. Paul Companies. Curtain wall and chateau face each other across a narrow street where Andrew Volstead, author of Prohibition, once walked to work. Inside Landmark Center, the nation's first anti-trust case, against James J. Hill, was fought. Hill lost. Now, the former court offices accommodate a number of St. Paul arts organizations, including the world-renowned St. Paul Chamber Orchestra.

The arts continue to flourish a few blocks away, in the new headquarters of the Science Museum of Minnesota, a bold new facility guarded by a giant lizard crafted entirely of spikes. The tan brick shell of the new facility houses the museum's Omnitheatre with some of the most sophisticated audio-visual equipment in the world. The Omnitheatre attracted over a half million visitors to its first two productions, helping to revitalize downtown as a center for evening and weekend, as well as daytime, activity.

Within the darkened auditorium of the Omnitheatre, watching huge images...
clouds, volcanoes, nebulae, and deep features float across a hemispherical sky, we can lose our sense of time and other eras, other places. Back out on the street, one can tell that much has red in the city, too, but that much so remained the same. St. Paulites appreciate time present and time past in the city, and both are very much in evidence today.

Theros Hollinshead, a native of St. Paul, is a writer and photographer who specializes in architecture.
MINNEAPOLIS

Architecture has few if any better friends than this city's enlightened citizens, for nowhere else is the quality of urban life given a higher priority

by Thomas H. Hodne, Jr., AIA
An amazing thing is happening to the center of Minneapolis. It is becoming a wonderful place to live. Visiting architects in recent years have told us that any housing built downtown in our major cities nowadays is just for the rich. That, however, is not the case in Minneapolis. Our housing is not just for the rich. Naturally, we hope the rich will keep coming back and buying penthouses, but they are not our primary market for the new highrise condominiums and townhouses in our downtown. Yes! Very solid middle-class people: young professionals, zero-children married couples, empty nesters—all eager customers for apartments in the middle of town that can still be bought for $60,000.

Not many cities can offer such a bargain in housing today.

But then not many cities have survived the turbulent postwar decades with so few traumatic effects as Minneapolis has. We made some mistakes in the 1950s, but we learned from them. The Minneapolis Planning Department in those days undertook one of the largest urban renewal programs in the country. Seventeen square blocks were cleared, and most of this land remained vacant until the last few years. It was a disaster, but it served to demonstrate that total clearance of poor neighborhoods and skid rows seldom works for the good.
Obelisk-shaped Foshay Tower, here sporting a yellow ribbon in celebration of the Americans' release in Iran, was the city's tallest building for half a century. Architects: Magney and Tusler; Hooper and Janusch. Equally distinctive are trend-setting Nicollet Mall, designed by Lawrence Halprin, and the ever-expanding skyway system.

Instead of fleeing the downtown, businessmen dug in and stayed put. We also profited, as few other cities have, by recognizing two powerful, interrelated forces of the 1950s—the freeway system and the suburban retail shopping center explosion that it made possible—before they destroyed the downtown. Minneapolis well known among architects and planners as the site of the country's first major enclosed shopping mall, Southdale, which made Victor Gruen famous and sought after all over the world. Other suburban "Dales" now ring the city's perimeter, but it was Southdale that sounded the alarm among merchants and the business community at large in downtown Minneapolis. Instead of joining the flight to the suburbs that was occurring across the country, they dug in and acted in imaginative ways to keep the central city alive and healthy.

A combination of enlightened public policy and progressive private leadership produced unique solutions to the suburban challenge. One of these solutions was Nicollet Mall. Designed by Lawrence Halprin, its importance was perhaps more symbolic than utilitarian in the beginning: it declared in effect that Minneapolis was one city that hadn't quite abandoned the ordinary citizen-pedestrian.

The second response to the competing shopping malls was the skyway. It was a totally private undertaking with a modest purpose. It was installed above the street simply to tie one building to another. A bit later someone else thought it was a good idea and decided to make a similar connection. The notion of a whole system hadn't surfaced yet. But then the public became interested, and the Downtown Council and other private citizen groups said to themselves, "We've got a good thing going here. Let's make a system of it." Thus, what was first thought up by the citizens of our winter city—a sensible way of getting across the street in all seasons—is not recognized by planners and architects throughout the world as one of the most successful of all urban form-givers.

Just how successful the skyway system has become may be seen in the pivotal role it plays in new downtown construction. No major building would be designed without incorporating it. Its full potential was realized, of course, when the IDS Center took its place in the thick of things. This was the first great office building in the country to marry itself to a retail infrastructure. Heretofore, corporate highrise structures were built on very formal, often socially austere plazas. The IDS, by contrast, became a kind of smorgasbord of shoe stores, ice cream parlors, specialty shops, and boutiques.

Its arrival on the scene couldn't have been more timely, for Minneapolis had begun to suffer the same corporate headquarters flight to the exurbs as
A spectacular addition when added to the Minneapolis skyline in the early 1960s, Hennepin County Government Center is considerably less so today. Newer neighboring buildings vie for attention. Divided into two vertical components, the Center is tenuously held together visually by a soaring glass wall. Architect: John Carl Warnecke Associates. Nearby, old City Hall (far left) retains its dignity.
most other American cities. Prudential had moved to the outskirts in the 1950s, General Mills followed a little later; and these giants began to pull others along with them.

The turnaround downtown in recent years has been dramatic. In the post-IDS era, a great construction wave was launched, and we are told by the business periodicals that $800 million's worth of building is coming out of the ground at the moment. Since IDS, we have seen the First Bank, the Pillsbury Center, City Center, and the Lutheran Brotherhood, plus many less publicized buildings, materialize. Invariably, they have been plugged into the skyway system.

So, too, is the new downtown housing. Keeping the retail and commercial establishments in the central city may be considered the first stage of a major planning effort in Minneapolis. Keeping the corporate office people here was the second. And now a third such planning effort is evident in the emerging popularity of multi-use structures. What is now happening started in the late 1970s and promises to grow in volume and sophistication through the remaining years of the 1980s. We built parking structures on the fringe of downtown a few years ago, and now we are putting condominiums on top of them. In one case, a “center village” is being proposed which will augment an existing underground parking garage with above-ground tiers of banking, retail skyway-related facilities, a hotel, and, topping all of this, condominiums. Mixed-use is both here to stay and to dominate.

Minneapolis somewhat belatedly has become renovation-conscious; and fine old structures such as Butler Square, for example, are being renovated for all kinds of retail and institutional purposes brought together under one roof.

Theoretically, the skyway system can tie together our whole central area. Many now see it linking all of downtown Minneapolis in one unbroken pedestrian course from the Mississippi River to Loring Park. Such a dream may one day be realized, mainly because the planning and growth of Minneapolis have taken place within a geographically concise framework. Much of the historical city lies within what has been called an “amenity network.” This area takes the form of a rectangle laid on end, roughly six miles by 12 miles. The top of this rectangle is bisected by the Mississippi running from the northwest to the southeast. Then we have a chain of lakes and a connecting parkway system running from the Minnehaha Creek to the river. The principal lakes—all immediately accessible to the public in their immediate neighborhoods—are Nokomis, Harriet, Calhoun, Lake of the Isles, and Cedar.

Most of these lakes are man-made and their levels are maintained. The Mississippi is, of course, a magnificent natural element. At the turn of the century, when Minneapolis was just sprouting as an
The IDS Center: a lesson in making downtown upbeat

Everybody loves the IDS Center, purely and simply. And if some celestial skyhook were to snatch off 45 stories or so and drop them in the Mississippi, most people wouldn't miss them. They would just go right on hugely enjoying the Crystal Court.

No interior space in America has demonstrated so conclusively as this remarkable volume of space that major commercial structures can be designed not only to prosper as the smartest address a corporation can emboss on its letterhead but also function as an urban village green. It is a delicious irony, of course, that the Philip Johnson/John Burgee firm which designed this most convivial of private office towers is the same firm which joint-ventured with Mies 20-odd years ago to design the snottiest. The irony is compounded by the countervailing influences exerted on the design community, first by the Seagram Building and today by the IDS Center. All the highrise buildings of yesteryear that sought to capture the Seagram's Miesian suavity share in common a glacially formidable outdoor plaza and an elevator lobby that fairly shouts, "No loitering!"

Today, in boggling contrast, the same architects who did the Seagram have formulated the ideology, largely through the IDS Center's Crystal Court, for a new architectural populism which says, "Give me your Brownie Scout troops, your senior citizens, your brown-bagging office temps, your corporate swashbucklers and, yes, even your various unsorted down and outers." Quite a flip-flop.

They arrive at the great and glittery Court from all directions, and at two levels—street and skyway. The skyways (left) are heated in winter, wall-to-wall carpeted, and wide enough to keep pedestrian traffic moving eight abreast. Entering the Court for the first time and being overwhelmed by the prismatic dazzlement overhead, the visitor is apt to giggle, just as the lay pioneers giggled on experiencing the modern era's first big-time atrium in John Portman's Atlanta Regency Hyatt. They quickly recover, however, and gravitate to the mezzanine restaurant (top left), the ground floor Baskin-Robbins, or any of the many specialty shops in the Center.

As noted elsewhere, the completion of the IDS Center in 1973 was literally and profoundly a momentous occasion. Its overpowering symbolism and economic propinquity gave everybody else downtown a dynamo to plug into. Yet the synergistic juice generated by the Center and flowing through the skyway system has yet to produce peak-load excitement. A well-traveled visitor from New York was recently asked what she thought of the Minneapolis skyways. "The idea of going from one store to another without being exposed to the elements is fine and dandy," she agreed. "But a place can't be all skyways. You may be able to reach four stores without going outside, but it's difficult to distinguish one store from another. Once inside them, you discover they all sell the same old stuff."
Honeywell (above) and Grace (below) both chose to stay in the city and update their corporate headquarters rather than move to the suburbs.

important urban center, these man-made lakes and the lower river development became our amenity framework: a remarkable gift to the community from a visionary citizenry. The in-fill within this framework began about 1900 and continued until around 1950. There was very little conscious planning taking place during those years; the in-filling produced the residential neighborhoods and the traffic system needed to serve them. Growth was largely determined by market-driven factors.

The most splendid mansions and upper-middle-class enclaves surrounding them literally occupied the city’s high ground, both socially and economically. These neighborhoods were given such fashionable names as Kenwood, Prospect Park, Lowry Hill, and Washburn. The lower flats and plains of South Minneapolis were plucked up by developers for housing for working class families. All of this just happened; form and character were the inevitable product of the market phenomenon applied to Minneapolis.

Then conscious planning was introduced in the 1950s. It was spurred first by bureaucratic proponents of urban removal. Barely in the nick of time, the concerned amateurs stepped in—the caring citizen groups and the enlightened business
Peavey Plaza Park (left), designed by M. Paul Friedberg. The Minneapolis Regional Native American Center (below), Hodne/Stageberg Partners.

T. Anthony Main (above) once a 19th century mattress factory, now includes shops and restaurants including Anthony's Wharf (above right and center) and Joseph's On Main (lower right). It is part of a continuing development project along the Mississippi.
Butler Square (opposite), its eight-story court topped by skylights, was transformed in the mid-70s from an obsolete though still handsome warehouse building to a lively smorgasbord of shops and restaurants in downtown Minneapolis. Architects: Miller Hanson Westerbeck Bell. The Minneapolis Institute of Arts and College of Art and Design (above left and right) is in its present form an early 60s expansion—some say obliteration—by Kenzo Tange of a Beaux Arts design by McKim, Mead and White. The Northwestern National Life Building, easily spotted by its soaring columns as a Minoru Yamasaki design commission of the 60s, features an interior sculpture by Harry Bertoia.

...and they rescued the city from urban decay.

A workable growth pattern began to emerge. The University spread across the Mississippi to expand on the west bank, and a tiered strata of downtown activities were consolidated on certain streets: Nicollet Avenue is now altogether retail, Hennepin Avenue has entertainment of a marginal nature, Marquette has banking, and Second Avenue as highrise office towers.

Advocacy came into play with a vengeance during the 1960s. A favorite target was the "new in-town" of Cedar-Riverside, which was conceived as a high-minded urban mix of sophisticated city dwellers. High-minded or not, it has stopped dead for some years by the counterculturists who said there's got to be something better than all raw newness, highrise and hard edges. The dissidents had enormous impact on the future of conscious planning in Minneapolis. People started questioning the conventional planning wisdom, and major changes started to occur.

Now we are ready to move forward in a big way. We are rediscovering the importance of our river, for one thing, and the planning and design professions in the 1980s will no doubt figure out some exciting things to do with it. They will get it moving as a people-related place. The warehouse district around Butler Square is ripe for creative planning and development; the new domed stadium sits on a 500-acre site that is sure to attract more investment. And there is the Milwaukee Road Depot standing idle on a 100-acre site, just waiting for an imaginative idea to infuse it with new life.

When we look at Minneapolis today, we basically see citizen strength, a highly unusual kind of power structure that begins with the people, as the catalyst for that process. The fathers and mothers of our city, in the last analysis, have been responsible for every kind of major urban infrastructure we have acquired: the parks system, the Mall, the skyways, and the rest. This same enlightened power structure may soon provide us with yet another amenity—an exciting new riverfront designed for the greatest public use and enjoyment.

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Where's What in the Twin Cities

1. Adult Detention Center
2. American Indian Center
3. American Swedish Institute
4. Blue Cross/Blue Shield
5. Butler Square
6. Cargill, Inc.
7. Cathedral of St. Paul
8. Cedar Riverside/Cedar Square West
9. Christ Lutheran Church
10. Colonial Church of Edina
11. Dain Tower
12. Dakota County Government Center
13. Donaldson Corporation
14. Federal Reserve Bank
15. Foshay Tower
16. Freshwater Biological Institute
17. Gelco
18. General Mills
19. Graco, Inc.
20. Greenway Gables/Loring Greenway
21. Guthrie Theatre
22. Hamline University
23. Hennepin County Government Center
24. Honeywell Plaza
25. IDS Center
26. Jonathan
27. Landmark Center
28. Lumber Exchange
29. Lutheran Brotherhood Building (new)
30. Lutheran Brotherhood Insurance Building
31. Milwaukee Avenue
32. Minneapolis City Hall
33. Minneapolis Institute of Arts/Minneapolis College of Art & Design
34. Minnesota Public Radio
35. Minnesota Zoological Garden
36. Mount Zion Temple
37. Northwestern Bell
38. Northwestern National Life
39. Orchestra Hall/Peavey Plaza
40. Osborn Building
41. Ouroboros
42. Pillsbury Center
43. Pioneer Building
44. Prudential
45. Radisson Plaza Hotel/Town Square
46. St. Anthony Main
47. St. Paul City Hall
48. St. Paul Public Library
49. Science Museum of Minnesota
50. Security Life Building
51. Southdale
52. Spring Hill Conference Center
53. State Capitol
54. Super Valu
55. University of Minnesota/Minneapolis campus
56. St. Paul campus
57. Walker Art Center
58. Western Life
A Fraternal Twinship

by David A. Lanegran

The casual observer cannot readily discern the boundary between Minneapolis and St. Paul, and most visitors think they are in Minneapolis wherever they may be. Nonetheless, the urban cores of Minneapolis and St. Paul have steadfastly maintained their separate identities to a remarkable degree. Although many of the differences between the Twin Cities may be subtle, the downtowns do have quite distinctive townscapes. St. Paul has long been dominated by the domes of the Cathedral of St. Paul and the State Capitol, while the skyline of Minneapolis has featured office blocks and grain elevators. The appearances of the two cores illustrate to some extent the divergent developmental forces that have combined to shape the entire metropolitan region.

The cities are located on the southern edge of a glacial till plain, dotted with lakes and low moraines. The area was covered with a rather open forest when the white fur traders arrived in the late 18th century. The site of the urban area was in a zone of transition between the pine forests of the north and the prairies to the south and west. The factors that caused the development of the two distinct urban cores in this location can be divided into two general categories: those of the site, or purely physical features; and those pertaining to the nature of the supporting trade area and the cities' connections with the nation's urban system.

Four major topographical features combined to both locate and shape the cities. They are the Falls of St. Anthony; the ford and bridge point upstream from the falls; the confluence of the Mississippi and Minnesota rivers; and, downstream from the confluence, the great notch cut in the river bluffs known as the Trout Creek Valley. The falls, of course, provided power for the early Minneapolis grist mills and sawmills. The river crossing point allowed the easy movement of people and goods west to the frontier. The confluence of the two rivers was fortified by the Americans at Fort Snelling to control the river traffic and thereby dominate the fur trade. And the great gap at St. Paul became the primary river port location for the region.
Although early steamboats could travel up to the falls and an early town-site in what is now Minneapolis attempted to promote itself as a port, it was in St. Paul at the mouth of Trout Creek that the best site for a harbor was found. Here steamboats would unload upon the levee and their cargoes could be easily transhipped overland, up the gentle grade of the valley, to Minneapolis and beyond. It is this separation of the port facilities at St. Paul from the primary source of industrial power at Minneapolis that has produced and maintained the two distinct urban cores.

It is apparent that the principal factor in the early history of both cities was the great southward flowing Mississippi. The Indians, fur traders and first settlers all depended upon the system of waterways for transportation. The Mississippi’s greatest virtue was that it flowed toward the heavily settled regions of the South that were to become the greatest market for the products of Minnesota’s frontier economy. The two cities were founded 10 miles apart on the great bend of the upper Mississippi near its confluence with the Minnesota River. This location allowed them to dominate the great river system that provided the region’s primary transportation system until the middle of the 19th century. During the second half of the century agricultural settlement expanded slowly from the southeast to the northwest along the great river valleys. As the northern forests were cleared, the waves of settlers increased, and in the years between 1850 and 1890 most of the good land was brought into production by immigrant farmers.

Because of their situation, Minneapolis and St. Paul became the places where the raw materials of the frontier and the produce of the new farms were assembled, processed and shipped to the eastern and southern markets. The resource base of the Twin Cities trade area changed dramatically over the years as some materials were exhausted and new markets created a demand for others. At first fur traders came to this part of the world to trade with the Indians. When fashions changed in the eastern and European capitals, the demand for furs diminished. In addition, the heavy trapping pressure on the animals had reduced the supply. The second great economic resource was the pine forests. This was easily harvested and transported downstream to the booming prairie towns. While the forests were being cut, the prairies were broken by farmers and rich harvests of wheat were produced. After a series of innovations in the milling industry the grinding of the hard spring wheat economically feasible, the northern prairies of the Red River Valley were brought into production, and Minneapolis changed from a lumber milling city to the flour milling center of the world. In addition, the burgeoning farm population created a demand for farm machinery and a host of other farm and household supplies. Thus the cities both became centers of wholesaling and farm machinery production.

Although Minneapolis ceased to be the center of wheat milling in the 1930s, the Twin Cities are still the wholesaling center of a vast trade area in the Upper Midwest. Today, however, the largest non-governmental employers are the high technology corporations involved in computers, electronic and chemical research and production. 3M usually employs more people than any other single corporation, but Honeywell is a close second. Neither of these corporations is especially dependent upon the trade area for either raw materials or a market. They and other technical manufacturers are, instead, located in the Twin Cities because of the availability of a high-quality labor force. These changing aspects of the cities’ situation have combined with local site conditions to give the metropolitan area its special form and atmosphere.

Until the War of 1812 the resources of this region were exploited by the British. They were transported to the east via the system of waterways focused on the Great Lakes. The de facto rulers of the territory were local agents of the Hudson’s Bay Company. The company headquarters at Fort Gary near Winnipeg were the capital of a vast system of trading posts that reached from points north of the Twin Cities to the shores of the Arctic Ocean. After the northern boundary of the United States was determined, the military governor of the Midwest dispatched an army expedition up the Mississippi to show the flag, search for the source of the Mississippi and purchase a suitable site for a fortress that could dominate the Indians and trappers in the region. It was apparent to all that the flow of wealth out of the territory toward Montreal had to be refocused on St. Louis if the Americans were to gain any benefit from the western accessions.

Lt. Zebulon Pike, commander of the expedition, fulfilled all of his orders except finding the source of the Mississippi. His most important act was to
The area himself. In fact, early ac-
scious of the falls because he had designs
ually evicted settlers from the vicin-
ity of the falls, from growing rapidly.
Although the land east of the Missis-
ippi was open in the 1830s, Indian ti-
le to the land west of the Mississippi
was not cleared until 1851 and the
conflicting claims not settled until
1855. By that time the port of St. Paul,
some 10 miles away, had become the
largest settlement in the territory, as
well as its capital. In 1858 the territory
became a state and St. Paul continued as
its political capital.
A building boom on the west bank of
the Mississippi began in 1855 and the
city of Minneapolis was incorporated in
1856. Steel's bridge company opened
the very first bridge over the Missis-
pippi in 1855, and the dominance of the
west bank core—Minneapolis—was as-
sured. St. Anthony, the east bank vil-
lage, continued as a separate municipal-
ity in 1872, but after 1860 it was much
less important than the west bank com-

community. Two major factors—its port
facilities and its status as the capital—kept
St. Paul developing as a separate city.
Its distance from Minneapolis also
helped. Before the railroad was built, the
10-mile road trip between the St.
Paul port and the Minneapolis bridge
might take a half day.
The development of the cities during
these years was governed by a complex
set of interrelationships, among them
immigration, grain milling, sawmill-
ing, banking, wholesale, and the
opening of the transcontinental rail-
roads. The rate of growth was truly
phenomenal. Although the greatest in-
crease occurred in the 1880s, the popu-
lation during the last 40 years of the
19th century rose from 13,000 to
300,000.
This growth was made possible for
the most part by the development of
the railroads. The laying of tracks on
the frontier was a risky business and
many of the would-be tycoons went
broke in the process. Investment capital
was in very short supply in the state,
and the land grants given to the railroad
companies by the government to
finance their construction projects were
not readily marketable. Although con-
struction of the tracks outward from St.
Paul began during the Civil War, the
main line in the system, linking the fer-
tile Red River Valley to the mills at
Minneapolis, was not built until 1871.
The transcontinental link was forged 13
years later.
The state government and the rail-
road companies worked together to lure
European immigrants to the unsettled

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lands along the tracks. Although the timber lands in the northern part of the state were the base for the sawmilling industry of Minneapolis, the opening of the prairies made possible the rapid expansion of the city’s population and wealth. In the late 19th century, wheat was king in Minnesota. The demand for bread in the large eastern industrial cities, enabled frontier wheat farmers to quickly pay for their farms and machinery. The grain was transported back to Minneapolis where mills at the falls ground it into flour. In addition to the improvements in farm machinery, changes in the nature of the milling process made possible the great grain boom on the northern plains.

The rapid expansion of the agriculture economy was controlled or fostered by the leaders of the milling and railroad industries. They created the corporate system, built the tracks, the mills, created new markets for agricultural products and struggled to remain independent of the eastern financiers. Although James J. Hill, the founder of the Northern Pacific Railroad, lived in St. Paul and based his corporate empire there, the center of the entrepreneurial community by 1880 was Minneapolis. Once the rail connection was established between Minneapolis and the East, the importance of the old steamboat port vanished. By 1880 Minneapolis had surpassed St. Paul in population. A decade of furious competition followed as St. Paul tried to regain the lead in population growth. The 1890 census showed the Minneapolis lead widening and the two cities ceased to be identical twins. In 1892 the equivalent of the Chamber of Commerce in St. Paul suggested that the two cities be merged. Their overture was rudely rebuffed by the business community in Minneapolis. Clearly the Minneapolitans felt they had little to gain by merging with its smaller neighbor. They had the falls and were connected by rail with both the areas of production and their major markets. Thus the 40-year period of frantic municipal competition largely subsided.

The falls were dominated by a few very large milling companies after 1880. By 1890 four companies owned 90 percent of the milling capacity. The Pillsbury and Washburn milling companies were the largest in the city, each controlling one side of the falls. Although the city’s main industry was milling, the bulk of the labor force worked in associated activities such as barrel and bag making, construction, milling of animal feed, and a host of other activities.

St. Paul during these years continued to be the center of the railroad industry. Large members of people were employed in the construction and repair of locomotives and rolling stock, and a managerial class grew in response to the expanded office functions of the transcontinental railroad. In addition, St. Paul’s early growth as a fur trade center sparked a later development in garment manufacturing. After 1890 Minneapolis became the larger of the wholesaling centers, but St. Paul firms continued to prosper. Its financial community flourished as well. The combination of these activities produced a very stable secondary center of industry, finance and wholesaling in the core of St. Paul.

By 1919 the sawmilling industry was ended in Minneapolis. The grain milling activity persisted longer, but after 1915 began a slow and steady decline in the production of flour. In the 1920s the railroad manipulated the rate structures in ways that made it cheaper to ship wheat from the prairies to the Eastern markets than it was to ship flour the same distance. This loss of economic activity was offset by other growth stimulated by the diversification of agriculture and the opening of the western ranch lands. In response to the growing livestock industry, investors constructed a huge stockyard in suburban South St. Paul. In addition, printing and publishing companies prospered in both cities.

The greatest change during these years was the growth in two unrelated industries, 3M in St. Paul and Honeywell in Minneapolis. These two corporations and their progeny exemplify the change that occurred in the diversification process. The early industries created a base of wealth and managerial talent—people who maintained an interest in new ventures. In addition, the University of Minnesota grew to become a major institution for the education of engineers and technicians. Honeywell began as a manufacturer of thermostats for home heating systems; Minnesota Mining and Manufacturing began in a small town on the shore of Lake Superior where it manufactured abrasive paper. 3M’s most well-known products were, for many years, cellophane tape and sandpaper. Now the multinational corporation manufactures a host of electronic and chemical-based products. Meanwhile, Honeywell and other Twin Cities electronics firms, including Control Data and Sperry Univac, lead the development and manufac-

Continued on Page 117
American architectural history and criticism have undergone a fundamental change in the last decade, spurred in part by the public's increased awareness of the built environment and its support for historic preservation. Critics used to look for conceptual breakthroughs or structural innovations, relegating to the project pile everything imitative, eclectic, or historical lacking "architectural" significance—as though architecture is a moral force, not the business of designing enclosures for various human activities. More recently, structures of all kinds are viewed as artifacts, additional items in the catalog of material culture that tell us about ourselves: who we were, how we lived, what we valued, and how "then" affects what we are "now."

Architectural styles have always functioned symbolically, often representing an abstract ideal—political, domestic, social, etc. In the new thinking, no one style gives us information that is more true or significant than any other style. One building may, however, have more to say than another building, usually because the designer, client and/or builder put special energy into the project. Like all architectural surveys, this brief list is dominated by structures that were "built for the ages." Their makers cared about them and so do we.

The oldest permanent buildings in the state are found at Mendota, across the Mississippi River from Fort Snelling, where early fur traders and military explorers came together at the confluence of the Minnesota and Mississippi rivers. Despite its 1835 date, the home of Henry Hastings Sibley, fur trader and first state governor, is not really in the Greek Revival mode, but is rather a late, provincial version of 18th-century Georgian classicism. His frontier house was meant to convey an impression of authority and respectability; and it was natural for Sibley, a New Englander, to prefer a style that connected him to his own past. The materials, rough, are what the frontier had to offer: sandstone locks were joined with clay and interior walls are willow splints and clay, a variation of the ancient wattle and daub."

Alexander Ramsey held more public offices than any other Minnesotan, serving as U.S. Secretary of War from 1879-1881. Architect Monroe Sheire designed Ramsey's native limestone mansion (1868-72) in a free combination of romantic quotes from European sources.

Just as English fashions held sway over American tastes in the 18th century, anything French was thought the ultimate in refinement in the latter half of the 19th century. The Mansard roof dominated French architecture in the 1850s, and was popular here until the 1880s. Bracketed eaves and the columned porch (or piazza) are components of the so-called Italianate style. This was derived from French baroque landscape paintings that show picturesque villas off in the distances. Though the provenance was confused, the implication of this architecture was clear: gracious living in the European manner.
The 1880s

The 1880s were characterized by great prosperity and a dramatic increase in the populations of both Minneapolis and St. Paul. Capitalists and speculators built great masonry piles that impressed Montgomery Schuyler, eastern architectural critic who visited here in 1891, with their sense of permanence. The best of these monuments to Victorian confidence are the Richardsonian Romanesque style, derived from the work of the great H. H. Richardson. His sources were Early Christian (5th and 6th century) ruins in the Middle East and the Romanesque (11th and 12th century) churches of France. The latter were being "restored" and newly appreciated through the efforts of Viollet-le-Duc even while Richardson was a student at Paris' Ecole des Beaux Arts.

Richardson was not the first American architect who claimed to design for the contemporary American lifestyle using a visual language from the past. The 19th century had a much greater appreciation than the purely aesthetic value of the "picturesque." But it is precisely this aspect that today causes the public to treasure as it does the many Richardsonian Romanesque buildings that survive throughout the state.

The rowhouses called Laurel Terrace were designed in 1884 by St. Paul architects William H. Wilcox and Clarence H. Johnston. A combination of brick and brownstone, they have polychromatic details derived from 12th-century churches in France's Poitevin region. Three facade types create variations in rhythm, though the composition is dominated by groups of triple arches that march along Laurel Avenue. A picturesque tower adds to the storybook character of these houses.

The Lumber Exchange (1885) is typical of the office blocks of the period, many...
tire industry or trade. This
eows as much to the
early Chicago Commercial
file (for example, the work
Burnham and Root) as to
chardson’s version of the
manesque style. The
considerations here were
ight and light, difficult to
concile with massive forms
materials. An original
ated cornice was lost in
ire before the turn of the
ntury. The Lumber
change was a major work
Long and Kees, one
figuration of
neapolis’ longest-lived
itectural firm currently
esented as Thorsen and
orshov. It has recently
en renovated and is once
ain a fashionable business
dress.
There is much more of
ardson in Harvey Ellis’
sign for Pillsbury Hall on
iversity of
nesota’s Minneapolis
ampus (1887-89). Ellis was
uperb draughtsman who
arked all over the country.
 Minneapolis, he was
ociated with the office of
oy S. Buffington (best
own for his muscular
lsbury ‘A’ Mill at St.
ony Falls). Ellis clearly
erstood, better than
est, Richardson’s sense of
mony in scale and
erials. Pillsbury Hall’s
icated stone work is
uestionably the finest in
rea.
If Pillsbury Hall is a kind
oston-Cambridge
hersonian Romanesque,
 the Pioneer Building is
ter to Richardson’s
icago masterwork, the
arshall Field Warehouse.
eres is something in it, too,
der and Sullivan’s
itorium Building. The
quarters building of the
Paul Pioneer Press was,
dfact, designed by Chicago
itect and engineer,
on S. Beman in 1888-89.
the original 10-story
ase, windows are grouped
ouble vertical bays
der a heavily carved
e. The later addition of
floors and attic, added
1913, makes the
ilding look provincial and
er silly. The heavy
ification at grade
icates the structural load
ried by the newspaper
ning presses, which used
een in operation by
ssing pedestrians.

Laurel Terrace, 1884,
William H. Wilcox and
Clarence H. Johnston, Sr.
The 1890s

The 1890s were years of wildly expansive dreams and their inevitable consequence, severe recession. The financial panic occurred in 1893, the year Chicago staged the World's Columbian Exposition. Both events affected American architectural design.

Landmark Center (the Old Federal Courts Building) was designed in 1891 by J. Edbrooke Willoughby, from the office of the U.S. Treasury's Supervising architect. Construction, which lasted 10 years, was begun in 1894 with funds already approved. Here round-headed arches, towers, dormers, and sculptural motifs are Romanesque in a general way. But the restrained near ornament, dressed granite surfaces and two-dimensional treatment of elevations gives Landmark Center an elegance more kin to the 16th-century chateaux of France's Loire Valley. Inside are a jewel-like cortile and several impressive courtrooms.

The third and present Minnesota State Capitol was under construction at the same time as Landmark Center; both were completed in 1904. The Capitol was designed by Minnesota's best known early architect, Cass Gilbert, whose credits include the Woolworth Building in New York. Gilbert's Capitol design reflects the popularity of the Beaux Arts style that dominated the World's Columbian Exposition, dubbed The White City, The Marble City, etc. Though Gilbert contributed no new interpretation of these classical forms and motifs, his Capitol is enormously impressive and attractive because of its fine materials and workmanship. Gilbert as a talented draughtsman, such published in Pencil Points, and clearly given to revising inspired details.

Despite the new directions charted in both commercial and residential buildings by pioneering Chicago architects, the classical vocabulary of the Ecole des Beaux Arts continued to be used for symbolic effect in the 20th century. Increasingly, mixtures of historical references were combined for picturesque effects, especially in upper-class homes.

Majestic monuments: a Cass Gilbert Capitol and an award-winning restored landmark.
American Swedish Institute, 1903–07, Christopher A. Boehme and Victor Cordella. Right: the entrance hall and banquet room.
The 1900s

The American Swedish Institute (formerly the Swan Turnblad residence) was built between 1903 and 1907. It was designed by the partners Christopher A. Oehme and Victor Cordella. Cordella, originally from Poland, also designed most of the ethnic churches in northeast Minneapolis, easily recognized by their distinctive domes and towers. Here, for the publisher of Minneapolis' leading Swedish language newspaper, the architects created a fairytale castle. Made up of Romanesque, Gothic, Tudor, and Renaissance bits, the whole was a clear statement of the owner's status and values.

Emmanuel L. Masqueray, trained at the Ecole des Beaux Arts, designed the cathedral of St. Paul (1906-15) in this tradition of symbolic reference. Situated high on St. Anthony Hill, the cathedral appears to scrutinize the city beneath it. Masqueray's design is a sense dialogue between the scale and ornamental richness of the Baroque and the dignified clarity of Renaissance classicism.

Cathedral of St. Paul (above and left), 1906-15, Emmanuel L. Masqueray.
The 1910s–20s

William G. Purcell and George G. Elmslie formed a partnership in 1909 and brought the legacy of Louis Sullivan to this area. Both had worked in Sullivan's office, and Elmslie had been his chief draughtsman principally responsible for ornament. In 1913, they designed, for Purcell, one of the best of the Prairie houses. A sunken living room dominates the interior. Here space flows freely up and down short flights of stairs and around built-in cabinets that define activity areas.

In these years innovative and specifically American designs appeared in a number of area homes, but the impact of the World's Columbian Exposition of 1893 was still strongly felt in public buildings. It would be some time yet before Americans would embrace the new architecture on its own terms. Electus D. Litchfield's 1916 Hill Reference and St. Paul Public Libraries (old Central Library) is one of our best Beaux Arts designs, historically correct and formal in the tradition of McKim, Mead and White's great libraries for Boston and New York.

Historical and modern architecture coexisted throughout the 1920s and even the 1930s as the symbolic function of style came to be understood by a larger audience.

Minneapolis' most literary statement is the Architects and Engineers Building (now Security Life). Architects Edwin H. Hewitt and Edwin H. Brown's 1920 design included offices for themselves, as well as other architects and engineers and the outstanding interior designer, John S. Bradstreet.

Emblazoned in gold over the Venetian windows of the third floor are the names and achievements of the great builders: Pheidias and Ictinus, Robert de Luzarches, Filippo Brunelleschi, Leonardo da Vinci and all the way up to H. H. Richardson and Charles Holum McKim. Part of the great Romantic tradition of the 19th century (John Ruskin would have loved this building), it is just as classy and sophisticated in its own way as the Rand Tower.
The Rand (now Dain) tower from 1928–29 is Minneapolis' most urbane office building. Designed by Holabird and Root of Chicago, it celebrates the client's passion for aviation with cast metal ornament and sculpture (Rufus Rand was a veteran of the famed Lafayette Escadrille). Prop-planes hover over the arquette Avenue entry and beautiful "moderne" personification of flight, called "Wings," greets the visitor in the lobby. Silver stars and crescent moons are scattered across terrazzo floors. These streamlined forms are close to the French source of Art Deco, presented to the world as the modern decorative idiom at Paris in 1924.

In the grim atmosphere of the Depression the modern style, in its rejection of the past, was a positive and optimistic symbol of the future. In this spirit Ellerbe architects collaborated with Holabird and Root to design the monumental St. Paul City Hall and Ramsey County Courthouse, under construction 1931–32. Above a polished black granite base, geometric shapes are massed in a classic skyscraper composition. The stepped-back mounting forms and angular rhythms or ornamental relief sculpture are Zig-Zag Moderne, the later phase of the Art Deco style. Courtrooms are separated from government offices in a zoned plan, and public spaces are spectacular in scale, materials and dramatic lighting.


Interior concourse (above left), St. Paul City Hall and Ramsey County Courthouse, 1931–32, Ellerbe with Holabird and Root.
The 1940s on

The Prairie School and the International Style of Europe in the 1930s came together in the Rood House (now Davis). Designed in 1948 by the firm of Close and Close, it was the Minneapolis home and studio of sculptor John Rood. Forms, simple and horizontal, intersect in complex and delightful ways. There is much to please the senses, as materials and surfaces are warm and softly textured. Here, the rationalism of International Style theory is tempered by the Closes' organic sensibility.

A similar humane paradox of warmth and utility, of expressiveness and restraint, is found in Christ Lutheran Church, Minneapolis. This masterpiece of wholly modern design is by Eliel and Eero Saarinen (with Hills, Gilbertson and Hayes working at their collaborative peak in 1949–50). Distinct rectilinear volumes form narthex, tower, sanctuary, and Sunday School. No curves relieve their outlines, yet the impression is of quiet and gentleness. Mood is expressed through pale materials and delicate ornamental refinements worked into the structural fabric.

Though many noteworthy homes were constructed in the 1950s, new commercial and public buildings were, with few exceptions, unfocused and boring. Mount Zion Temple, designed by Eric Mendelsohn (with local architects Bergstedt and Hirsch), is one of these exceptions. Using cubic forms similar to those of Christ Lutheran Church, Mendelsohn emphasized the sanctuary's loftiness with exterior ribs or buttresses. The now nearly black copper sheathing of the sanctuary contrasts dramatically with the salmon brick of the lower buildings. Mount Zion Temple manages to be both serene and moving. Begun in 1950, it was completed in 1954, one year after Mendelsohn's death.

The first major postwar corporate headquarters project in the area also happened to specify the first...
cal use of the curtain wall. Jerkins and Will's 1954-55 design for the Lutheran Brotherhood Life Insurance Company, Minneapolis, is another exception to the rule the 1950s. Differences between this building and the thousands of blue-enameled failures include subtle variations in the usual colors, curved corners on the basic box and unerring proportions. The finest materials (including stainless steel, not aluminum) are used throughout.

Minnesota architecture dominated in the 1960s by faculty and graduates of the School of Architecture at the University of Minnesota, headed since 1954 by Ralph Rapson. Rapson had studied with Eliel and Eero Saarinen at the Cranbrook Academy School, before coming to Minnesota, was on the faculty at the Massachusetts Institute of Technology. Under his leadership, the work of Gropius, Breuer, Le Corbusier, and Le Corbusier became the standard by which all things were measured. In 1979, Rapson, a fellow of the American Institute of Architects, received the Minnesota Society's first Gold Medal for distinguished service to the profession and the community.

Construction of the Guthrie Theatre (1962-63) heralded the Twin Cities as a hotbed of cultural activity and corporate, as well as community, support for the arts. If ever a building served as a symbol, this one did. In addition to a 1440-seat (all great) auditorium, Ralph Rapson designed a mullioned glass and steel cube that displays to passersby all the excitement and pageantry of theatering. Originally an exterior screen of aggregate-sprayed panels related the theatre to the old Walker Art Center. The screen has been moved over the architect's objections.

Rapson's gutsy, high-energy forms make arrival at Philip W. Pillsbury's Lake Minnetonka home an event in itself. In three separate but connected pavilions, large expanses of brick and glass wall float between a sculptured white stucco roof fascia and structural platform.

Projecting monitors contribute to dramatic interior spaces and lighting effects.

In the Pillsbury home myriad elements of the modern architectural vocabulary are brought together in sophisticated balance and harmony. Ralph Rapson helped create the aesthetic climate that is part of the famed quality of life in our Twin Cities.

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Neighborhoods

Unless guided by a knowing native, the visitor is apt to miss the Twin Cities greatest success story—the yeasty mix of history, class and ethnicity blended into stable enclaves

by Judith A. Martin
Inconsistencies abound in comparing visitor’s perceptions of any city with a native’s. The unique, interesting or exciting elements that appeal to tourists have little impact on residents’ daily lives. Conversely, the very things that draw people to live in a particular city, cause them to stay, remain invisible to most short-term visitors. People visiting the Twin Cities, for example, are aware of the range of different neighborhoods—what they offer in the way of housing styles, public services or local attractions. To residents, however, these things are crucially important.

This essay is designed to better acquaint those who visit Minneapolis and St. Paul with some of the reasons why natives find these cities so attractive.

Minneapolis and St. Paul each have discrete histories, as do their respective neighborhoods. But they share a general historical framework with one another and with other 19th century river ports and industrial centers. Similar economic conditions and settlement patterns affect all growing Midwestern cities during the middle years of that century. Boom and bust cycles were felt everywhere as initial resource bases were developed and depleted. The railroads came into a town and made its fortune for a while, or they bypassed it, plunging the local economy into depression.

Immigrants from northern Europe spread across the Midwest individually and in national groupings, settling in any place that showed promise. These people, as well as many native-born American migrants, settled in Minneapolis and St. Paul, bringing tangible memories of other places they had lived. They built up the landscape of the Twin Cities, but one could read in it reminders of Boston or New York or Chicago, especially in the fringe areas of the downtowns (Loring Park and Stevens Square in Minneapolis; the Historic Hill in St. Paul).

The Streetcar Era

Like most other cities of this period, Minneapolis and St. Paul developed outward from the original points of settlement. Horsecar lines linked early residential areas to the downtown. As these were expanded and electrified, they began to draw population into previously unsettled areas. Neighborhoods in both cities developed in regular fashion, constrained only by water, or by railroad corridors and their accompanying industries.

Early streetcar maps of the two cities demonstrate clearly that south Minneapolis and the western section of St. Paul were better served by the transit system than other parts of the cities. This was not a reflection of political or investment decisions only. A topographic overlay on the transit map would show multiple barriers to development in the form of creeks, bluffs, marshy land, and railroads running at-grade. So
The well-to-do built homes like this 1910 Tudor Revival villa in Kenwood (left), while those of modest means found homes in Cottage City (below). These homes, built in 1902, were the smallest constructed.

tending to cluster near Thomas Lowry's mansion on the hill leading to Lake of the Isles. These nodes of upper-class settlement drew the upwardly mobile middle class to their perimeters, accounting for places like Kenwood developing right next to Lowry Hill.

Almost every city in the United States has been shaped to some degree by certain "tastemakers," and the Twin Cities are no exception. Some people, by reason of their prominence or influence, can establish brand-new fashionable residential areas, hold older areas for a time, or draw inhabitants away from long-established elite areas. Brief examples can illustrate this process. Nicollet Island, buffered on either side by the logging and milling industries, remained in part an exclusive residential address until the turn of the century, despite the development of many alternative areas. That someone as prominent as Colonel William King maintained a residence on the Island, undoubtedly bolstered the image and heightened the "desirability" of the older neighborhood. In contrast, St. Paul's Irvine Park experienced wholesale desertion of the wealthy in the 1880s. Summit Avenue had provided a glimpse of its glamorous potential. Streets were laid out and graded to improve access, and the footloose affluent moved up the hill and constructed a dramatic urban landscape.

Patterns of income and ethnic segregation can be seen in this landscape, but they are usually not as dramatic as in other cities. There are few streets that serve as hard and fast barriers between ethnically or racially distinct populations. Certain parts of each city exhibit blocks of bungalows or small stucco boxes that read as middle or working class speculative housing (e.g., Portland Avenue between 43rd and 44th). Other areas have quantities of large Queen Anne or Colonial Revival houses that clearly betray their upper-middle-class origins (e.g., Prospect Park and St. Anthony).

Similarly, the institutional landscape reveals different patterns of development that left a lasting impression on both cities. Many of the churches now used by black congregations in North Minneapolis were obviously built as synagogues—a stark clue to the former population of that area. Orthodox and Eastern Rite churches in both cities de-

Two St. Paul housing types: row houses along Summit Avenue and an early single-family residence.

ribe the ethnic patterns of surrounding neighborhoods more tellingly than residential architecture ever could. One needs to look closely for these landscape clues to the development pattern; if they are there to be discovered.

Twin Cities Lifestyle

An informed Twin Citian would aim that living here provides all of the benefits of city life, with few of the disadvantages. A chauvinistic view perhaps, but close to the truth. Both cities are nationally known for their cultural facilities, and in the last few years have been acclaimed for their architectural excellence. Most would say that getting around within the cities is an easy task; unless you need to cross the Minnesota River at rush hour, there are few traffic jams. Housing options sound, unless you are a low-income family with children, and prices have accelerated as much or more in other parts of the country.

It is still possible to purchase a good-sized, well-maintained home here in a nice neighborhood, located 10 minutes or less from either downtown—not only possible, but common. Crime rates are low, service levels are high, and few people would relinquish their jobs rather than accept transfers to other cities. If all of this sounds too good to be true, obviously it is not true for some people. Not everyone benefits equally from the good life in the Twin Cities, but enough people do benefit to make most people see only the positive aspects of both cities. In reality, Minneapolis and St. Paul have their problems, but these are normally a magnitude below those of most larger or heavily industrial cities.

Many things account for the apparent and actual stability of Minneapolis and St. Paul. If one had to choose the most important reasons, they would very likely be these: the substantial amount of public open space, the strength of the downtowns, and the persistence of the middle class in the city. Elements like neighborhood attachment and institutional affiliations are important too, as they are in every city. But these last elements might not exist were it not for the major stabilizing factors.

Minneapolis is known for its lakes—not just for the fact that they exist, but for the continual intensive use they generate. In few other cities are the most prized amenity locations so accessible to all people. The availability of amenities in Minneapolis is a direct result of conscious policies set in the early days of the city. Some of Minneapolis' first citizens displayed a strong commitment to the concepts of parks and open spaces. These were thought to be an important element of a city's life, and people like Charles Loring worked hard to insure that such spaces would be provided.

The Minneapolis Park Board in the 1880s began to ensure the preservation and improvement of the lakes, and their work eventually turned some liabilities into assets. Not all of the existing lakes, for example, were always as healthy as they now appear. Lake of the Isles, Diamond Lake and Powderhorn Park were little more than unattractive swampy areas in the late 19th century. The dredging and filling operations sanctioned by the park board created desirable residential and public environments where nothing of the sort existed previously. Minneapolis, fortunately, inherited a large amount of protected public lakeshore located quite close to where most of the people in the city live. Similarly, park board efforts to link the lakes and Minnehaha Creek to the Mississippi via a "grand rounds" of boulevards created a nearly continuous open space around and through the portion of the city lying west of the river.
The poignant tale of a towering urban idea gone flat

Cedar-Riverside is the internationally scrutinized "new town-in-town" that few in Minneapolis dare to love. It is half Old Testament in the frequency and severity of its adversities, and half Greek tragedy in its inability to triumph over any of them. It is also one urban renewal project that has deserved a better break. Conceived of gradually during the early 60s in the minds of a pair of self-taught planner-developers named Gloria Segal and Keith Heller, it was envisaged as a kind of peaceful kingdom in which all manner of urban-dwelling species would figuratively lie down together: The affluent cosmopolite in the penthouse would share the elevator with the married students in the efficiency; the empty nesters would fraternize in the laundromat with the AFDC parent; the counter-culturalist would hold the lobby door for the senior citizen; and so forth.

Cedar-Riverside hasn't quite panned out as planned. A part of its problem no doubt stems from its susceptibility to odious comparisons. In a city that generates as little controversy as Minneapolis, many have singled out Cedar-Riverside's high-rise architecture as a highly visible symbol of suspect urbanization on which to heap their scorn. Mainly, though, the project is a luckless victim of the times. The first federally designated new town-in-town developer in 1971, Cedar-Riverside Associates (the Segal-Heller company) was given a $24 million loan guarantee from HUD which enabled it to move from the soul-searching to the construction stage. Stage one of a master plan—some 1,300 apartment units of a program that projects an ultimate population of 30,000—is completed. Almost certainly, given the now institutionalized unhappiness of HUD, the city, the neighborhood and even many tenants, Cedar-Riverside will never make it to maturity.

The project's disappointing shortfall must be painful not only to the developers but to a revolving-door succession of highly reputable design and planning consultants, including Ralph Rapson, one of Minnesota's most widely recognized architects. Gloria Segal and Keith Heller were chided right along for unduly patronizing the area's Bohemians, small businesses, old settlers and students, among others. In the end, protagonists from these groups shot them down. Yet their achievement cannot be taken from them. Writes Judith Martin in her superb study of the Cedar-Riverside experience—Recycling the Central City: The Development of a New Town-In Town—"Its significance lies in the fact that what has been accomplished so far in Cedar-Riverside was largely the work of people inexperienced in the development field, but concerned about a particular community. Their success to date, limited though it has been, bodes well for others who are similarly concerned about urban communities. Cedar-Riverside may not yet be all that Heller and Segal hoped or that the New Town-In Town promises, but it is a greatly improved version of the community that was there."
St. Paul, though lacking somewhat in lakes, also experienced a conscious effort to provide public open space. From the early appearance of Smith (now Mears) Park, Irvine Park and Courthouse Square, through the planning of Summit Avenue's parkway and the large spaces of Como and Highland parks, the same attention to creating a park system prevailed. In neither city was all of the land close to lakes or on the bluffs allocated solely to the very wealthy. What is perhaps most remarkable about the open spaces in both cities is the large amount of unimposing, or even humble structures located quite close by.

Downtown and Economic Influences

It is not always clear that what goes on downtown has any relationship to the rest of the city. The tall office towers appear to be thoroughly isolated from everything else. In fact, however, the economic activity of the central business district directly impacts every aspect of city life. Decisions about whether or not corporations and businesses remain downtown ripple through the entire city—these things determine where people will live, where children will go to school, and where money will be spent.

Unlike many other cities in the last 20 to 30 years, Minneapolis and St. Paul have not witnessed wholesale desertion by their respective business communities. One need only glance at the skylines of Minneapolis and St. Paul to realize the basic health of both cities. The point of much of the extensive new construction in both cities is not only to reinforce downtown commercial activities. It is also intended to reestablish the residential functions of both areas. The notion that people living downtown are essential to its success by now common wisdom. Both Minneapolis and St. Paul are engaged in making this notion a reality. Luxury highrise condominiums have become a staple of downtown in areas of the 10 to 15 years, and these have been and are being built in both cities. But provisions are also being made to ensure the not-so-wealthy that they too have a place in the refurbished downtowns. For example, several senior citizen highrises flank the redeveloping areas of central Minneapolis, and other low-moderate income buildings are going up in both cities.

The third and possibly most important reason for the stability of Twin Cities neighborhoods lies in their demographic composition. Some cities (e.g. St. Louis) underwent near abandonment of middle-class residents in the 1960s. In contrast, Minneapolis and St. Paul have been able to retain proportionately more of this population group, insuring a degree of economic health that many other cities have lost. The reasons for this are complex. They have to do with such things as the location and economic base of the Twin Cities. For example, neither Minneapolis nor St. Paul were the terminating points for railroads, which brought workers from the rural South to jobs in the North. The Twin Cities lacked the kind of industries that typically drew unskilled workers to an area, and they were not conveniently located for such workers to migrate to in any case. Consequently, both cities escaped most of the problems associated with providing jobs and housing for large numbers of unskilled rural migrants. Many rural migrants in the last 40 years have been Blacks moving out of the South, but this group has not been a major force in either city due to their relatively low numbers. (Minneapolis' minority population was estimated to be only 11 percent in 1978.)

Minneapolis and St. Paul each had their share of unskilled "industrial" jobs in the past—lumber milling, flour milling, the breweries, and so forth. Most of these have either dramatically declined, or completely disappeared in the past 60 years. What happened in Minneapolis and St. Paul as these industries declined was a miraculous transformation. New industries, largely home-grown, appeared to fill the gap. These were predominantly technical industries, requiring a highly-skilled work force, and they continue to draw middle class managers and technicians into both cities. Along with state and local governments, these industries are among the major employers in the region. When these diverse economic forces combine with the absence of large

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Largely spared the slubburban fate of most urban centers, the Twin Cities are gently ringed by the rich and otherwise who live peaceably amid lakes, ponds, marshes, hills and dales

by Bonnie Richter

Seen from the air, rolling woodland and brilliant lakes stud the vast expanses of farm land as one descends into the Twin Cities. Circling the suburban metropolitan area, the edges of Minneapolis and St. Paul are nearly imperceptible. The highrise central business districts flow freely into surrounding residential areas and out in all directions to the suburbs, the whole linked by rivers, lakes and green space.

The sheer beauty and variety of the landscape throughout the seven-county metropolitan area could not help but attract population. The geography and other factors that will be discussed made the area ideal for suburbanization. To understand the Twin Cities, therefore, one must also understand those suburbs and the intimate relationship they share.

The Twin Cities had adhered to the typical development pattern of late 19th-century Midwestern cities. As foul air and squalor made the industrial city intolerable, the citizenry escaped to the countryside for relief at every opportunity. It was the resort and country estate era and Twin Citians boarded trains bound for the shores of Lake Minnetonka to the southwest and White Bear Lake to the north. The experience inspired new urgings as thousands of people escaped the rigors and intensity of urban life. Both areas were about 15


Since the 19th century, both Lake Minnetonka and White Bear Lake (above) have been the sites of summer residences and, eventually, permanent residences for the affluent.
miles out, however, and considered too remote for much less than a week's sojourn.

Closer in, streetcars—first horse-drawn and later electric—began to penetrate the furthest reaches of the cities themselves. Swampland within five miles of the downtowns was dredged and became the lakes Calhoun, Harriet and Lake of the Isles in Minneapolis; Lake Como in Saint Paul. Streetcars serviced such recreational areas and others, eventually spurring residential development.

All along those early suburban transportation arteries, communities became defined by walking distance to the streetcars or railroads, and commercial establishments clustered at stopping places. This pattern is still apparent on St. Paul's Grand Avenue and Minneapolis' Hennepin Avenue, for example, although Twin Cities' streetcar service terminated in 1954 when bus service was established.

But before its demise, the streetcar system had extended beyond the cities' limits into new municipalities: Edina, Robbinsdale, Saint Louis Park, North St. Paul, and South St. Paul. Known as first-ring suburbs, these expanded with the addition of another transportation mode, the automobile.

With the proliferation of automobiles had come the expansion and upgrading of the road systems and the ensuant alteration of the cities' settlement patterns. One was no longer limited by steel rails, but significant change did not occur until after World War II with the extension of the interstate and other federally funded highway systems. From the late 1950s to the early 1970s, the Twin Cities saw more miles of freeway construction per capita than any other comparable metropolitan area in the million-or-more class. The double downtowns called for two sets of radials rather than one—a doubly mixed blessing.

Unlike the controlled dispersal of population from the downtown during the first streetcar and railroad suburban wave, the second suburban wave spread out in all directions with no pattern whatever. From 1946 through the 1950s, most American cities experienced a steady out-migration as war-deferred housing demands were met on abundant, cheap suburban land. The miles of identical quick-build housing reached monumental proportions in America, and the monotony and artless character of the stereotypical suburban development reached its broadest acceptance. It was inevitable that as the population expanded in the suburbs so, too, industry and commercial establishments began to relocate. The city centers deteriorated, highways became the focal point of commercial and community activity. Planner: Benjamin H. Cunningham; Landscape Architects: Kinoshita, Sasaki, Dawson, and De May Associates, and Bailey and Associates, 1976.
The Minnesota Zoo, Apple Valley, provided an opportunity to not only build a zoological display of North American species, but to experiment with energy systems. The zoo's domestic water system and the ride station, for example, are heated by solar energy. Architects: Zoo Team, 1978.
point of activity and strip developments catered to the automobile—easy access, ample free parking.

There were several factors that saved the Twin Cities area from the suburban syndrome, however. The first, as already mentioned, was the ameliorating factor of a pleasant geography. Suburban development tended to occur not only on flat plains, but near ponds and marshes, nestled in valleys or atop rolling hills. The resultant suburbs exhibited the diversity and randomness of the residential landscape, both as to socioeconomic mix and physical form. Today few suburbs are homogeneous in the Twin Cities metropolitan area. With nearly 1000 lakes in the seven-county area, there have always been highly desirable building sites to attract the upper-income population, as well as more affordable adjoining areas for middle- and lower-income families. This diversity was further increased by the housing styles. There were mostly small developers in the Twin Cities, so few identical large-scale housing tracts occurred. The average builder constructed six to twenty houses in a year.

Another difference from the usual suburban pattern was the general condition of the urban areas. Minneapolis and St. Paul had not experienced downtown blight in the same proportion that other cities had; the housing stock was in relatively good condition and the population stable. Much of the suburban population had not fled the cities, but arrived from a different location. Thousands of rural residents had moved to the metropolitan area as a result of improved agricultural technology that had made many small family farms uneconomic to operate. They came to the cities for jobs, but preferred the suburban landscape.

The burgeoning Twin Cities job marker also drew people from other parts of the country. The developing high technology/light industrial economic base of the area required educated and highly skilled workers. That economic base also created a significant difference in the built environment, as well as the socio-economic character of the region. Office, research, light manufacturing, and warehouse facilities predominated rather than the heavy industrial factories and manufacturing plants common to cities of comparable size. The architecture of corporate facilities, in particular, was well-suited to suburban placement.

The Twin Cities' suburbs are unusual because they have spread in virtually every direction from the central cities, encountering no industrial or natural boundaries. Most cities stop at an ocean's edge or as they meet a sea of factories. Minneapolis and St. Paul have no hard edges; suburban sprawl has had no barriers. The freeway system has tended to accentuate suburban accessibility as the crosshatch of radials and circumferential routes produced intersuburban links. New major nodes at those intersections ensued, producing further decentralization.

It was to be expected that the chaotic postwar boom would eventually lead to a desire for order. The inefficiency of highway strip development became apparent to some retail merchants, for example, and they once again began to centralize common interests. This desire spawned a wholly new architectural solution—the unifunctional center—in this case the enclosed regional shopping mall.

Austrian-born architect Victor Gruen brought the concept to the Twin Cities with his widely acclaimed Southdale Shopping Center in the Minneapolis suburb of Edina. Designed for the major retail outlet in the area, Dayton's department store, the temperature-controlled mall was revolutionary in 1956 and an unqualified success economically. By 1971 it was doubled in size and developers built additional "Dales" to encircle the core cities—Rosedale, Ridgedale, Brookdale, with plans on the boards for Wooddale—each strategically located at major freeway locations.

The concept of the unifunctional center caught hold and the metropolitan area is now surrounded by a plethora of single-function agglomerations—regional shopping centers, industrial parks, community college campuses, office parks, regional sports facilities, a regional zoo—each existing in isolation from one another.

The corporate campus has probably carried this concept furthest. Minneapolis and St. Paul, with a metropolitan population of approximately two million, are home to 22 billion-dollar corporations. Such giants as the 3M Company (Minnesota Mining and Manufacturing) employ several thousand people and downtown locations could simply not provide the expansion space a firm of that nature required. 3M began its 435-acre Maplewood campus in the early 1950s. General Mills was another firm that chose a suburban site about that time when it constructed its headquarters complex west of Minneapolis. The sites afforded creative opportunities for designers and produced totally controlled environments for the clients.

Corporations had become increasingly competitive for employees, as well, and a suburban move brought them closer to the desired work force. A pleasant working environment was believed by corporate management to be essential to retention of employees and their productivity. And corporations were, of course, also aware of corporate identity as expressed...
corporate campuses catch the public eye in suburban settings.


Mallinckrodt Company Headquarters and Research Facility (above), Bloomington, 1969, Hammel, Green, and Abrahamson.

tion's first public agency to manage metropolitan growth was formed in the 50s through architectural statement. It is in an area of suburban corporate design. Minnesota architects have had significant influence, most important downtown commissions having passed to out-of-state concerns. The sites were allowed for highly individualized design that would not have occurred in the confines of limited downtown property and high-rise economics. The desire for control, to avoid the hazard, was demonstrated at the public level as well as the private.

On boards, city councils and planning commissions, for example, insisted zoning and subdivision restrictions control development. Public improvements, such as roads and sewers, are valuable tools for the planner. Space was acquired for the public, be utilized as parks and preserves.

To coordinate these efforts among municipalities, the Minnesota Legislature created the Metropolitan Planning Commission in 1957, later changed to Metropolitan Council. It was the agency of its kind in the nation, was charged with the monitoring of social change in the area and the development of a program for public input. The 17-member council, appointed by the governor, oversees more than a dozen metropolitan agencies, including the Metropolitan Transit Commission (public transportation network) and Metropolitan Waste Control Commission (sewer and waste disposal systems), all powerful tools for containing.

One offshoot of the attempt for control of the environment was the planned community of Jonathan, 20 miles southwest of Minneapolis. Jonathan was a totally "New Town" where living, industrial, commercial, and recreational activities would be interwoven in a balanced manner, as opposed to the typical unrelated, unifunctional area of most suburban development. Located on a pastoral 8,142-acre site, Jonathan was conceived in the spirit of late-1960s American communities like Reston, Virginia. Adverse economic conditions and cutbacks in federal funds, however, have slowed that development considerably.

Despite extensive attempts to control urbanization, people persist in living where they want. The areas of high population growth rates have leapt from suburbs to the exurbs—land 25 to 50 miles from the Twin Cities. Because employment has become decentralized, cities can remain at a distance from downtowns, while only a few miles in their work. Others make the long-distance commute. The lure of cheap, abundant land still beckons those who dislike the intensity of urban life. Many are part-time farmers.

The populations in both central cities have declined, due primarily to smaller household size, according to some demographers. The number of households would indicate that there is movement into the cities of new families, but it is not at all clear that it is a "back to the cities" phenomenon. More likely it represents new household formation, with the goal for many to still own that house in the suburbs.

Regional suburban centers continue to develop, but downtown shopping, for example, appears to have regained much of its former vigor. Many traditional downtown businesses have chosen to reinvest there; many new corporations, with no previous ties to either city, will build in the suburbs.

There is, in short, a balance that appears to have been struck between urban, suburban and exurban development—each proceeding despite the other. And as long as this variety of lifestyle and opportunity is available, people will undoubtedly continue to take full advantage of it.

Bonnie Richter is a writer and editor specializing in regional history and urban design. A former newspaper journalist and editor, she has contributed to Architecture Minnesota and edited several books, including St. Paul Omnibus, The Lake District of Minneapolis, and The Ellerbe Tradition.
The answer to the question, "What will influence architecture tomorrow?", depends on whom you ask and when you ask it. In the rush to house our returning veterans in the 1950s, our elderly in the 1960s, and the baby boom in the 1970s, few questioned the logic of the elevator highrise and superblock development. It seemed imperative that we replace the old with urban renewal. Fewer still predicted the importance of energy in the early 1970s and virtually no one anticipated earth-sheltered and passive solar design in the early 1960s.

Now, however, history is precious. Neighborhoods and downtowns seem to hold the answers to problems created by towers surrounded by parking lots—and, oh yes, no one disputes the value of energy. Minnesotans have new questions about urbanism, historicism and energy; and they look to professionals for expert answers.

The traditional response has been single-issue, specialized answers. Planners look after urbanism, historians preserve our past, and some designers specialize in earth-sheltered and passive solar design. Each expert, of course, predicts a future shaped by the application of his or her expertise. As in the past, however, the future will be shaped from all of society's concerns. This, then, is a look at the future of one of this area's claimed "regional expertise"—energy-efficient design. It is a comparative look at different responses to energy and a glance at urbanism, historicism and symbolism to see how energy fits in with the other issues that are now forming our future.

One does not have to go back far to research the Minnesota response to this region—shelter from winter snow, prairie winds and summer heat. Little more than 100 years separate the construction of the settlers' sod huts and Ouroboros, one of this area's early energy-efficient projects. There has been little reluctance to break or adapt our short-lived traditions for new and emerging ideas. It is this region's unique character to sublimate all foreign styles and express the sense of shelter as primary. Out of necessity, a wall's ability to separate the interior heat from the exterior cold is more carefully considered than its expressiveness or its ornament.

HISTORIC HARDWARE

Two structures vie for the symbolic beginning—or is it a revival—of energy-efficient design in Minnesota: Ouroboros and Williamson Hall. Media coverage has made Williamson Hall Minnesota's undisputed symbol of energy efficiency to the nation, while the Ouroboros project was actually initiated.
and has been more influential as a training ground for this area's energy-conscious designers.

Ouroboros, a student-designed and built experimental house, takes its name from the mythical Greek serpent that fed on its own tail and thus symbolized regeneration. Design began winter quarter 1973 "AOE" (after oil embargo), in the University of Minnesota freshman Environmental Design Class. Early 150 students participated in a design competition that produced a modest house with a not-so-modest list of energy-conserving techniques. Over the following three years, students built the structure near Rosemount, Minnesota, with $150,000 raised predominantly from private organizations such as Northern States Power Co. and Minergasco. Ouroboros spawned numerous other experiments with energy conservation. It raised the consciousness of students who participated in its design and of institutions who made the experiment economically possible.

Design of the University of Minnesota's new bookstore/admissions and records facility, Williamson Hall, was also begun in 1973 by Minneapolis architects Myers and Bennett. The impetus for its unique design, however, was not originally energy conservation but urbanism. As design progressed, it became apparent that the separate concerns for preserving open space, respecting classical buildings and conserving energy could be mutually supportive. Placing 95 percent of the structure below grade preserved vistas of existing buildings, while allowing a rather irregular geometric arrangement of circulation to solve campus planning objectives without imposing its aggressive form against traditional structures. Energy was originally to be conserved through earth-sheltering, passive solar and vegetative cover. Active solar...
panels have been added, however, since construction was completed in 1977. Metering all systems has made the building a laboratory for energy-conserving techniques.

"Minnesota's response" gained national exposure when in 1975 Progressive Architecture Magazine recognized Williamson Hall with an award for "preserving open space and creating pedestrian connections."

**HISTORIC SOFTWARE**

Complementing the hardware developed over the last decade, is the software established by the mutual support of this region's professional organizations and legislature. 1974 saw the enactment of the Minnesota Energy Code, which was based on the American Society of Heating and Air Conditioning Engineers recommendations (ASHRAE 90P) and has been used as a model for legislation in numerous other states.

The American Underground Space Association (AUA), founded in 1976 by a subcommittee of the American Society of Civil Engineers, is located in St. Paul. Early on, farsighted engineers saw the uses of underground space as a social/political issue rather than a purely technical concern. For this reason they created the AUA and its internationally distributed journal, *Underground Space*. Thus, the constituency was broadened from engineers to include architects, planners, lawyers, and legislators.

As part of this expansion, members of the AUA promoted a visit by eight Minnesota legislators to "Rock Store 77," an international earth-sheltering symposium held in Stockholm, Sweden. The legislators, returning enthusiastic about the energy conservation potential of earth-sheltering, reciprocated by immediately legislating support for the Underground Space Center, a University of Minnesota institute for earth-sheltered research and information dissemination.

In addition, Bloomington is the home of the Mid-American Solar Energy Complex (MASEC). MASEC is one of four regional centers funded by the U.S. Department of Energy whose job it is to accelerate the uses of solar energy in a 12-state region, including Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North
inland National Center, a health Sports Facility for people with disabilities, is to be located 25 miles west of Minneapolis on Lake Independence. The center was initiated by a centennial Gift from Norway to the people of the United States. Included in the facility are: major sports areas and residential units, all of which have special provisions for disabled persons. Spaces are organized along a naturally-lit main street, which as a three-story atrium arden as its focal point. Energy systems include earth-sheltering, passive solar heating and vegetative cover. Architects: isterdesign, Inc./Thorsen and Thorshov

The Wildlife Interpretive center (right) will be located on a natural bluff overlooking the Minnesota river. Its primary purpose to promote wildlife management through the interpretation of what the Minnesota River was and what is now. Exhibit, education and office spaces have been located along a energy/circulation spine that focuses on a spacious entry/reception space. The structure has been set into hillside and oriented for active and passive solar gains, as well as for protection from winds and access to views. Other energy-conserving techniques include natural ventilation and daylighting. Architect: Ellerbe, Inc.

Dakota, Ohio, South Dakota, and Wisconsin.

The local belief is that Minnesota is in the vanguard of the energy conservation movement due to the mutual support of the region's research-oriented educational systems and technology-based corporations. While this certainly has been a factor, an abundance of cold weather and a lack of traditional energy resources have led to the proverbial "necessity" of invention. Exploitation of the energy-conserving effects of earth-sheltering is probably the most legitimate regional invention.

THE LEAST POST-MODERN

The growing concern for energy conservation is by no means the only force changing the form of architecture regionally. During the last two decades, society's dissatisfaction with the orthodox-modern response to rebuilding our cities, reusing our historic buildings and using our natural resources has manifested a dramatic change in architectural practice here. The modern response to our cities was urban renewal with single-use towers set within single-use superblocks. Once the theory was built in Minneapolis and St. Paul, however, many found the towers foreign and uninviting. Everyday needs and desires like employment, shopping and recreation were separated by long car rides, or put another way, only available to those who owned cars. Our new crop of affluent city dwellers show signs of becoming bored with the obligatory fountain-filled plazas and many long for the messy diversity of Cedar Avenue, St. Anthony and Lowertown.

Unfortunately all of modernism's energy-responsive models were designed for hot, arid or moderate climates. What worked reasonably well in Germany, France, England, and India had to be heated and air conditioned in Minneapolis and St. Paul. Consequently, when the 1973 Arab oil embargo slowed energy importation, Minnesotans were caught with furnaces and air-conditioning units heating and cooling glass boxes with fixed windows in a climate more severe than most, in a region with no natural energy resources. Unlike the countries that have embraced the forms of the modern movement with climatic impunity, Minnesota's severe and diverse climate makes the same forms less adaptable.

When most of our building stock had completed its first life in the 1960s, the modern response was, as elsewhere, to replace or bulldoze. When our most cherished landmarks, such as the Federal Courthouse (Landmark Center) and the Butler Brothers Warehouse (Butler Square), were threatened, however, local architects joined ranks with the Minnesota Historical Society and others
The Civil and Mineral Engineering Building (left) is under construction at the north end of the University of Minnesota's Institute of Technology. The facility will contain classrooms, laboratory and offices in earth-sheltered and mine space. A natural clear space chamber, to be created in the limestone over 100 feet below grade, will house the Underground Space Center. Nearly energy-independent, the facility will incorporate active solar heating, solar electricity generation, ice-energy cooling, earth-sheltering, vegetative cover, passive solar heating, and solar optics. In addition, a University bus terminal will be incorporated at the north edge of the site. Architect: Meyers and Bennett, BRW.

The new Fargo, North Dakota West Side Terminal (left) will be located on the prairie side of the existing runways. The facility will house all normal terminal functions and airport authority administrative offices. Public spaces are organized by a central, two-story lobby. Energy is conserved through the use of daylighting, passive solar heating, airlocks and active solar collectors. Architect: Foss, Engelstad, Foss.
The Teaching Research Center on the busy, research-oriented St. Paul campus of the University of Minnesota demonstrates how a large, multi-use facility can be designed to function efficiently and aesthetically on a small, irregular site. The new five-story structure connects our existing buildings that house the departments of Plant Pathology, Soil Science, Agronomy, and Plant Genetics. The design integrates offices, classrooms, laboratories, auditoriums, lounge space, and a satellite library into a coherent complex for use by all four departments. Earth-sheltering of two floors not only offers energy savings but visually reduces the bulk of the center, bringing it into scale with adjacent buildings. The more formal facade, which reflects the cultural setting in front of the complex, contrasts with the informal, pragmatic character of the opposite facade. Architect: Setter, Cash & Lindstrom, Inc.

The Watson House is a year-round retreat located at Bay Lake, Deerwood, Minnesota. The site is a heavily-wooded two-acre peninsula, characterized by a great mound rising from the water to an elevation of 36 feet. A tree-like plan configuration is formed with a below-grade sky-lit corridor running parallel to the crest of the mound and secondary corridors branching to individual structures that project out of the hillside. The tree and leaf structure, a spatial sequence and the construction process, which simulate an animal burrow and rough timber and board finish for the building is intended to associate the imagery of the structure with that of the natural site. The plan arrangement also offers discreetly separate rooms that provide privacy within the house and the potential of closing off unused facilities in the winter to minimize heating. Other energy-conserving techniques include earth-sheltered and highly-insulated construction on the site. The heating system is extremely simple, relying on small stoves that use wood reduced on the site. Only bathrooms and kitchen have back-up electric heating. Architect: Bentz/Thompson & Associates.
to call a halt to the destruction. This
new sophistication about urban and his-
toric issues was first raised through
community action groups and aimed at
individual buildings. The activism has
spread, however, and now centers
around districts such as Saint Anthony.
The urban character of an area is now
valued as highly as its individual land-
marks.

A new theory for dealing with our
cities, housing and history is "post-mod-
erism," meant literally to be that
which has come after modernism. Post-
modernism's urbanism is street-related,
mixed-use rather than isolated and sin-
gle-use; its housing is low-rise high-
density rather than highrise; it deals
with history through preservation, restora-
tion and adaptive reuse rather than with
refacing or erasing. These three
schools of thought have proven to be
mutually supportive. Together they
have generated interest in the less prag-
masically important shortcomings of
the modern movement—symbolism and
decoration. Dissatisfaction spawned a
new theory, which is now being formal-
ized and put into practice.

Ironically energy responsiveness has
been in formalized. This is to say that
there is no real understanding of what
we mean when we say "a building is en-
ergy efficient." There is no consensus
between the public and the profession
about the form of energy concern.
There is little doubt, however, that the
public and the professional alike desire
to manifest their concern for energy in
built form. The magnitude of this de-
sire gives rise to the myriad of adver-
tisements, conferences, articles, and
books now flooding the popular and
professional media.

In addition, there is a definite schism
between those professionals primarily
concerned with urbanism, historicism
and symbolism (post-modern concerns
for lack of a better term); and those
concerned primarily with energy conser-
vation. The former feel uncomfortable
with visually polluting their creations or
preservation efforts with the hardware
of energy conservation. Conversely, the
energy camp considers an overconcern
with architectural form a somewhat du-
bious task in comparison with the right-
eous need to conserve our nation's re-
sources. Both positions can be a bit self-
righteous when they result in structures
that misinterpret or narrowly edit this
epoch's wide range of concerns.

FROM PROTOTYPE TO
ARCHETYPE
The profession has traditionally ab-
hored categorization according to visual
qualities. Few want to be known as
glass-box, post-modern or even earth-
sheltered architects. Professionals wish
to avoid being associated with a chie, while clients enjoy the clarity of simple
classification and search for archetypes.

Energy efficiency is the least post-
modern of those concerns that have bro-
ken down the modern movement. Ad-
voeates of energy conservation see it as a
technological advancement and economic
necessity, while others see technology
being expressed and conceptualized over-
cultural concerns. However, the value
of lining up the following group of
buildings according to perceivable quali-
ties—dare I say visual—is that we can
then create a visual language. That is,
a set of shared ideas about the meaning of
architectural form. With that language
we can communicate and compare what
is a cliche and what is an archetype. We
may see a range of what is possible.

OUR FORMAL FUTURE

Unlike most treatments of the sub-
ject, this discussion is an attempt to look
at the forms generated rather than the
technically novel ways energy can be
conserved. It assumes that energy can
now be conserved in many ways and
that we should begin to look critically at
the architectural judgments. Architec-
ture has been emphasized, the ubiqui-
tous energy diagrams have been
avoided.

The work "on the boards" illustrates the
range of formal developments possi-
ble on a given project. However, it ob-
sures any visual commonality between
buildings. The energy-responsive vet-
eran, Williamson Hall, demonstrates
how modern forms can be inserted into
the quiet campus and preserve the sem-
blance of urban and historical continui-
ety, as well as energy. In contrast, the
"hightech" functional and energy-con-
serving techniques of the Fargo Airport
are given free autonomous modern
expression. In one case, aggressive mod-
ern forms are played down by earth
cover to allow them to sit solidly with
their masonry neighbors. In the other
case, modern forms are played up and
stand lightly on the plain adjacent to
streamlined images.

The potential of collaging urban, his-
torical and energy concerns can be seen in
the Teaching Research Center and the
Lunieski residence. Here modernism,
the formal starting point; but its lan-
guage is extended to include a con-
cern for urban context, as well as giv-
ing expression to earth-sheltered and
passive solar techniques.

The extremes of the formal possibil-
itv's are illustrated by the Kenwood Ele-
mental School and the Watson Vac-
ation House. No visual expression of
energy conservation is evident in the
school. Instead, continuity with the ex-
isting structure and its neighborhood is
the highest priority. In sharp contrast,
the Vacation House is radically new, yet
its newness is intantly "comfortable"—a
new vernacular, if those terms can be
used together.

ENERGETIC PLURALISM

One could conclude that no one
style typology is represented here but rather
parts of five: "modemism submerged," "hybrid forms," "post-modernism directed," "modernism directed," and "no change."

Another conclusion is that most de-
signers concerned primarily with energy
conservation start with modernism and
submerge it for earth-shelter or direct it
toward the sun for solar applications.
Such a tendency of starting with the
well-known base of orthodox modern
forms and modifying them experimen-
tally is analogous to how most of the
other (post-modern) new design direc-
tions have been developed. However,
there is an inherent danger in over-con-
centration on energy in design. It can
result in the stunted development of
general architectural content. For ex-
ample, many of the designs appear as free-
standing autonomous art objects devoid
of connections to their physical, cultural
or historical context. Connections with
earth berms are often ambivalent and
forms seem to be exploding from even
the natural context more often than they
rest within it. It is as if one aspect of
architectural theory were frozen in the
mid 1960s and Modernism's dogma em-
thild without knowledge of the more
subtle forms developed in the 1970s.

More ironically, over-specialization
can result in energy being conserved in
a narrow sense—heating and cooling
energy—while it is squandered in a hol-
istic sense—construction or maintenance
cost—as discovered during the earth-
sheltered study illustrated earlier. An-
other conclusion, which can be deduced
from the architectural diversity of the
illustrations, is that the concern for en-
ergy conservation can either encompass
be subsumed by all other design di-
rections prevalent today or anytime in
the future. Such a direction is certainly
liberating for both the profession and
our clients. It means that each situation
can evolve its own response and that our
future will be as diverse as our past.

Still more exciting is the thought that
the 1980s may produce an architecture
that synthesizes the diverse issues that
fragmented so much of our work in the
1970s. It is often argued that contempo-
rary avant-garde (Modernism, Post-
modemism, Late Modernism, or the
NeXTism) has lost its public meaning be-
cause society has lost its traditions. Per-
haps we can put that meaning back by
manifesting the consistent, if not tradi-
tional, societal issues of the past 20
years in our architecture. If the connec-
tion is understood, it will be our tradit-
ion. If not, it will be synthetic, and
that too, one can argue, is our tradition.

Ed Frenette, AIA, is the director of design
for the architecture firm of Setzer, Leach
& Lindstrom, Inc.
The Robert Lunieski residence (left and center) will be located in Edina, Minnesota, adjacent to an outstanding example of a mission revival house to the north and a two-and-one-half story Greek Revival cottage to the west. Its form was generated from a joint concern for its stately neighborhood, an extremely narrow sight and the requirements of passive solar design. In order to utilize all possible space, the typical suburban model was inverted, and sleeping spaces were placed below and living spaces above. Both the interior and exterior are organized by a bi-level corridor, which also accommodates the passive solar, natural ventilation and mass energy storage systems of the structure. Architect: Setter, Leach & Lindstrom, Inc.

Kenwood School (below, left) is located within one of Minneapolis’ oldest and most stately neighborhoods. The need for additional space and to conserve energy provided the impetus for a comprehensive analysis of the existing and potential energy use of the facility. The analysis resulted in a design that employs numerous subtle architectural and engineering techniques, all of which add to 30 percent energy savings. Such techniques include a better insulated roof, wall and window systems, more efficient heating, ventilating and plumbing; and temperature control and lighting equipment. Formally, the state-of-the-art energy-conserving systems and a modern new interior are packaged within new or modified facades that are intended to blend with both the architectural heritage of the original building and the neighborhood. Architect: Griswold and Rauma Architects, Inc.
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letter from the publisher

Never, to paraphrase Churchill, have so many readers been served by such a small but dedicated editorial staff. This issue of Architecture Minnesota is by far the largest, both in editorial and advertising pages, that we have ever published.

At one point when we were pressing to move pages to the printer, our new editor, Bill Houseman, said to no one in particular, "In the good old days at House & Garden, dozens of people would've been working on an issue this big and complex." We have nothing approaching that, but we do compensate. Besides Bill, there is Bruce Wright, our managing editor, who weighs about 130 pounds but must be considered the equivalent of at least two and a half staff people. He starts working before breakfast and keeps going till all hours.

There is Bruce Rubin, our art director, whose talents are manifestly displayed in these pages. Bruce was commissioned to redesign our magazine, and I think you will agree that he has held up his end of the bargain supremely well. But little did he realize he was letting himself in for such gruelling production work. He did it, though, grinning and bearing it all the way.

There is Elizabeth Hallstrom, assistant to the editor, who is also a full-time graduate student, a part-time researcher-writer, and a fulltime Architecture Minnesota loyalist.

Counting on the fingers of one hand, I applaud our fifth and most essential contributor, Bonnie Richter. As special project editor of an issue intended from the beginning to double as an AIA guidebook at Convention time. Bonnie has served superbly well as photo researcher, writer and editor over a very long haul. She richly deserves our thanks.

We are indebted to our writers whose by-lines you will find on our major articles. They have carried out their writing assignments with authority and insight; their perspective should help readers of this issue to understand the Twin Cities and why they are unique.

Finally, I cannot hold back my enthusiasm for our next issue. We will discover significant residential and commercial interiors, have an article on architecture and the world of agriculture by Bill Stumpf, and a special photographic survey of great architecture since WWII by Ezra Stoller. Look for us and remember, your subscription will help keep us strong and allow us to offer even more in upcoming issues.

Oh, yes, you have no doubt noticed that we have given you a choice of two names. You may now call us either Architecture Minnesota, or simply AM.

James P. Cramer Publisher
In both cities, workers' housing built handy to factory jobs

ring of electronic controls and computer systems. What began as a city based on the processing of raw materials became a metropolitan area specializing in the management of information and the manipulation of chemical processes.

As in most other cities the residential areas of the Twin Cities expanded outward from the edge of the original settlements. The high land close to the river was built up first by the middle and upper class, while the lower-income groups and Indians occupied the marshy low-plain sites. Although a few households established themselves away from centers of population, the difficulties of travel kept most people close to the downtown. The first housing was by and large of modest frame construction, very little of which has survived in either city.

The boom of the 1880s caused the cores of both cities to become crowded and the residents began to live outward in class-based patterns. The high-income households began to develop their neighborhoods in association with topographical amenities to the west (upwind) from the city centers. The lower-income households found housing in the areas left over.

The high fashion areas, Summit Avenue to the west of downtown St. Paul, the Loring Park district, Lowry Hill and Park Avenue mansion strip in Minneapolis, were all rather inaccessible. Although sleighs made winter travel efficient, the muds of spring and fall hindered commuters. Living in these outlying areas required both private transportation and flexible work habits. Many of the houses in these neighborhoods were of stone or brick, which reinforced the homeowner's image of success and stability. Nearly all maintained servants' quarters because day help would not come out to the remote neighborhoods.

Working-class neighborhoods sprang up near the large number of scattered industrial sites. A brewery, railroad yard or small manufacturer was soon surrounded by a ring of inexpensive housing built by contractors for speculation. The working class of St. Paul was concentrated on the east and north of the downtown; and in Minneapolis on the near north side, Old St. Anthony and the area immediately south of the current city center. All these areas were an easy walk to the mills and other places of employment. This housing was predominately wooden frame with a few jigsaw-produced ornaments.

The entire housing pattern was altered in the 1890s when the first electric streetcars were installed. Previously
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The streetcar routes were pivotal influences on growth a few horsecar lines had encouraged some middle-class development outward from the downtown, but the electrification of the system revolutionized the commuting pattern. This new system enabled the growing middle-class population to emulate the lifestyles of the wealthy. Although the upwardly mobile could not match the scale and style of the wealthy, they did move into the same sections of the city.

Real estate developers responded to the middle-class demands for space with garden suburbs, such as Macalester Park and Merriam Park in St. Paul near the terminus of the streetcar lines, and Summit Park, close to the elite strip of mansions along Summit Avenue. In Minneapolis early streetcar development filled in the areas known today as the Wedge and Whittier located south of downtown and to the east of the high-income area neighborhoods. The streetcars also created a boom in middle-class developments near the lakes of western Minneapolis. The first speculation in this area expected the lakeshore would be home to the city’s most influential and wealthy families. Instead, these people went further afield to the railroad suburbs around Lake Minnetonka. The subdivisions around the Minneapolis lakes were then replatted and sold off to middle-class families.

Most new construction occurred along the streetcar routes until after the First World War. Then the availability of automobiles made it possible for people to live away from the streetcar line and still commute to work. During the 1920s, Minneapolis expanded rapidly to the south, north and northeast. Block after block of smaller single-family homes, duplexes and fourplexes were constructed by small contractors or carpenters. Each builder produced only a handful of houses at one time. The new neighborhoods were occupied by older immigrants and their children. During this decade the population rehoused itself into new more pleasant structures and the older neighborhoods closer to the industrial zones were given over to decay and abandonment.

The same pattern of rehousing also occurred in St. Paul, although the growth was slower and the amount of land involved considerably smaller. In general, middle-class neighborhoods were developed to the north along Rice Street and to the east along Payne and Arcade Avenues. But by the end of the 1920s the automotive-based middle class was rapidly filling the western fringe of the city. This area had been planted at the turn of the century, but only small pieces of it were developed. Once cars became common neighborhoods south of Summit Avenue in the Macalester-
The central business district in downtown St. Paul.

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war period was much smaller. By the end of the 1930s Minneapolis was filled in, but St. Paul continued to be developed during the 1960s and early 1970s.

The first phase of the redevelopment process in the Twin Cities was the construction of subsidized or public housing in the decayed inner city neighborhoods of Minneapolis during the 1930s. In St. Paul, urban redevelopment did not occur on a grand scale until the late 1940s when the area around the state Capitol was cleared and transformed. In the 1960s private renewal near the University of Minnesota campus transformed an area of late 19th-century single-family homes into an apartment district for the burgeoning student population. At the end of that decade an ambitious redevelopment effort, Cedar Riverside, was begun adjacent to the West Bank campus of the University of Minnesota.

In other parts of the cities the middle class began to move back into the old upper-income neighborhoods. The process had been most dramatic in St. Paul where the middle class has actually moved into an area where buildings have been allowed to become quite deteriorated. The revitalization of that neighborhood has helped to spur a new wave of reinvestment in downtown as well as in nearby blue-collar neighborhoods. The older neighborhoods of Minneapolis have either remained relatively stable, especially those near the lakes and parks, or have been transformed into areas of multiple dwellings. The gentrification so visible in St. Paul is less apparent there.

Both downtowns have enjoyed a surge of new investment. Minneapolis's skyline has been restructured by the presence of the IDS Center and the half dozen smaller buildings that have gone up in the past few years. In addition, the domed stadium rising today on the east side of downtown is expected to set off a new wave of investment and new construction. St. Paul has its Town Square shopping, office and hotel complex, and extensive plans underway in the Lower town warehouse district for commercial and residential development.

Despite the superficial similarities, due to new construction in the city centers, Minneapolis and St. Paul remain distinctive urban places with a surprising degree of specialization. Minneapolis has become the shopping and commercial center of the metropolitan area while St. Paul has evolved into the state's governmental center.

David A. Langran is a professor of geography at Macalester College. He is the author of The Lake District of Minneapolis: A History of the Calhoun-Isles Community and Urban Dynamics in St. Paul: A Study of Neighborhood and Center City Interaction.
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At the Lake Superior Maritime Museum located on Minnesota's waterfront in Duluth, a location buffeted by winter's bone-chilling gale force winds, the architect specified Cronstroms CTS thermal barrier energy saving walls and windows for a new addition linking two sections. Notice the bent mullions of the upper section. You'll find another distinctive CTS design at First Federal Savings and Loan where curved mullions frame the glass entry doors.

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WHY REDWOOD: "This was our most distinctive 'Parade of Homes' entry," notes Larry Cramer, president of Cramer Weir Co. "It won the 'Reggie' for the very best of its kind in the price range.

We put Redwood on the exterior because we wanted to distinguish our Parade entry from the other 2-story homes in the neighborhood.

"The original design involved fitting the home into the topography of the land which had many mature trees on it. From the comments heard while people toured the home, it seems that the Canton Ruf Rider Redwood siding has a look that appeals," added Cramer.

Builder and Designer: L. Cramer
Weir Company, Edina, MN.
Product Used: PALCO Rustic
Ruf Rider Redwood Siding

Photo Credits: Saari and Forrai

Helter, warmth, beauty, and value are words with abstract meanings that each of us feels in very subjective ways. Redwood, nature's greatest renewable serviceable resource, evokes these thoughts as a building material whether used in structures of truly great proportion or simply when used on modest yet significant projects. The ideas, the excitement, and the expressions of enthusiasm for Palco Redwood have come from so many people — homeowners, builders, designers, architects — all have special feelings about Redwood's place in design and construction. The projects I have shown in these pages clearly reflect Palco Redwood's versatility as a building material for projects of many sizes and scopes. This article, originally done for the Northwestern Lumberman's Magazine, shows so very well that Redwood in a variety of grades does so much for us, beautifully.
PROJECT: 3 Individually Designed Custom Homes

SPECIFIER: Landico, Inc., Edina, MN.

PRODUCTS: Right: Canton’s 10” Ruf F Rider Super Thick Butt Select Knot Bevel Siding from Palco Beveled at Right: Clear All Heart Vertical Grain Redwood Bevel Siding

WHY REDWOOD: Lan president Knut Homeland, "I love the way the wood look pride ourselves in the style quality of the homes we Redwood not only adds the value, but it adds to the value.

"Canton Redwood is a part unique Landico statement kind of design that people through neighborhoods and "that's a Landico house".

Photos by Gordon Haga

PROJECT: Single family residence, Edina, MN.

SPECIFIER: Dennis Walsh, Architect.

PRODUCT: Clear All Heart Vertical Grain Tongue and Groove V-Joint Redwood Siding.

WHY REDWOOD: "This private residence sits on a open site in a close-in neighborhood," says architect Walsh. "I've always thought Redwood was the best stuff and would fit the site and design well.

"When the owners saw another house sided with Redwood they gave me the okay and are very pleased with its beauty.

Concludes Walsh, "Redwood is maintenance free I am building cabin for myself, and I may gut it all and let it weather its own way."
OBJECT: Valley Fair Amusement Park, Shakopee, MN.

SPECIFIER: Rauenhorst Corporation — general contractor; Shaw Lumber Company, St. Paul, MN — specialty mill work supplier.

PRODUCT: Clear All Heart Vertical Grain Kiln Dried Redwood Finish Lumber.

WHY REDWOOD: "These buildings are exposed to the harsh Minnesota climate, and the design called for a turn of the century replication. Redwood is a natural choice as a softwood," says Shaw Lumber Company president George Withy, "it works well as the base for routing, dadoing, and any other special workings required.

Redwood takes paint well, and the whole design required a product which wouldn't check or split. Only Redwood has the dimensional stability that will do the job."

"Since this project, we have added several other Redwood millwork specialty items to our line like beaded ceiling."

OBJECT: Rustic Oaks Condominiums, 128 one and two bedroom homes.

SPECIFIER: Service Corporation.

CONTRACTOR: Arson, Incorporated.

PRODUCT: Clear, vertical Grain Redwood Bevel Siding.

WHY REDWOOD: "Gary A. McKenzie is the architect who designed Rustic Oaks Condominiums. McKenzie says of his creation. The rich earth tones of the Redwood bevel siding and the exterior brick trim combine to add a quality of human warmth to the building, complementing the building's park-like setting."

"Since this is the essence of turn-key living, the esthetic value of Redwood makes this building a highly sought after place to live."

Photo furnished by Minnesota Home and Garden Magazine.
**PROJECT:** Restaurant of Mississippi Near St. C

**SPECIFIER:** Landesign Landscape Design, Specialists.

**PRODUCT:** Constr. Heart C Red. Dime.

**WHY REDWOOD:** The restaurant needed to enhance public appeal—needed a dr
an elaborate Redwood deck seating system was conceived says Landesign president Tom Rocco.

"We needed a location which to dispense beverages; wood was the natural mate
create this part of our des
scheme. The exterior of the restaurant is Redwood; theatrical was appropriate to retain the
material for our outdoor designs, to say
nothing of the fact that Red
wood for outdoor living cannot be
surpassed."

![Image](image.jpg)

**PROJECT:** Lundgren Brothers Construction, Inc., office building lobby.

**SPECIFIER:** Lundgren Brothers Construction, Inc., Wayzata, MN.

**PRODUCT:** Canton's Clear Finger Joint 3/4" x 4" Reversible Tongue & Groove Redwood Paneling.

**WHY REDWOOD:** Mark MacDonald, Director of Marketing for Lundgren Brothers says, "the
redwood paneling warms up the entry. It
offers a more intimate touch than wallpaper and certainly more than cold concrete.

"Although we have used this any many Redwood products in our homes, we
felt for this commercial application it made sense to use the best product available. After all, when a customer walks into our office, we want to show that
we are a firm that knows what is out in the market place and knows how to
apply it with craftsmanship. Redwood offers the best visual effect to accomplish
that goal."

![Image](image.jpg)
WHY REDWOOD: “It may appear unusual that so creative a design was built as a speculative house,” comments architect Jim Waters. “I did the design and Gustafson built it. It sold during the sheet rocking phase to another architect.

“The passive solar approach was the only way for me to go on this very open site. Since I love Redwood and use it anywhere that I can” adds Waters in an understatement. “I figured if this house would be a rock out with the Redwood exterior.”

PROJECT: New single family residence, Eden Prairie, MN.


PRODUCT: Clear All Heart Vertical Grain Reversible Tongue and Groove Redwood V-Joint.

PROJECT: Single family custom home, Bloomington, MN.

SPECIFIER: Gene DeWitte, Builder. Kyle and Shelly Carpenter, Owners.

PRODUCT: Ruf Rider 6” Rabbeted Super Thick Butt Select Knotty Redwood Bevel Siding.

WHY REDWOOD: Says owner Shelly Carpenter, “We love the look of this house. We had a farm house type design, moved here from the east where the farm house designs are appealing. We knew the people who lived door, and at a dinner party told us about their builder, his plans for the lot next door. Contacted DeWitte and bought house off the plan.

The Redwood exterior has caught numerous people to the door, asking what the product is. We don’t mind because we love the Redwood, too,” beams enter.
PROJECT: Minneapolis area residential kitchen remodeling; new appliances, 140 square feet of space for eating, and exterior cabinets.

SPECIFIER: Dick Rasmussen, KK Design

PRODUCT: Palco Clear and Better Red Packaged Paneling

WHY REDWOOD: "The client loves the tones that Redwood offers," explains Dick Rasmussen. "For her it was visually exciting to look up into the wall and ceiling of Redwood paneling. She had an advertisement at the Minneapolis Home Garden Show featuring Palco packaged paneling. And during the design phase, she knew exactly what she wanted on her wall and ceiling.

"Another plus is that carpenters love working with it, the total space measures 600 square feet, it took only one man 10 working hours to install the paneling."


SPECIFIER: Marnie Construction Company.

PRODUCT: Canton Ruf Rider Super Thick Butt 10" Select Knotty Redwood Bevel Siding

WHY REDWOOD: "I am tired of the hardboard look. This house was built on spec for the Parade of Homes in August, 1980," states Pete Marnie, president Marnie Construction.

"It is 2 bedrooms, with expansion space on the lower level. With only 2 bedrooms the buyer would either be a young couple or an "empty nester.

"I wanted the traditional look, the windows have grids, there is a screen porch on the rear, hand split cedar shakes, a copper roofed cupola, and of course the Ruf Rider Redwood siding."

Says pleased builder Pete Marnie, "It sold to an empty nester who was elated with the rich look the Redwood gave the outside of the house."
PROJECT: Architect's Residence.
SPECIFIER: James Stageberg, Hodne-Stageberg partners.
PRODUCT: All Heart Vertical Grain Redwood Bevel Siding.

Exclaims architect James Stageberg, "I love Redwood! It's a value. Whatever the cost, the return will be there. I like its aesthetics, durability, and endurance. It is a classy material."

He adds, "when an architect designs his/her own home, you can be sure that the best materials and details will be included. Redwood was the best for my home."

Above: James Stageberg
Left: Color separations furnished by Shaw Lumber Company, St. Paul.

SPECIFIER: Steiner-Mpleman, Wayzata, MN.
PRODUCT: Clear All Heart Vertical Grain Redwood Bevel Siding.

WHY REDWOOD: "This was our 1980 Parade of Homes entry," says Rick Lang, Steiner-Mpleman president. "We designed it to sell in this market place. Even with the recession, the wealthier to buy houses, and they sold Williamsburg sold the first end of the parade.

"We choose Redwood because it comes in the narrow lap which duplicates the old traditional Williamsburg look, and Redwood accepts finishes so well. "We always use Redwood on our projects, cornices, soffits, porches, greenhouses, sidings; all are best constructed from wood."
PROJECT: The Redwood “Sport Court”, addition to existing residence.

SPECIFIER: Steve King, President, Landscape Structures, Incorporated.

PRODUCT: rustic Redwood Bevel Siding, as well as a host of other softwood lumber and plywood products for use inside and out structures of all types.

WHY REDWOOD: “We built a “Sport-Court” at our own home,” says Steve King, president of Landscape Structures, Incorporated, Delano, Minnesota. “My farm has reached the stage where we are all using all kinds of recreational conveniences. This “Sport-Court”® has already afforded us many hours of enjoyment.”

“Since the site well above ground level had to be raised to plan some pretty far supporting structures to all sufficient size to allow for regulation sized tennis court. Redwood shrinks a swells less than other species of wood and weathers better. It is a genuinely natural product.”

Palco Rustic Ruf Rider Redwood Bevel Siding makes the KTCA Action Auction Dream House an affordable, beautiful dream house.

PROJECT: KTCA Channel 2, 1981 Action Auction, Dream House


BUILDER: The Sussel Company, St. Paul, MN. with the cooperation of over 60 firms and individuals.

PRODUCT: PALCO Rustic Ruf Rider Redwood 6" Select Knotty Redwood Bevel Siding from Canton's.

WHY REDWOOD: “Affordability and beauty are rarely available in the same product. This KTCA Dream House is a multi-level home in the mid-price range yet has the richness in appearance that only Redwood can give. The Canton Ruf Rider Select Knotty Redwood Siding from Palco is remarkably inexpensive — less than comparable grades in other species — yet its look is significantly more striking,” says Steve Coleman, Marketing Vice President for the Sussel Co. “Our carpenters tell us it goes up well and looks great.”

“Redwood has helped us complete our goal of turning the modest into the extraordinary! Our designs, whether elaborate or simple, are often enhanced by Canton’s Redwood, “states Dick Schwartz, the Dream homes architect.” We get ideas and technical help from Canton’s, that we just don’t get from others.”

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In St. Paul, rooming houses are being restored to original Victorian charm.

Minority groups, there are few or no spots to the middle class. As a result, there is little reason for this group to move to Minneapolis and St. Paul. There is one interesting consequence of Twin Cities long time middleclass stability. Because proportionately little abandonment occurred in both cities, there are relatively few areas that are ripe for redevelopment and gentrification. To be sure, there are large sections of each city whose physical and social composition has changed dramatically in recent years. Historic ills in St. Paul is probably the most notable example. Here large Victorian houses have been painstakingly restored after being subdivided into rooming-houses for many years. Spacious apartment buildings have been gutted, and refitted to accommodate modern tastes, while retaining their Art Nouveau facades. As in most neighborhoods experiencing such improvements, the population has shifted considerably. Lower income and minority residents are progressively being replaced by middle- and upper-income young, white professionals. Specialty stores and restaurants have appeared. The ambience of the neighborhood is dramatically different from 10 years ago, when one corner was thought to be the most dangerous place in the metropolitan area.

Minneapolis too has its redeveloping neighborhoods. Loring Park, immediately southwest of downtown, is a mixture of rehabilitated older houses, condominium apartment buildings, and new townhouse and highrise construction. Stevens Square is a large section of renovated apartments. Throughout the Wedge and Whittier, just south of downtown, decrepit houses are being restored to their former glory. Asphalt siding has been pulled off many structures to reveal intact Eastlake or Queen Anne details. All of these areas of activity have displayed an accompanying degree of social “improvement.” The large supply of rental units is being squeezed by condominium conversions (even of standard 1960s two-and-a-half-story walkups), and by the restoration of single-family home status to many subdivided structures.

Innovative design that blends into an existing neighborhood. This house was a winner of City of St. Paul Urban House Design Competition. Architects: Sylvia Frank & Peter Carlson, 1980.

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Lacking "real" urban problems, Twin Citians worry about the appearance of their neighborhoods.

As in many other cities, renters with modest incomes are concerned about where they fit into this process. One example of a local community's efforts to confront this process is the new cooperative venture in Whittier. The neighborhood school, closed during 1977, was transformed into over 40 units of low- and moderate-income housing through the efforts of neighborhood residents. Other former schools elsewhere in the city are being turned into condominiums (e.g. the castle-like Bremer school, on the National Register of Historic Places); some schools have been demolished and their sites used for new housing (e.g. the townhouses on the Douglas school site in Kenwood).

The range of redevelopment activities in the Twin Cities is broad, but the number of examples is somewhat limited. Both cities have backed the construction of new suburban-style single-family homes quite close to each downtown (e.g. Northeast Minneapolis along the river). Private developers have renovated old buildings and built new ones with pseudo-old-fashioned facades (Greenway Gables near Loring Park in Minneapolis). Individuals have rehabilitated single-family homes in many neighborhoods. The fact remains, however, that most of what can be done in the way of redevelopment has already occurred to someone. There aren't vast reserves of "undiscovered" neighborhoods in the Twin Cities.

Though there are still areas of dilapidated housing in both cities, few of these are likely to attract the attention or energies of "the renovators." The housing stock in these areas—small frame houses and duplexes—typically lacks the architectural amenities that draw investment interest. Most of the housing stock in both cities has been reasonably maintained all along, and thus offers little opportunity for speculation. So, while enfranchisement has occurred here and will continue in a limited fashion, its range will remain limited. Both cities are nearing the point where the only way to spread redevelopment into new areas will be to clear out existing dwellings and start anew.

**Neighborhood Strength**

In the Twin Cities today there is a level of satisfaction found in few other cities. Exciting things are happening in and around both downtowns, and most people are happy with their environment. Surveys of city residents in recent years have elicited some very interesting responses. Unlike residents of many other cities, people who live in the Twin Cities don't spend a lot of their time worrying about crime or the quality of the schools. The overriding concern evoked in most neighborhoods centers on maintenance and upkeep of residential property. The prominent position of neighborhood maintenance should not be misinterpreted. Most areas are not in some kind of trouble. Rather, it's indicative of the low level of real "urban problems" experienced by most Twin Citians.

The strength of both cities lies in their neighborhoods. They range from older upper-middle-class areas (Crocus Hill), to streetcar residential areas in various stages of dilapidation or renewal (Frogtown, Powderhorn Park); from areas filled up in the 1920s with bungalows or period revival architecture (most of South Minneapolis, depending on nearness to the Creek), to areas inseparable from the suburbs (Battle Creek). They include areas substantially rebuilt with government assistance (Cedar-Riverside) and areas undergoing some kind of spontaneous revival (Summit-University). What all of these disparate communities share is a level of stability and homogeneity that is unusually high.

The strength of Twin Cities' neighborhoods can be explained in a number of ways. At least two reasons stand out, however. The first is that, unlike many other cities, Minneapolis and St. Paul were left fairly intact during the 1950s and 1960s. Large-scale clearance projects occurred in both cities, but did relatively little damage to the neighborhoods. Most clearance that occurred took place in and around the downtowns—the Gateway area in Minneapolis, which features Yamaski's Northwestern National Life building and the Federal Reserve Bank; and the Capitol area and West Side flats in St. Paul, are the most obvious examples.

Clearance in the neighborhoods was usually spotty, or, if large scale, usually worked to an area's advantage. For example, the Whittier neighborhood in Minneapolis lost many large homes to developers of walkup apartment buildings. Summit-University in St. Paul acquired vacant lots when housing came out. But the walkup buildings in Whittier are now candidates for condominiums because the area is so desirable to develop your site naturally. There is never a charge for our preliminary site check.

For information call us at 389-4342.
City fathers actually made citizens to take part in young buyers, and the vacant lots in Summit-University are being slowly filled with expensive new houses, or are having older houses moved onto them. In contrast, the St. Anthony West clearance area, just north of downtown Minneapolis, was cleared of dilapidated housing and filled up again with single-family suburban-style homes. These are all examples of extraordinary activities. What more often happened was that neighborhoods in both cities were simply ignored by developers and renewal officials alike.

The second reason for strong neighborhoods in the Twin Cities lies in the commitment and active participation of residents. Almost every area has a community group that is involved on a regular basis with things ranging from planning to crime prevention to historic preservation. Both cities now have comprehensive plans produced by city staff in conjunction with neighborhood and community groups. The district plans in St. Paul, for example, have consciously attempted to reflect residents' ideas—to plan with them rather than for them.

Certain neighborhoods have activist residents who carefully scrutinize patterns of local investment to ensure that existing residents will not be displaced to accommodate wealthier residents. The West Seventh Street Federation in St. Paul is one of these; an organization that is trying to direct development that is bound to occur into avenues that will benefit people who already live in the area. Such efforts are not always suc-
they invite

Making useful; most organizations of this kind are more adept at stopping the plans of others than at implementing their own. What is most encouraging about these activities is that people have stayed with them. There is a growing body of residents all over the Twin Cities who now have the knowledge and expertise necessary to get things done their own way. What does all of this say to an outsider about life in the Twin Cities? That things here are generally good, and a good deal better than in many other cities. Whether the relative ease of life and contentment with the existing environment can or will continue is impossible to say. There is no doubt that Minneapolis and St. Paul are experiencing dramatic changes. For the first time it's becoming clear that many people can live quite happily in highrise structures, for example, and that many housing alternatives are becoming more available than they do currently. Should the population or housing stock be markedly altered, the Twin Cities might begin to resemble other cities more than they do currently. Change is the only constant in a city's development, and there is no reason to expect that the Twin Cities cannot respond positively to coming changes.

Minneapolis and St. Paul should continue to be a place for everyone who has a desire to live here and be a part of a growing and changing urban environment.

A. Martin, is a research associate with the University of Minnesota's Center for Urban and Regional Affairs and the author of Recycling the Central City: The Development of a New Town in

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The following annotated bibliography periodicals listing has been compiled for AM readers who are serious about researching the Twin Cities and State of Minnesota.

**Annotated bibliography**

  - Designed for people touring the Lake Superior shore, this guidebook describes each site as well as provides insight into the political, economic, and cultural history of the region. Includes a full list of historic sites.

- *Duluth's Legacy*, Duluth City Council, $50, pb.
  - Much of Duluth's early architecture stands. This book recounts Duluth's development and is a guidebook to local historic buildings.

- *Earth Sheltered Housing Design: Guidelines, Examples, and References*, The Underground Space Center, University of Minnesota, V. N. Reinhold, $9.95, pb.
  - A thorough, practical study of earth-sheltered housing for architects and other interested individuals.

  - Traces the history of Ellerbe, Inc., of Minnesota, one of the ten largest architectural firms in the country, from the viewpoint of Tom Ellerbe, who led the company for 48 of its 72 years. Ellerbe is best known for its design of the Mayo Clinic buildings and for incorporating art with architecture.

- *Exploring the Twin Cities with Children*, Elizabeth S. Frensh, Nodin Press, $3.95, pb.
  - An informal guide to tours, sights, museums, recreation activities, and other places for children and adults to visit together. Admission or reservation requirements are noted.

- *Faribault: Patterns, Energy, Issues, Directions*, University of Minnesota School of Architecture and Landscape Architecture, $7.50, pb.
  - University of Minnesota architecture students produced this planning document for Faribault, Minnesota. It was printed, in part, to make the concepts and ideas behind the specific recommendations available to similar cities.

  - This guide encourages readers to go out and really look. It offers a representative sample of buildings still standing from the early 19th century to the present. Organized by geographic location, each building is briefly described.

  - Known for its charm and elegance, the lake district of Minneapolis has a colorful past. The first half of this book describes the early history and lifestyle of the people who developed the area. The second half is a tour guide to the various neighborhoods surrounding the lakes and includes photos of significant buildings.

*continued*
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The Lake, the Land, and the People: A Historical Portrait of Excelsior As Seen in its Buildings and Sites, Excelsior City Council, $4.95, pb.

The town of Excelsior was laid out before the Great Survey of Minnesota had been completed. It takes advantage of the vistas of Lake Minnetonka rather than conforming to a north-south grid and many of its earliest buildings still exist. This historic survey is a handy guide to walking through Excelsior.

 Minneapolis, Barbara Flanagan, Nom Press, $4.95, pb.

A written and photographic history about the people of Minneapolis and their accomplishments for the past century.


This guide helps visitors and residents of the Twin Cities answer that difficult question, "where should we go to eat?" It offers 65 menus from the better restaurants, with prices included.

The Minnesota Experience: An Anthology, Jean Ervin, editor, Adams Press, $7.95, pb.

A rich collection of stories and prose pieces by Minnesota authors which reveals the experience of living in this state from pioneer days to the present.


This interpretive account of Minnesota's history focuses on the impact of unique geography on the pioneers and immigrants who developed the state. Part of a bicentennial series, it is an entertaining yet comprehensive chronicle.

Minnesota: A Pictorial Guide to the Northstar State, Cartwheel Co., $2.98 pb.

A glimpse of Minnesota's natural and historic scenery, this guide summarizes the major sites of interest to anyone touring the state.


Tells the story behind the construction of the capitol building in St. Paul from site selection to its dedication. A chapter is devoted to Cass Gilbert, the architect; another highlights the political pressures that affected the construction.

Our Minnesota, Les Blacklock photos, Fran Blacklock text, Voyageur Press, $8.95, pb.

A personal description of Minnesota regions accompanied by landscape photos.
postcards of early Duluth. Voyageur Press, $3.25 (32 cards) pb.
The City of Duluth is presented in pictures taken as early as 1878 in this book of ready-to-mail postcards.

These vintage postcard scenes of the Twin Cities from 1890 to about 1925 are ready-to-mail.

cycling the Central City: the Development of a New Town in-Town, Judith Martin, University of Minnesota, $10.00, pb.
Analyzes the planning of Cedar-Riverside, now housing about 2,500 people Minneapolis, and the issues still surounding its development.

int Anthony Falls Rediscovered, James Sherman, Editor, Minneapolis Riverfront Development Coordination Board, $9.50, pb.
The history of Minneapolis' urban development began at Saint Anthony Falls. This book explores early riverfront architecture, mostly commercial buildings, and includes a fold-out panorama of St. Anthony and Minneapolis 1857.

An illustrated history of St. Paul from its first exploration through the mid-1970s.

St. Paul's Historic Summit Avenue, Ernest Sandeen, Living Historical Museum, $7.95, pb.
The author takes you on a leisurely walking tour along a mile of Summit Avenue in St. Paul. Each entry notes the original owner, date of construction, architect, cost, significant architectural details, and historic context. Homes now demolished are included.

St. Paul Omnibus: Images of a Changing City, Bonnie Richter, editor, Old Town Restoration, $6.00, pb.
These essays explore the "how" and "why" of St. Paul's development. It includes a short history of the city, descriptions of the groups that settled it, and a prose tour guide of government buildings, the architecture of religion, residences and neighborhoods.

Selby Avenue: Status of the Street, Old Town Restoration, $2.00, pb.
This first of two reports provides the historical background and description of present physical and economic conditions of this decaying street bordering the hill district in St. Paul.

Selby Avenue: Future of the Street, Old Town Restoration, $2.00, pb.
Outlines what can be done to improve and invigorate Selby Avenue based on the condition of the street and trends likely to affect it.

Twin Cities Perceived, Jean Erviers, University of Minnesota Press, $10.95.
Not just another pretty book, Twin Cities Perceived presents the variety and richness of the metropolitan area from a fresh perspective that doesn't claim only the beautiful aspects. Illustrated with drawings by several artists.

Urban Dynamics in St. Paul: A Study of Neighborhood and Center City Interaction, David Lanegran, Old Town Restoration, $5.95, pb.
The economic relationship between St. Paul inner-neighborhoods and the central business district is examined in this study. Focusing on the history of the hill

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"Bassett Creek Development, Minneapolis," Design Quarterly no. 113-114:40-1.


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These words could have come from a modern-day environmentalist bemoaning the loss of a natural landscape to urban sprawl, but they are, in fact, the opinions of a Yugoslav architect named John Jager, who followed his brother and father from their homeland in Slovenia to settle in Minneapolis at the turn-of-the-century. It was shortly after he arrived in Minnesota that he bought 20 acres of land near Minnehaha Creek and began to develop the area, "according to the demands of nature."

Jager was a remarkable man—a scholar, pioneering architect and city planner responsible for the lay-out and development of Minnehaha Creek, the design of the Twin Cities Rapid Transit District's major transit routes, the design, development and construction of some of the most unique church architecture in Minnesota, and a major influence on such local architectural "giants" as Purcell and Elmslie and the firm he spent most of his professional career with, Hewitt and Brown.

Born in Vrhnika, Slovenia (Yugoslavia) in 1871, he completed his secondary education in Ljubljana and soon after enrolled in the Vienna Polytechnicum in 1892, where he studied under the art nouveau master Otto Wagner. He showed such promise and ability as architect and city planner at the Polytechnicum that he was entrusted with planning and directing the rebuilding of Ljubljana after that city was nearly leveled by a devastating earthquake in 1895. After graduation he taught for a short while at the Polytechnicum until being assigned to the Austrian technical mission in China during the Boxer Rebellion. His duties in Peking for the Austro-Hungarian Empire included building shelters for soldiers and executing the design and overseeing construction of the Austro-Hungarian legation. As Jager said in an interview printed in the Minneapolis Tribune about 30 years ago, "I studied in China, learned the language and enjoyed my life" even though he was young, a long way from his homeland and "in love with a lady" back in Vienna.

It was after this tour-of-duty was ended in China that he came to America. Soon after arriving in Minnesota he sent for his bride-to-be and they were married in 1903. Upon arriving in Minneapolis Jager recalled, "I saw all the saw mills and the flour mills in..."
I said to myself: ‘John, you will never starve in a place that produces so much flour and so much lumber for building houses.’”

Jager wasted no time in establishing himself in his new home. In 1902 he opened an architectural office in Minneapolis. His stationery proudly proclaimed “competent services”, “something impractical can never be beautiful”, and “the success of my strictly new designs demonstrate their worth.” His designs reflected his admiration for the work of Louis Sullivan and Frank Lloyd Wright.

Not only did he specialize in innovative designs, but he also pioneered in the use of steel-reinforced concrete construction in the Twin Cities. Most area contractors laughed at the notion and thought Jager was simply unfamiliar with the severity of Minnesota winters. But Jager knew what he was talking about. The results of his efforts using re-inforced concrete are still visible. St. Bernard’s was the first steel-reinforced concrete building in St. Paul.

The church was built to be fireproof to accomplish this. Jager designed the structure within another. The inner church building is of reinforced concrete construction while the outer building or facade is of red-brick and limestone. The outer structure shows a finite art nouveau influence overall and especially in the detailing at the entrance. There is certainly nothing like it in the Twin Cities. The limestone trim is rough-hewn now and will probably stay that way, although Jager intended, in the original architect’s wings, that the limestone be carved with simple art nouveau detailing.

The church also had three entrance doors and two exit doors done in an absolutely stunning art nouveau detailing. The interior was also designed by Jager and was completed in 1914. It is adorned with murals, paintings and a elaborate 32 foot semicircular stained glass windows on either side of the alter, above which is a delicate stained glass window of very contemporary design. Stained glass windows also decorate each of the other five north and south bays leading to the alter. To the immediate left and right of the alter are paintings—that on the right dedicated to the working men and women of the North End community. The painting of the arch of the Sanctuary was done by Schweidl and Son of Munich, Germany, who were brought over to America for just that job. In 1958 the interior underwent extensive change and the original Jager design was tampered with to the extent that the original pews, altar and beautiful art deco lighting fixtures were removed. A photo remains in the Northwest Archives of the original interior for the curious. There were no obstructions in the church—no supports, columns, beams or buttresses. St. Bernard’s was finished in 1906 and cost just over $102,000 to build.

During the years prior to the construction of this church, Jager compiled his research and ideas on church architecture into a small booklet published in 1903 entitled Fundamental Ideas in Church Architecture.

In that same year the Twin City Rapid Transit Co., which was doing away with its street railway system, asked Jager to prepare a major route system for the revamped line. The result was a birds-eye view of the Twin Cities and the surrounding areas encompassing 2,000 square miles. The drawing was used as the Twin Cities exhibit in the 1903 Louisiana Purchase Centennial.
ial Exhibition held in St. Louis. It is now preserved on the third floor of the Minneapolis Public Library.

In 1904 Jager began construction on his own home at 6 Red Cedar Lane in the Minnehaha Creek area. He laid out the entire Red Cedar Lane and the whole area running to Forest Dale Road and Minnehaha Creek. He also oversaw the planting of red cedars along the land and mixed deciduous and coniferous trees all along the creek. As a result, the area is green all year around and has escaped the devastating effects of Dutch Elm disease unlike most other sections of the Twin Cities, which have suffered from city planners less environmentally conscious than Jager.

In 1906 Jager, along with several other local architects, drew up a City Beautiful plan for Minneapolis. The City Beautiful (Beaux Arts) movement was born at the 1893 Chicago's World Fair. There the classical-dominated work of Mead, McKim and White and Richard Morris Hunt, among other 19th century architectural legends, set off a revolution of sorts in American architecture which attempted to capture the spirit of the ever-expanding young empire. As architectural historian David Gebhardt has noted, "Jager's plan projected a group of public buildings around a large open square (bounded by 3rd and 4th Avenues and 3rd and 4th Streets) and a five-block 'public concourse' which terminated at another square with public buildings (bounded by 11th and 12th Avenues and 3rd and 4th Streets)." The plan, alas, remained only a paper plan. The Jager scheme was followed by another city Beautiful plan in 1909, which met the same fate as Jager's with the exception that a Pavilion in Gateway Park near the train station was actually built in 1916 by Hewitt and Brown. The structure has since been razed, but photographs still exist. Jager may have had something to do with the design and construction of the Pavilion since he had joined the firm of Hewitt and Brown in 1909. He certainly, had an impact on the firm's work after his arrival. Houses built around the Minneapolis area by the firm during Jager's tenure clearly reflect his influence. The Hewitt House on East Franklin (now a mortuary) and the Thomas House on Mount Curve may have been the work of Jager according to David Gebhardt.

With the coming of the first World War, Jager went to Serbia in 1918 as a Red Cross Army captain working with a Minneapolis agricultural unit of the Red Cross, which had taken food and equipment for rehabilitating a section of Serbia devastated by the war. Jager's brother, Rev. Francis Jager of St. Boniface and Mound promoted the unit's activities toward replanting spring crops in the war zone. For his work, Jager was presented with the Yugo-slav crown first class in Belgrade in 1940.

After the war Jager returned to his work with Hewitt and Brown, but the firm could not withstand the depression years and dissolved in the early 1930s. Jager's expertise in planning and architecture came to the attention of the Roosevelt administration and in 1933 Jager was appointed Superintendent of Federal Works, which meant he oversaw the CWA, FERA and WPA projects of that era.

As if all the above was not enough for one man to accomplish during his lifetime, Jager was also a close friend of William C. Purcell and gave support to the prairie school firm of Purcell and Elmslie. Jager described himself as "their silent partner." Jager, also a historian of Minneapolis' early modern architects, helped prepare the 1935 exhibition at the Walker Art Center of the drawings and other work of Purcell and Elmslie. He remained close friends with Purcell throughout his life.

It is easy to see that Jager was a formidable presence in the turn-of-the-century development of Minneapolis, being responsible for some of the finest landscape architecture in the area. But he was also a city planner and as such was responsible in great part for the lay-out of Minneapolis as it expanded. He was always to be found in attendance at Minneapolis Planning Commission meetings to lend his expertise to that public body. His impact was felt so much more in Minneapolis than in St. Paul because Minneapolis was still a young, vital and growing city at the turn-of-the-century, whereas St. Paul's character had already been shaped by 50 years of habitation. Jager's great wish was to see the Twin Cities and the surrounding area developed in an orderly, controlled and environmentally sound manner both culturally and economically. In the Minneapolis Tribune interview referred to earlier, Jager stated, "We are living by nature's admonishments. We have to love nature because we don't understand it."

John Jager died in 1939 in Minneapolis. In keeping with the architect's wishes, his entire library of files, papers and correspondence was burned, leaving a large gap in the information available about this extraordinary individual who helped shape the character of this city. But from the legacy of the built environment that he left we know that he was an architectural and planning innovator and pioneer. Most people in the Twin Cities probably don't know his name but they are familiar with his work nonetheless.

Michael K. Garity is a freelance writer in Minneapolis who frequently covers energy issues and neighborhood development. He has been a contributor to New Age and Mother Jones magazines.
Design competition for a Colorado recreation community attracts a bumper crop of applicants

Early reports from the sponsors of an architectural design competition for a $10 million four-seasons resort community indicate an "avalanche" of requests for registration materials is pouring in. Says a spokesman for Caltenno Colorado, Inc., the competition sponsor, "We're even getting phone calls from architects who have flown to Denver and want to know, 'How do we get the property from here?'"

Not least of the incentives being offered to entrants is the assurance that the project, a mixed-use resort to be called EagleRidge, will actually be built. The competition is open to all registered architects in the U.S. and will be administered in two stages. The first stage will determine five finalists, who will then receive $20,000 each to develop their design concepts. The second stage winner will receive a commission to provide architectural services for Phase 1 construction.

Caltenno Colorado has not only invited a distinguished jury to take part but also asked an internationally respected architect-educator, Bill N. Lacy, president of The Cooper Union and this year's chairman of the International Design Conference at Aspen, to serve as professional advisor to the competition.

The jury (see above) is comprised of M. Paul Friedberg, New York-based landscape architect and urban planner; Moishe Safdie, Canadian architect-educator; Ralph L. Knowles, California educator and authority on climate influences on design; and Charles W. Moore, California-based architect-educator-writer.

Deadline for registrations is April 8, 1981. For additional information, write or phone: Mike Neinhardt, AIA, Joster & Meier Architects, Inc., 3603 Emmmon Avenue, Dallas, TX 75219. Phone: (214) 528-0070.

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The next five years will see one of the highest levels of commercial building this area has ever experienced. It will put the suppliers and contractors for building services to the ultimate test. Quality, productivity, economy—all could suffer because of an enormous demand on limited amount of qualified facilities and qualified labor.

That’s why if you’re a businessman, architect, engineer or contractor planning a major building, you should talk now to our designers at Prestressed Concrete, Inc.

We have more than a quarter of a century of experience manufacturing and erecting every conceivable type of structure using the latest Prestressed methods and materials. Our imagineering can be seen everywhere in the Twin Cities area. Proof of the desirability, practicality and efficiencies of our prestressed systems. The additional advantages are obviously simple: precasting concrete is faster, less expensive and, more often than not, esthetically better than conventional, on-site building methods.

Your future building plans should include a talk with a Prestressed Concrete, Inc. building consultant. There is no obligation.

The Thoughtful Designer Will Specify:

PRESTRESSED CONCRETE, INC.

6755 Highway 10 N.W., Anoka, MN 55303 (612) 421-8900

Prestressed Concrete, Inc. structures illustrated: Coon Rapids Post Office; Brookdale Towers Office; 19 Story Housing for Elderly; Valley Office Park, Holiday Inn Central; Chippewa Falls Bridge.
There's more in store for you.

LE'S IN TUNE with the "allegretto", upbeat design of the new Northtown Center. More than 80 bright-tempoed retail establishments harmoniously orchestrate the center's radio and TV jingle "... there's more in store for you at Northtown."

"Architects" for the Center were Korsunsky and Erickson Architects, Inc. KKE's Project Architect Juris and Designer Steve Cross chose "the project is meant to be an ethereal place. The reflective Ceramic Tile (1200 square feet, 14,000 pieces of 3 x 3 green, white and low) is intended to complement the plexiglass, crescent-backed 'skylight'."

Yes, Tile's in tune at Northtown Center. Tile harmonize your next project, too.