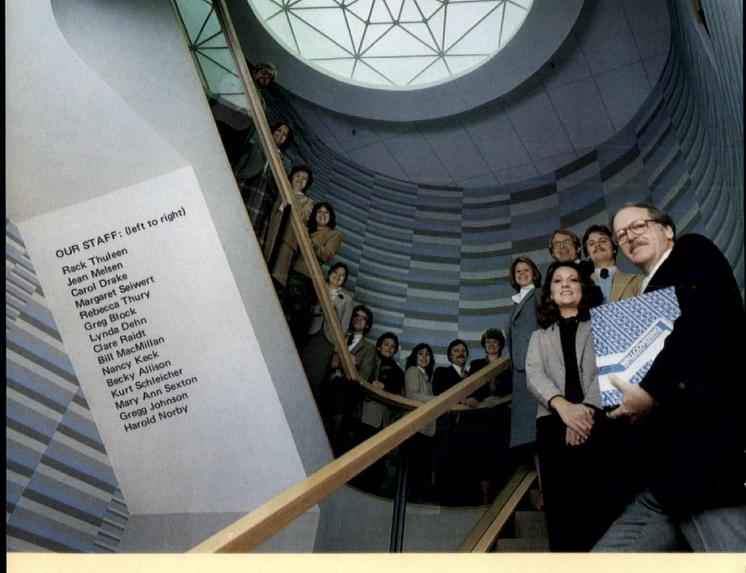
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About This Issue

We want you to wander and search ur cities, to see and understand them. This issue is dedicated to that purpose. It is a before and after guide to Minnepolis 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.

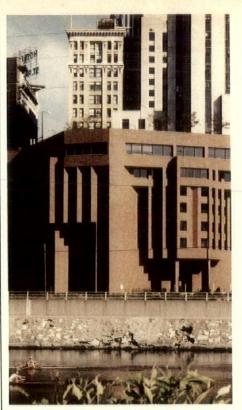
There are no tours or routes designated, no detailed description of buildings or architects; that has been adequately addressed in other volumes. This issue is designed, rather, as an invitation to experience and understand these Upper Midwest cities in their present form and the heritage they carry.

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



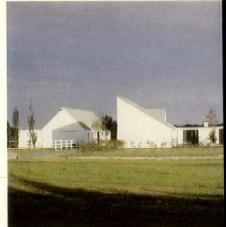
42 The Energetic Twins: The new architecture that alters their skylines is only a beginning.



54 St. Paul: It would still be incomparable if situated 500 miles' distance from that place across the river.

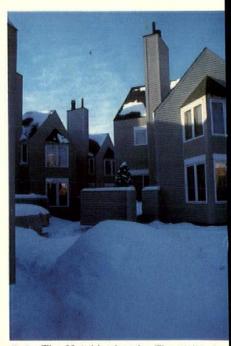


 $62 \begin{array}{c} {\rm Minneapolis: \ Its \ enlightened} \\ {\rm citizens \ give \ highest \ priority \ to} \\ {\rm the \ quality \ of \ urban \ life.} \end{array}$

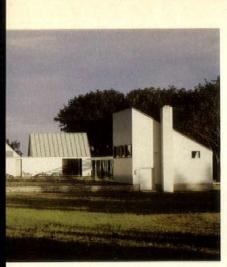




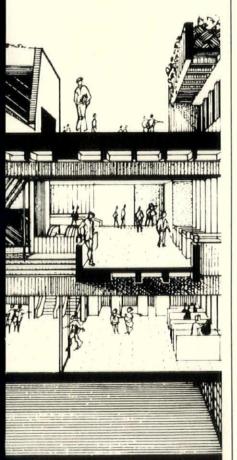
79 Twin Cities Over Time: A survey of architecture "built for the ages" by designers who cared.



 $90 \begin{array}{c} \text{The Neighborhoods: The visitor is} \\ \text{apt to miss the Twin Cities} \\ \text{greatest success story—its blend of} \\ \text{stable enclaves.} \end{array}$



The Suburbs: The Twin Cities are gently ringed by the rich and therwise who live peaceably amid akes, ponds, marshes, hills and dales.



106 Minnesota's Twin imperatives: FORM & ENERGY.

AM

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On the cover: The striking geometry of the U. of Minnesota Law School Library has quickly become one of the best-known campus landmarks. Architects: The Leonard Parker Associates.

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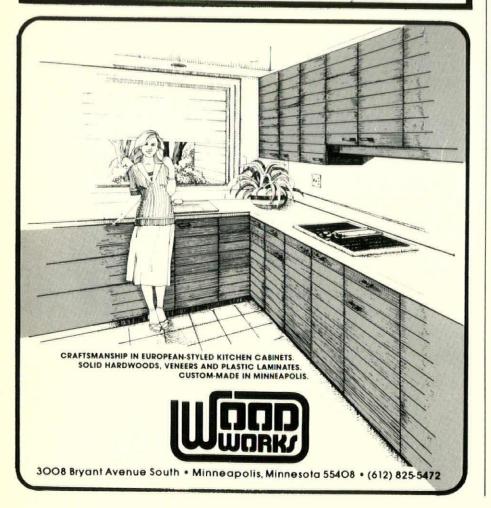
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There are two times in a man's life when he should not speculate: when he can't afford it and when he can.

Mark Twain

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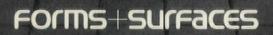
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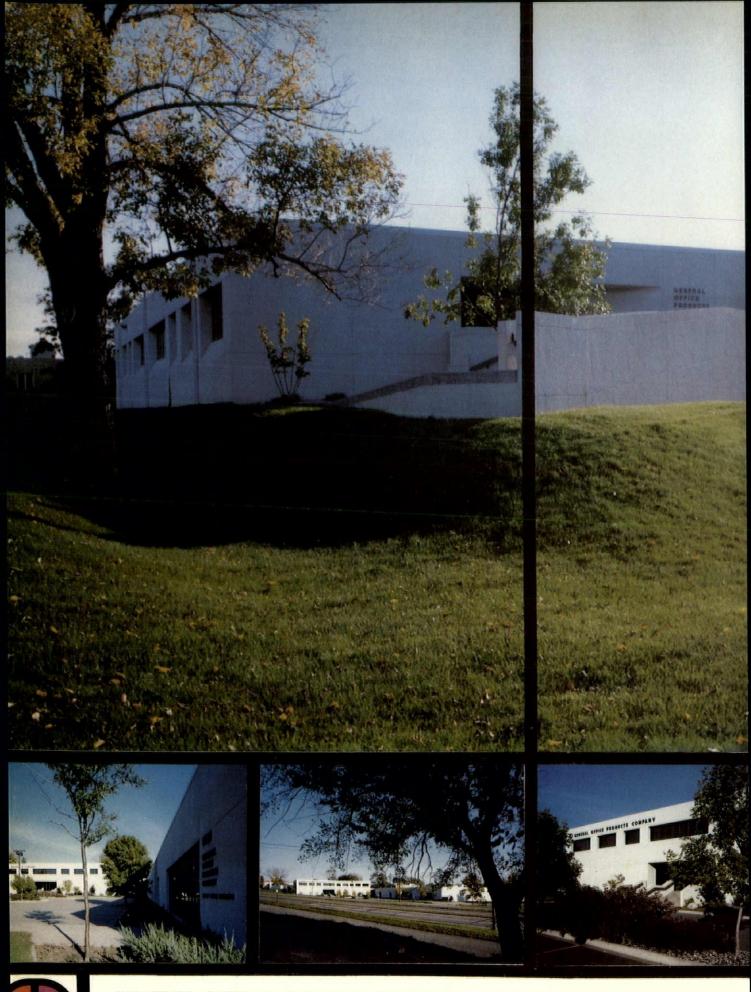
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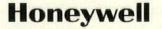
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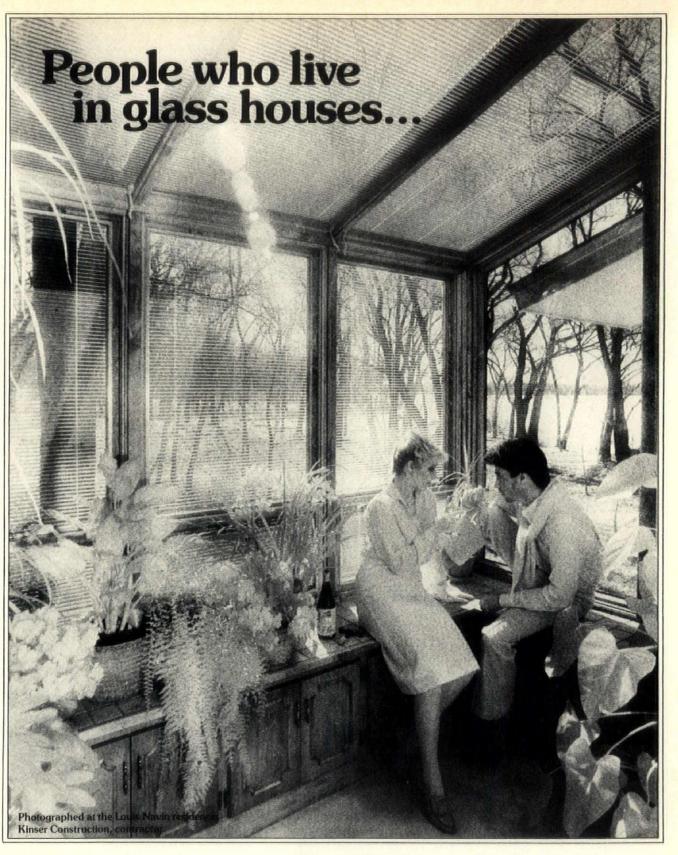
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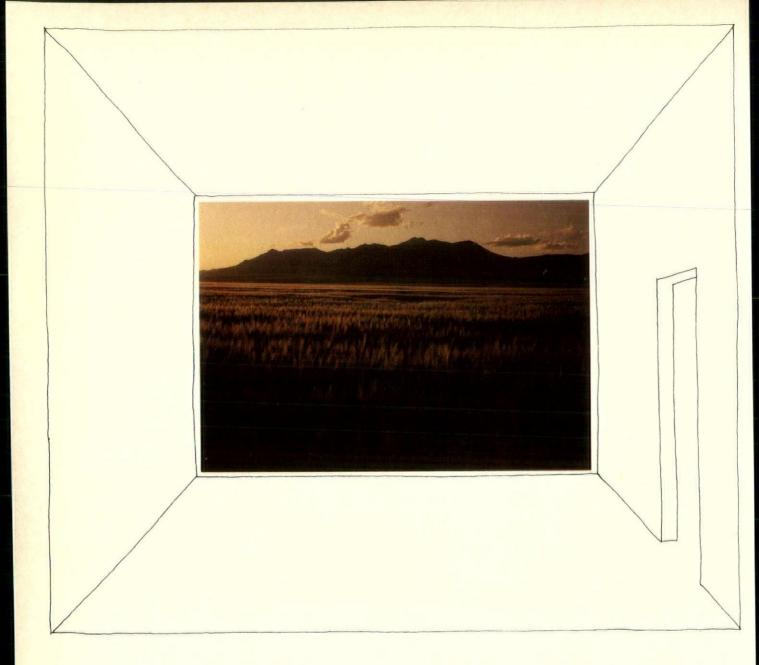
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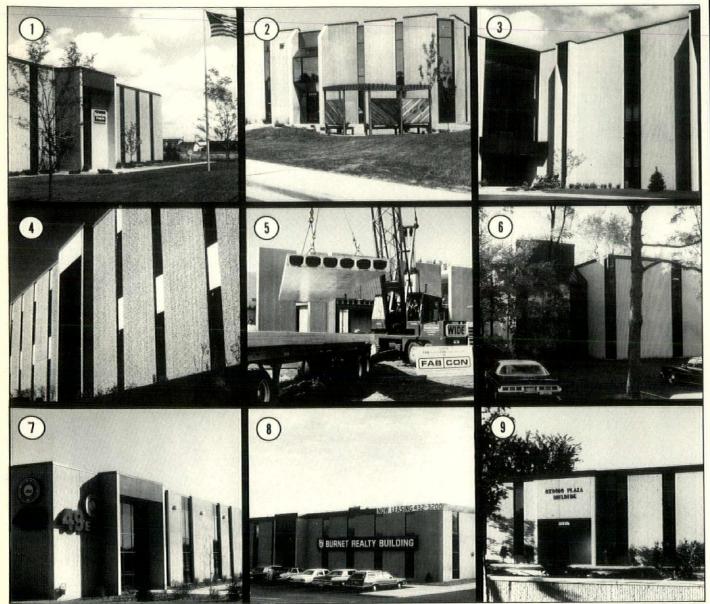
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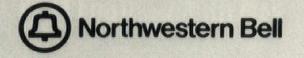
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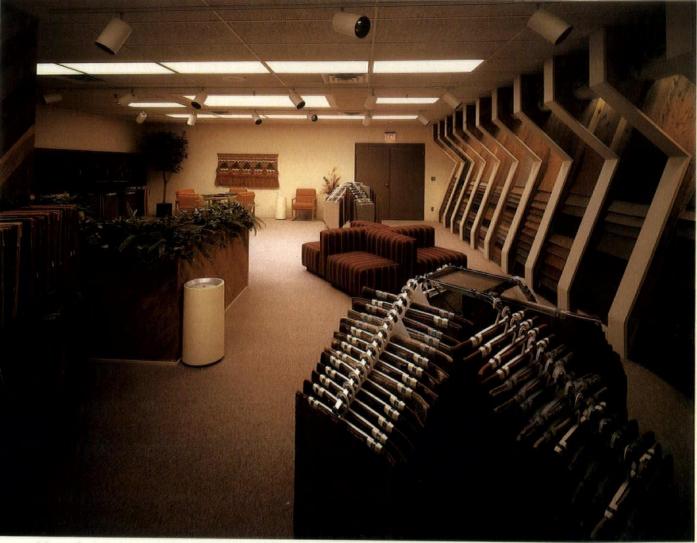
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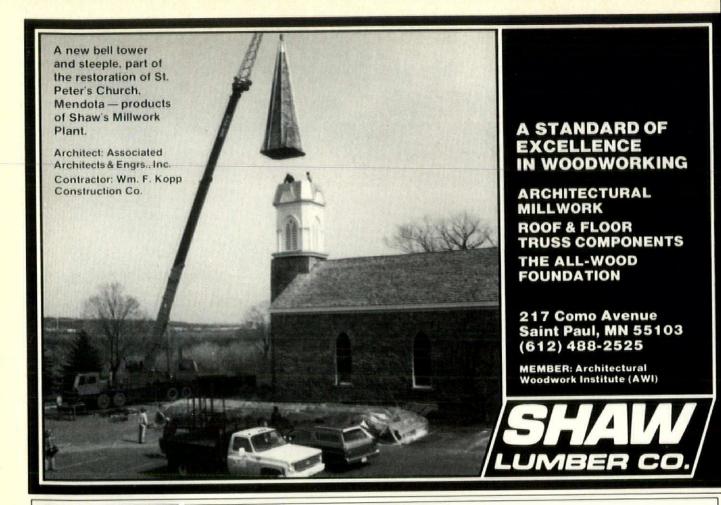
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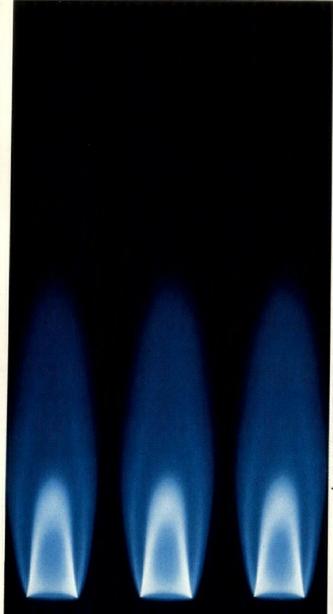
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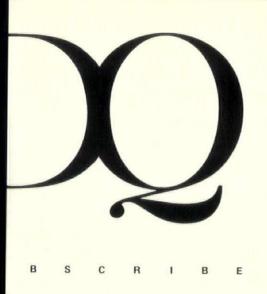
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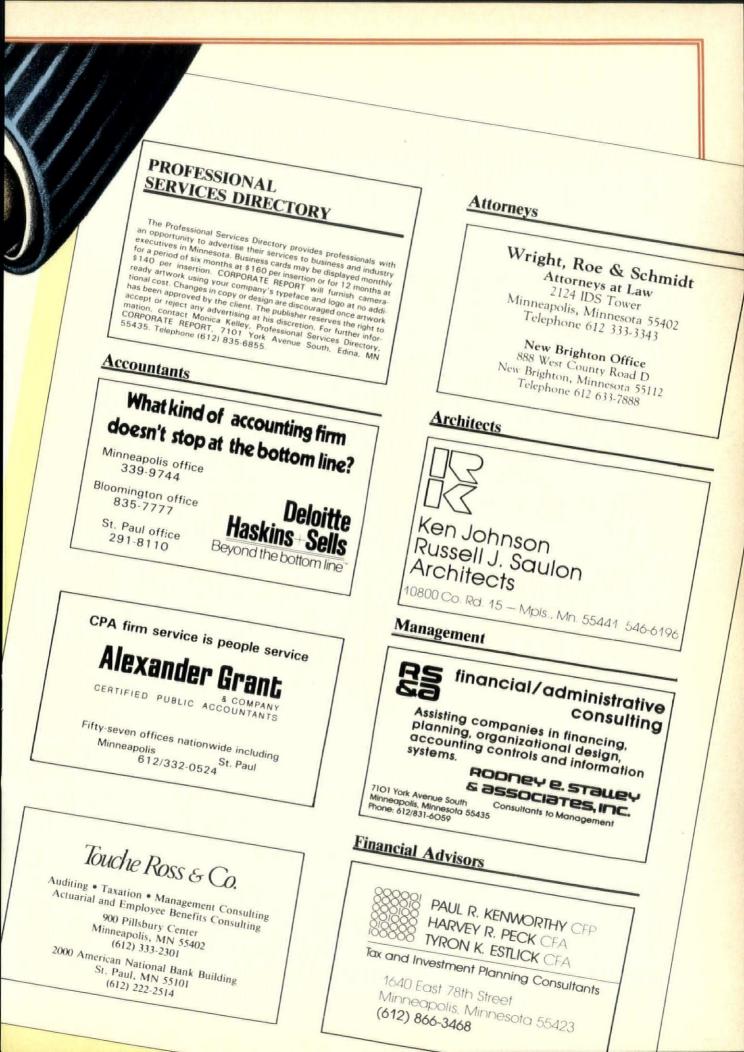
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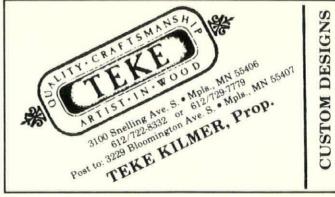
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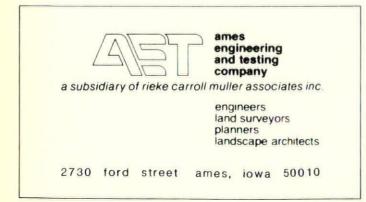
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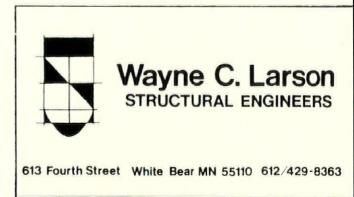
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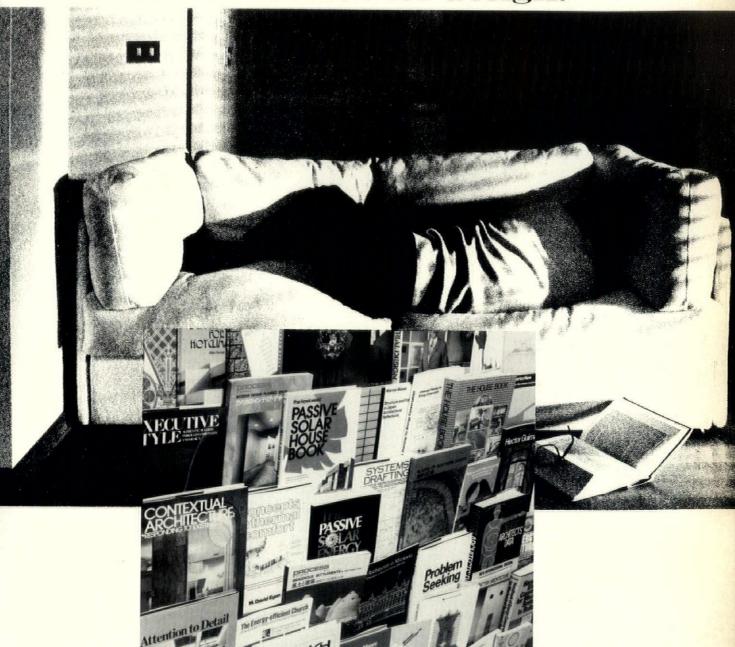








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Carlisle membrane solves problem of "reskinning" Yale "Whale"



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.

The most difficult phase of the job was to develop a staging system of ladders which would conform to the roof's irregular shape and allow the crews to work.

To support the ladders, Dahill crews nailed off 2 x 4 boards between the 23,000 lineal feet of battens covering the roof's surface. Two ladders were placed so that approximately 170 rolls of Carlisle EPDM, ranging from 10 to 103 feet long, could be placed in the 4½-foot gap between battens.

The EPDM sheets were loose laid over the old neoprene material and nailed at six-inch intervals at the base of each batten. A 12-inch piece of elastoform was then secured over the battens. When a row was finished, one of the ladders was moved and the process started all over.

Flashing was secured by inserting a metal band in the large reglet joints at the top arch and bottom wall and covering it with a sealant.

Old neoprene on the 6-foot x 360-foot concrete deck at the roof's bottom was stripped and replaced with EPDM that was completely sealed with Carlisle adhesive.





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n Search of a Valid Place for Architecture

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

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

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

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

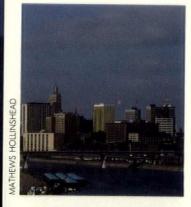
ay, "Reductio ad absurdum!" But after we have said it, what then? I suggest that architects who haven't already done so might do nemselves a favor by focusing their attention on the quiet revolution in alues occurring in an otherwise anxious society. Consider, for examle, that just 24 houses were designed ten years ago in the United tates specifically to capitalize on solar energy. By 1978 there were 0,000. By 1985 (tomorrow, really) one in ten Americans is expected o be living with some form of solar energy. One in ten is around 25 nillion Americans.

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

But we have learned something even more astonishing. We have earned 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, hese highly subjective rewards are so contagious as to have altered the butlook 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.







Day or night, the IDS Center is the stunning focal point of the Minneapolis skyline (left). New buildings arise among the old, creating a pleasant visual blend in St. Paul (top).

(top). The Gallery Professional Building (above) in St. Paul incorporates an office building, a commercial block and a large multistory exhibit space for the Science Museum of Minnesota. Architects: Setter, Leach & Lindstrom, Inc.

CHNEIDER

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 highdensity 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



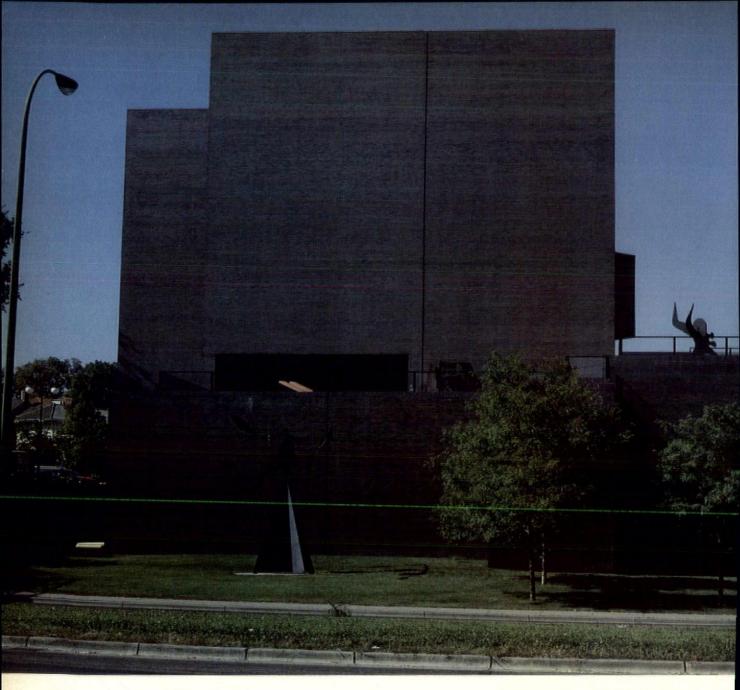
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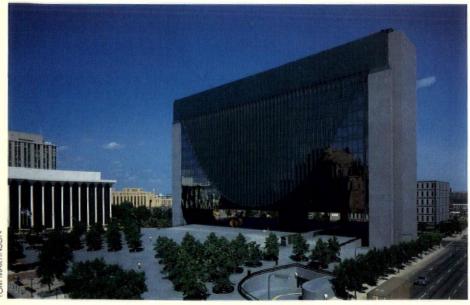


Orchestra Hall became the new home of the Minnesota Orchestra in 1974 and has pleased audiences and performers ever since. Architects: Hammel, Green, and Abrahamson; Hardy, Holtzman, and Pfeiffer; Cyril M. Harris (acoustical consultant).

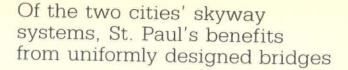
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court in the center of a block bound by Nicollet Mall and Marquette, between Seventh and Eighth streets, very skillfully catalyzed the growing skyway system's traffic. This elevated second-story pedestrain way that, in inclement weather, has become 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



PHILLIP MACMILLAN JAN



The Walker Art Center (left) has gone through several transformations since it was first built in 1928. The newest exterior/ interior remodeling was completed in 1971. Architect: Edward Larabee Barnes,

The Federal Reserve Bank (lower left) displays the catenary arch which keeps the underground level free of structural supports. Architects: Gunnar Birkerts and Associates. The 1906 Butler Brothers Warehouse reopened as Butler Square in 1974. Eight floors of shops, restaurants (lower levels) and offices surround a skylit central courtyard. Architects: Harry Jones; Miller, Hanson, and Westerbeck. 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.

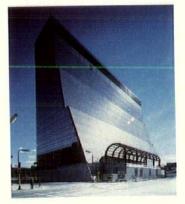
The building just completed for Minnesota Public Radio on Eighth and Cedar streets in St. Paul also reflects its time very well. It is the Twin Cities' first avowedly post-modern building. Built over the structure of an existing building and within severe site and budget limitations, its achievements 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.

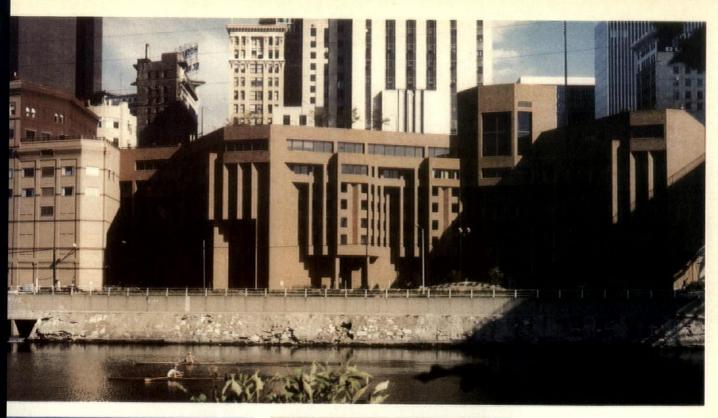
The Twin Cities are the home base for many well known international corporations. Some of the most important modern and-as we all know-post-modern buildings are the result of corporate patronage. IDS's commitment to architecture and to the city was unequivocal. This level of accomplishment is unusual 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





New additions to the downtown Minneapolis skyline: The First National Bank/Pillsbury Center (above), designed by Skidmore, Owings and Merrill (Chicago), and the bronzetinted glass Lutheran Brotherhood Building, by SOM (San Francisco). Both will be completed this year.



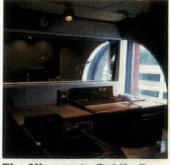




The Adult Detention Center (above) borders the Mississippi River in St. Paul. Architects: Wold Association/ Gruzen Associates, Consultants, 1980. The Omnitheater is the primary attraction of the new

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.

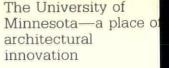




PHOTOGRAPHS RIGHT. SHIN KOYAMA





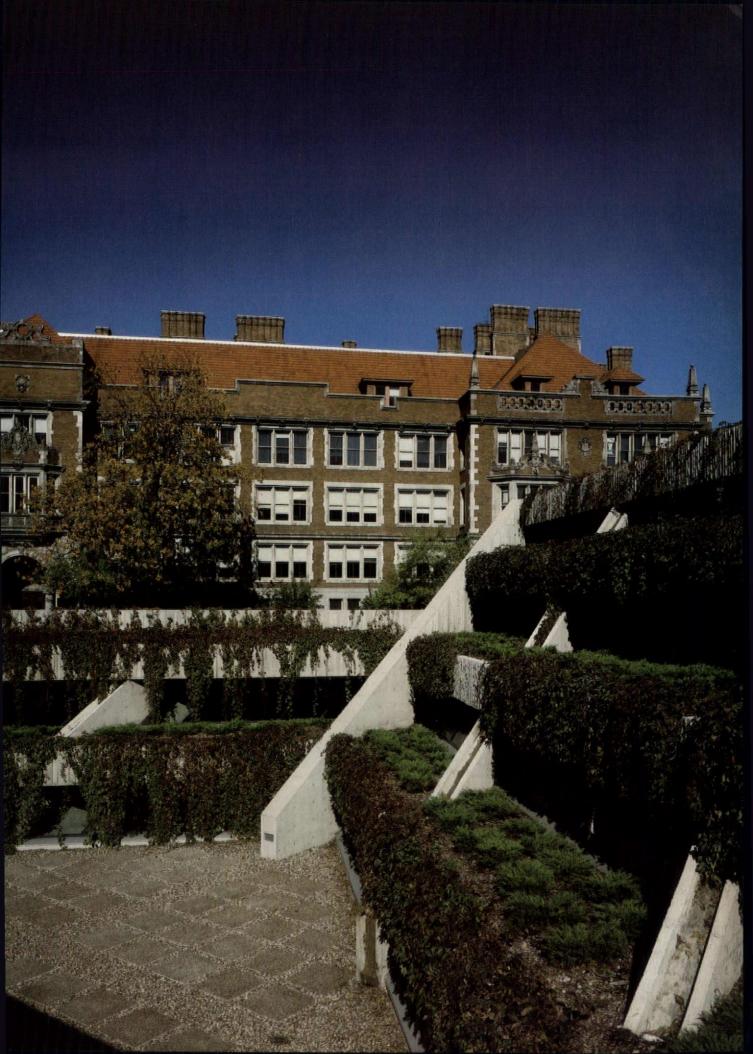


Williamson Hall (facing williamson Hall (lacing page), Minneapolis cam-pus. Only the windows pro-ject above ground to pro-vide sunlight to this underground bookstore and records center. Architects: Myers and Bennett Architects, 1975. Law School (top left), Minneapolis campus, has a bold exterior outline in brick. Fine quality materials and furnishings enhance the interior spaces. **Architects: The Leonard** Parker Associates, 1978. McNeal Hall-College of Home Economics (left), St. Paul Campus, successfully links three disparate build ings and helps consolidate the college program. Archi tects: The Hodne/Stageberg Partners, 1978. **Health Sciences Unit A** (lower far left), Minneapo-lis campus, a focal point on the east bank of the campus. Architects: Cerny Campus. Architects: Cerny Associates; Hammel, Green, and Abrahamson; Setter, Leach, and Lind-strom, 1973. Classroom-Office Building (lower left), St. Paul cam-

(lower left), St. Paul campus, functions as the central core of the campus. Architects: Griswold and Rauma, Architects, 1972.

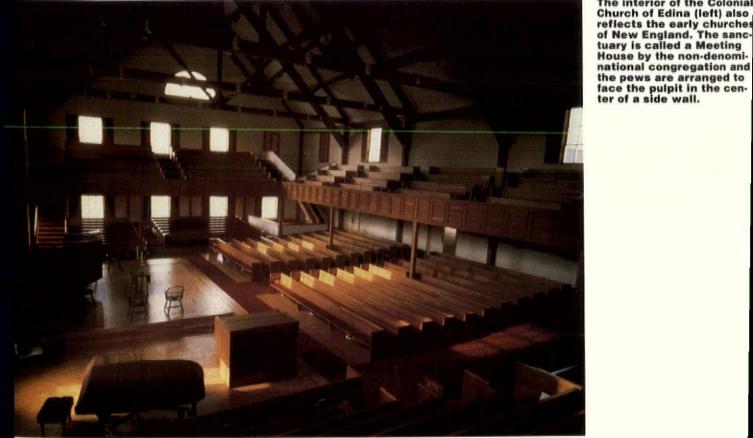






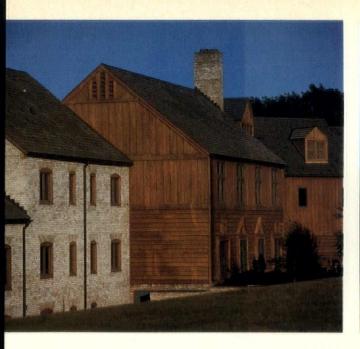


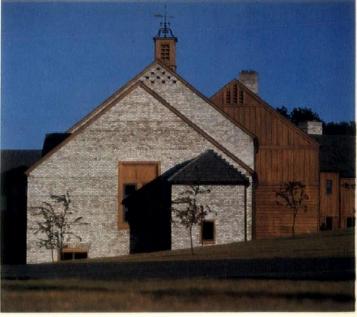
Arboretum (facing page), Chaska. Last project by ar-chitect Edwin H. Lunde, FAIA; completed by Bet-tenburg, Townsend, Stolte and Comb, 1974. The Colonial Church of The Colonial Church of Edina (left) reflects a Puritan heritage with its five gabled roofs, simple forms, pale wood siding, symmetrically arranged double-hung windows, and white trim. The complex, arranged like a New En. arranged like a New England town square, seems to be composed of sepa-rate buildings but all are linked. Architects: Hammel, Green, and Abrahamson, 1980.





PHILLIP MACMILLAN JAMES





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 Fransisco) 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.

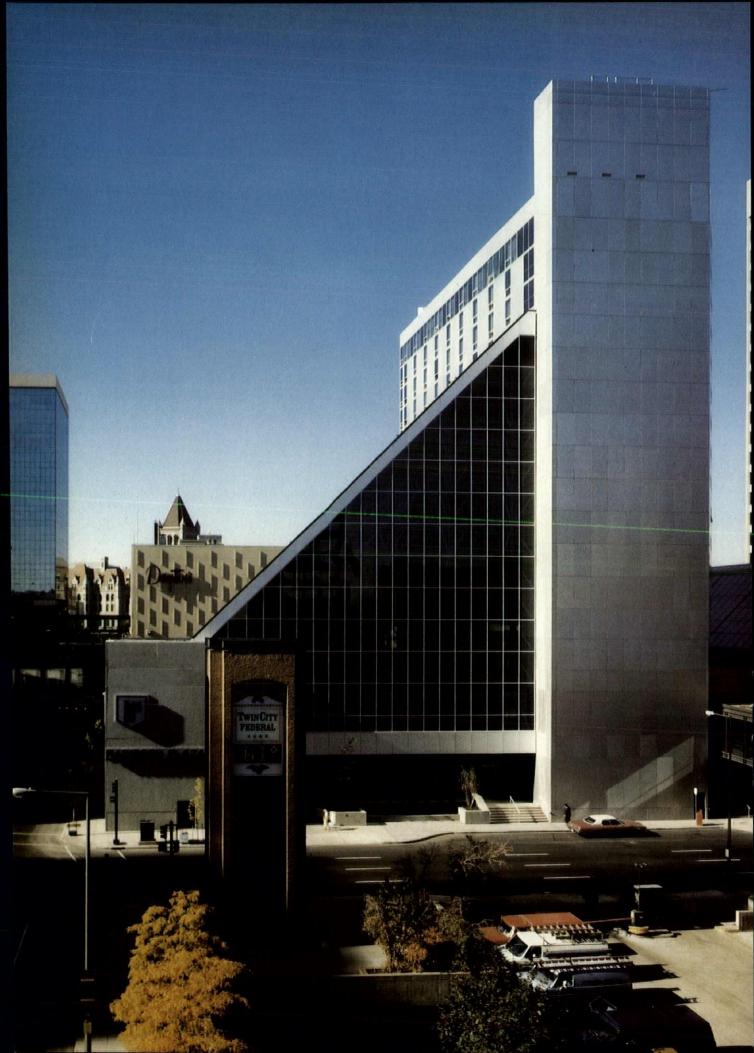
The development of modern architecture in this region is attributable to many forces and many people. It is generally understood that Ralph Rapson, both as head of the University of Minnesota's School of Architecture and as a practitioner since 1954, when he moved here from Boston, has had wide-ranging impact as a teacher and as an advocate of modern, imaginative and spirited architecture. His Guthrie Theatre, alhough 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 urpanity 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.



ST. PAUL

Incomparable *in situ*, it would still be incomparable—incomparably civilized, resourceful, selfconfident 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 family 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 Minnehaha 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.

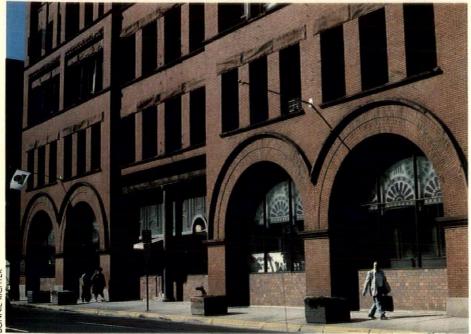
Along the west side of Wabasha Street, in what was once called Upper Town, the small shops are still there; the names and the facades have changed, perhaps, but not the scale. Raise your eyes from almost any corner and you can see the giant "1" of the First National Bank, crown of the skyline for 50 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 longstanding community, where culture has accumulated layer by layer.

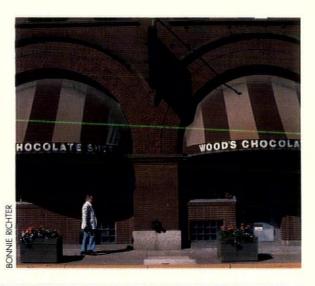
Through several recent building booms, downtown St. Paul has not lost

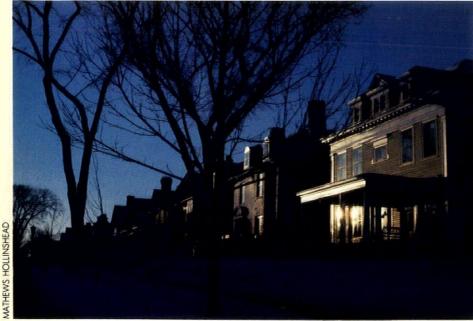
The new Radisson Plaza at Town Square makes extensive use of solar energy. The 11-story interior atrium (below) is formed with collector panels. Architects: BWBR Architects.





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.



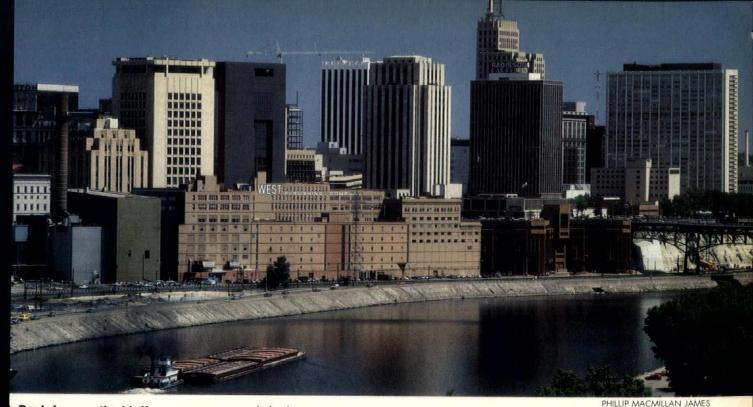


its role as a civic forum. Where the Mississippi River cliffs form the southern edge of downtown, the city's real civic center has developed. The City Hall and County Courthouse, the Minnesota Museum of Art and the Lowry Medical Arts Building, grouped near two small open spaces facing the river, form a municipal center with the public library one block to the west. The three generations of Northwestern Bell Telephone Company buildings in between are well-tuned both to each other and to their surroundings. The Hotel St. Paul, soon to be renovated and re-opened, and the Landmark Center just to the northwest, complete the upper portion of St. Paul's forum.

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 multilevel 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 intercampus 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.



. Paul rises on the bluffs ong the Mississippi River, miles downstream from inneapolis.

Town Square is only one portion of a rowing retail renaissance. A series of why completed retail renovations, inuding Northwest Crossing, the Breer Arcade, Carriage Hill Plaza, Waasha Court, and Park Square Court ave joined older arcades in the First ational Bank and Endicott buildings to help downtown once again blossom as St. Paul's Main Street. COMPAS, 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 d'oeil of painted rowhouses 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 ar-

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,

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 cit-ies." 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

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 255 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 pedes-trian 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 venturesome 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 is 21-story, \$35 million corporate headquarters building. And a recently approved federal grant will be used to facilitate the redevelopment of "Block 40," just west of Mears Park. 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.

The Osborn Building, erected in 1968, 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





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 Ecole 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.

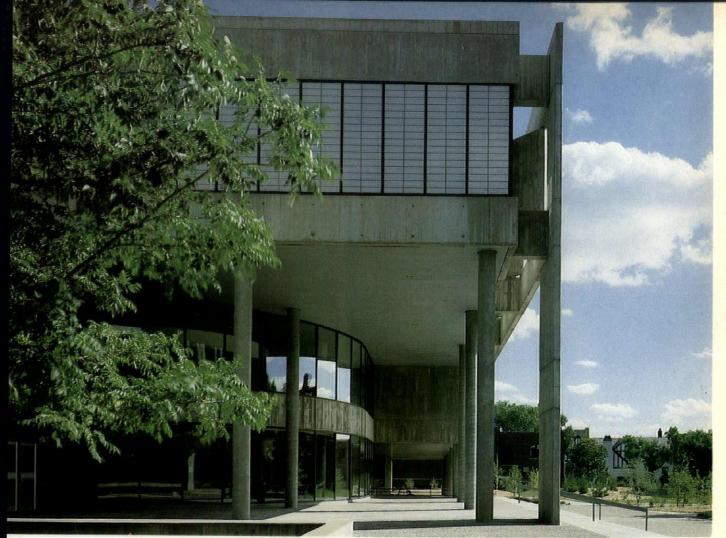
The cathedral, almost quixotic in its proportions for the time and place it was constructed, is much more modest

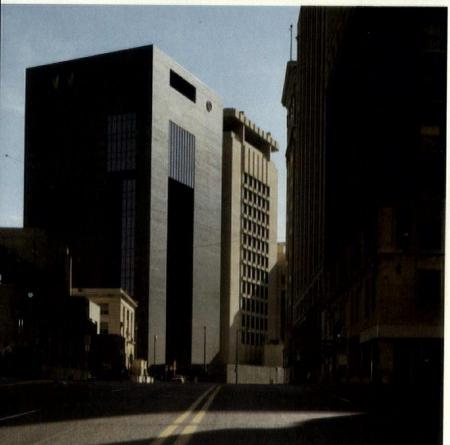


in its use of materials. But it still overwhelms anyone seeing it for the first time. It is, among other things, the work and memorial of John Ireland, one-time Archbishop of St. Paul, a tireless promoter of immigration and settlement during the time James J. Hill was building railroads. Hill's mansion,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

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,





Hamline University Law School, (above) completed in 1980. Architects: Hammel, Green, and Abrahamson.

mel, Green, and Abrahamson. 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 computerheated, 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 harkens 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

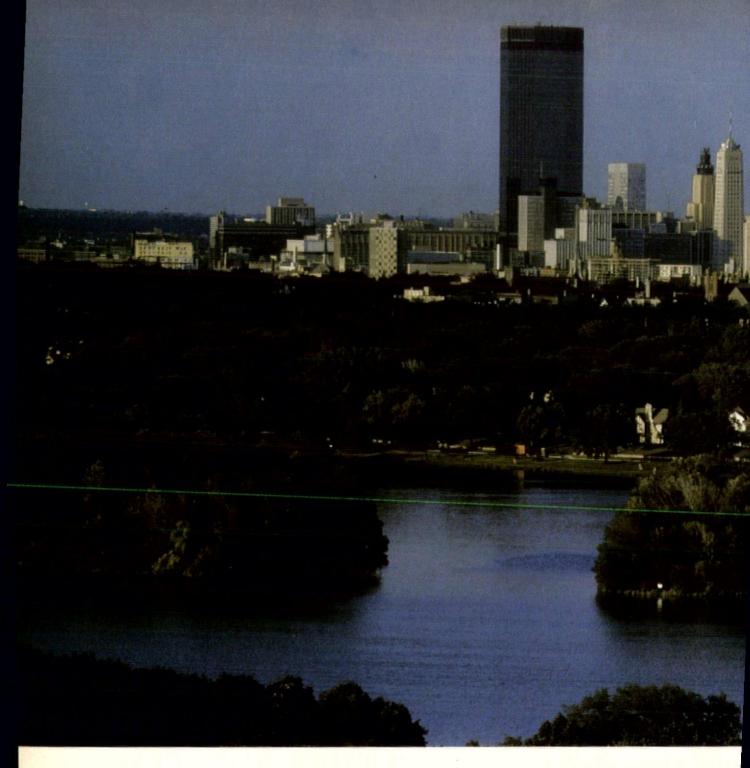


buds, volcanoes, nebulae, and deep reatures float across a hemispherical t, we can lose our sense of time and other eras, other places. Back out e street, one can tell that much has red in the city, too, but that much so remained the same. St. Paulites ciate time present and time past in city, and both are very much in nce today.

thews Hollinshead, a native of St. is a writer and photographer who izes in architecture.



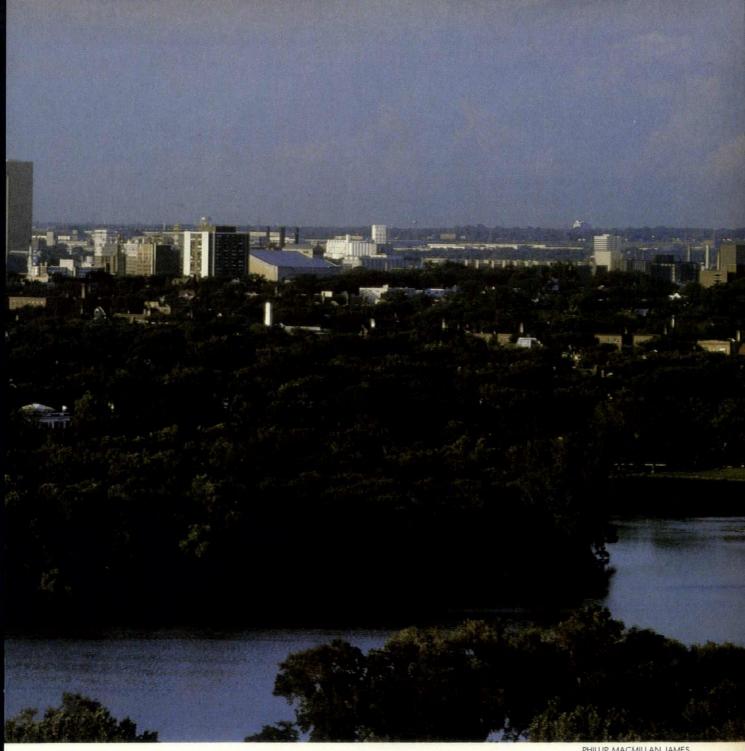
Town Square Park, accessible by skyway to other downtown locations, draws St. Paul residents for day and evening events. Architects: Skidmore, Owings, and Merrill, 1980.



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

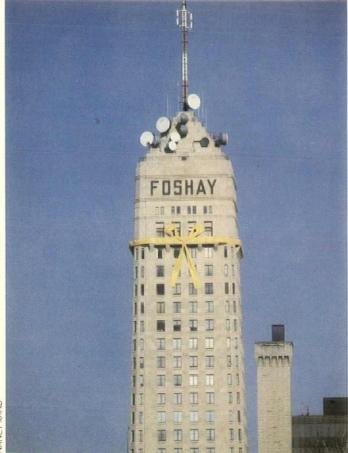
by Thomas H. Hodne, Jr., AIA



An amazing thing is happening to the center of inneapolis. It is becoming a wonderful place to e. Visiting architects in recent years have told us at any housing built downtown in our major cities wadays is just for the rich. That, however, is not e case in Minneapolis. Our housing is not just for e rich. Naturally, we hope the rich will keep ming back and buying penthouses, but they are t our primary market for the new highrise ndominiums and townhouses in our downtown. ho is? Very solid middle-class people: young ofessionals, zero-children married couples, empty sters—all eager customers for apartments in the iddle of town that can still be bought for \$60,000. PHILLIP MACMILLAN JAMES

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 trendsetting Nicollet Mall, designed by Lawrence Halprin, and the everexpanding skyway system.



Instead of fleeing the downtown, businessmen dug in and stayed pu

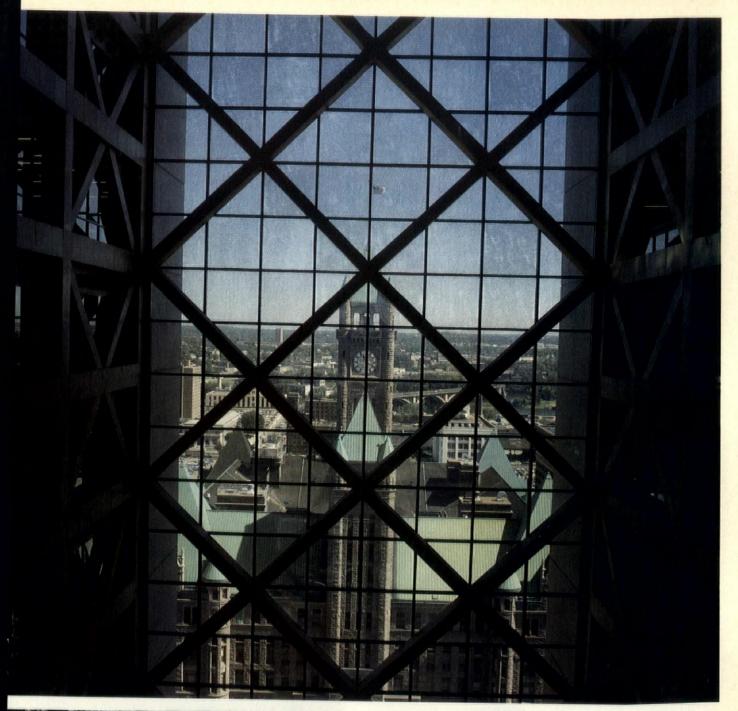
We also profited, as few other cities have, by recognizing two powerful, interrelated forces of th 1950s-the freeway system and the suburban retail shopping center explosion that it made possiblebefore they destroyed the downtown. Minneapolis well known among architects and planners as the si of the 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.

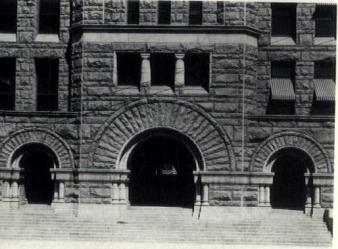
A combination of enlightened public policy and progressive private leadership produced unique solutions to the suburban challenge. One of these solutions was Nicollet Mall. Designed by Lawrenc Halprin, its importance was perhaps more symboli than utilitarian in the beginning: it declared in effe that 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 group 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 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 a new downtown construction. No major building would be designed without incorporating it. Its ful potential was realized, of course, when the IDS Center took its place in the thick of things. This w 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 mor 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 magnificient 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 snootiest. The irony is com-pounded 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 unassorted 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-towall 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 Graco (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 infilling 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-middleclass 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 ap plied 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) nce a 19th century nattress factory, now ncloses shops and estaurants including nthony's Wharf (above ght and center) and oseph's On Main (lower ght). It is part of a ontinuing development roject along the lississippi.









Butler Square (opposite), its eight-story court topped

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.

ommunity—and they rescued the city from urban ecay.

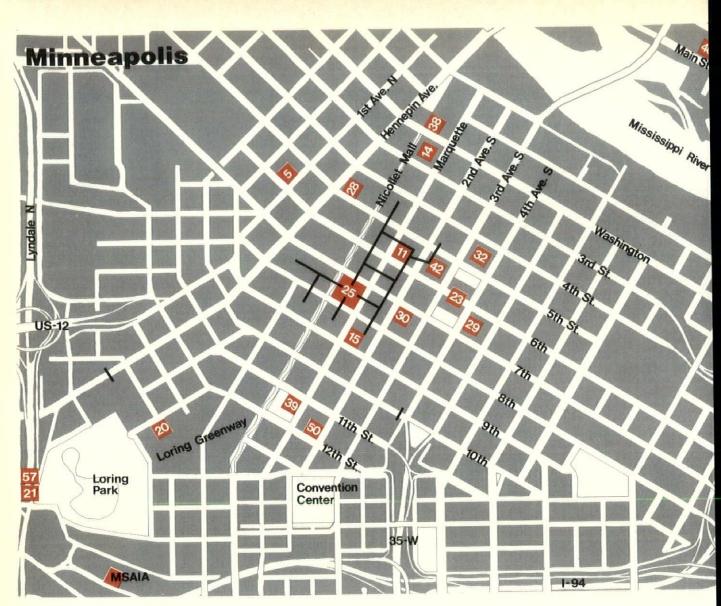
A workable growth pattern began to emerge. The University spread across the Mississippi to xpand on the west bank, and a tiered strata of owntown activities were consolidated on certain creets: Nicollet Avenue is now altogether retail, Hennepin Avenue has entertainment of a marginal ature, Marquette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

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

Now we are ready to move forward in a big vay. We are rediscovering the importance of our iver, 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.

Thomas Hodne, Jr., FAIA, is a principle in the HodnelStageberg Partners, Inc. of Minneapolis and a professor of architecture at the University of Minnesota School of Architecture and Landscape Architecture.

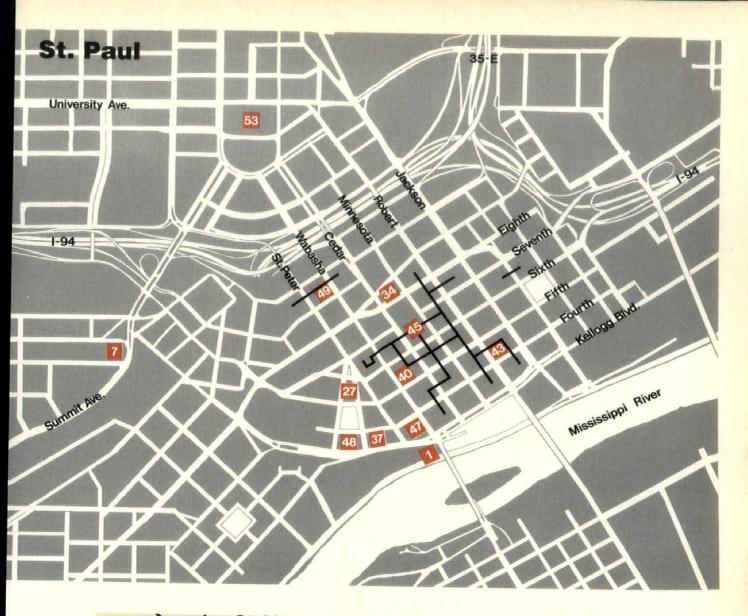


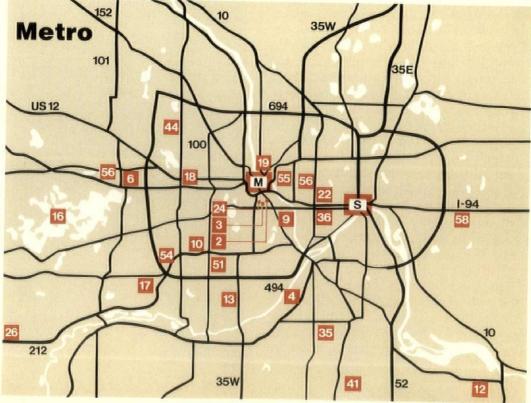
Where's What in the Twin Cities

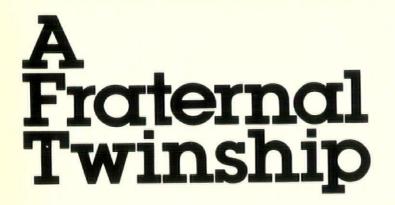
- 1 Adult Detention Center
- 2 American Indian Center
- 3 American Swedish Institute
- 4 Blue Cross/Blue Shield
- 5 Butler Square
- 6 Cargill, Inc.
- 7 Cathedral of St. Paul
- 8 Cedar Riverside/Cedar Square West
- 9 Christ Lutheran Church
- 10 Colonial Church of Edina
- 11 Dain Tower
- 12 Dakota County Government Center
- 13 Donaldson Corporation
- 14 Federal Reserve Bank
- 15 Foshay Tower
- 16 Freshwater Biological Institute
- 17 Gelco
- 18 General Mills
- Graco, Inc.
 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
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- 42 Pillsbury Center
- 43 Pioneer Building
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- 46 St. Anthony Main
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- 50 Security Life Building
- 51 Southdale
- 52 Spring Hill Conference Center
- 53 State Capitol
- 54 Super Valu
- 55 University of Minnesota/ Minneapolis campus
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- 57 Walker Art Center
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by David A. Lanegran

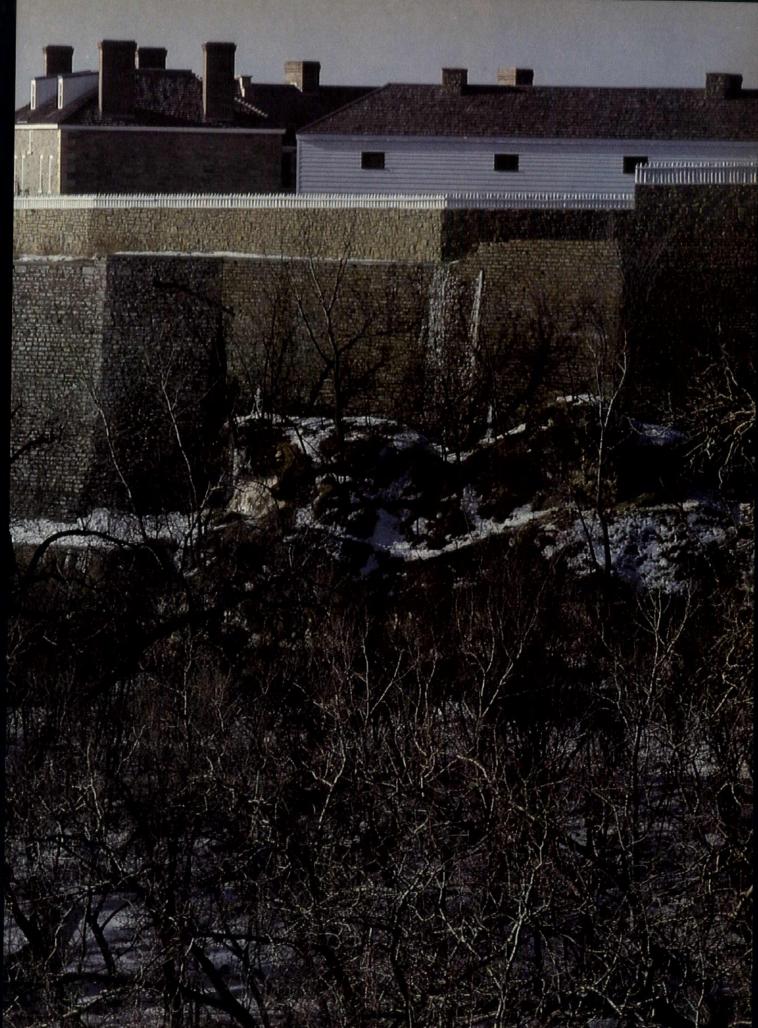
The casual observer cannot readily discern the boundary between Minneapolis and St. Paul, and most visitors think they are in Minneapolis wherever they may be. Nonetheless, the urban cores of Minneapolis and St. Paul have steadfastly maintained their separate indenties to a remarkable degree. Although 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 townsite 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 reof 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 made 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

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 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 our of the territory toward Montreal had to be refocused on St. Louis if the Ameri cans were to gain any benefit from the western accessions.

Lt. Zebulon Pike, commander of the expedition, fulfilled all of his orders es cept finding the source of the Mississippi. His most important act was to





gions 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

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 techology 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 Lumber mill (left) on the west bank of St. Anthony Falls, 1865. St. Paul railroad yards and skyline from Dayton's Bluff, ca. 1925. urchase a large tract of land around he confluence of the Mississippi and Ainnesota rivers. In 1822 construction egan on what was to become an elaboate stone fort perched high above the rater on the 60-foot cliffs. The purpose f Fort Snelling was to protect the fur aders who were in the employ of the merican Fur Trading Company, thich made its headquarters in the vilige of Mendota across the river. Menota was the first civilian settlement in he area, but it was not really a town. Is residents squatted on the military reervation without title to the land.

All through the 1820s and early 830s, the fur trade was the dominant conomic activity. During these years, thite settlers could not own property in he area because the Indians still held laim to it. All settlers who lived off the hilitary reservation did so as guests of he Indians. As soon as steamboat conections to the fort were established on regular basis in the mid-1820s, the ressure to open the area for agriculiral settlement increased. In 1838 the and east of the Mississippi was cleared f Indian title and opened to white setement. The west bank was opened in 851.

The settlement of St. Paul began hen a man known as Pig's Eye Parant opened a grog shop in a cave loated about a mile upstream from the ty's present center. Pig's Eye's operaon was short on social graces. He sected this site because it was just outde the jurisdiction of the military uthorities at the fort. In 1840 he was bined by groups of civilians who were victed from the military reservation. hey found to their discomfort that ig's Eye had misjudged the boundary f the military reservation and they all ad to move further downstream to the resent site of downtown St. Paul. This ecame the core of the village that for a nort time was known as Pig's Eye. oon Catholic missionaries arrived, and 1841 the settlement was given the nore seemly name of St. Paul after ather Galtier's early Chapel of St. aul.

In 1848 the first sawmill was estabshed at St. Anthony Falls, across the ver from the present site of downtown Inneapolis. Although the potential of e site, the largest water power site est of Niagara Falls, was realized aite early, the first claimants were unle to harness the power. The army d constructed a mill on the west bank the 1820s that served the squatters ho would try from time to time to esblish themselves in the region. The rt's commandant, Major Plympton, gularly evicted settlers from the vicinof the falls because he had designs the area himself. In fact, early acunts of the area indicate that he made

the first claim once the area was cleared of Indian title. Nonetheless, he was outwitted by a lumberman named Franklin Steel who proved up the claim and opened a sawmill.

The vagaries of national politics kept St. Anthony, the settlement on the east bank of the falls, from growing rapidly. Although the land east of the Mississippi was open in the 1830s, Indian title 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.

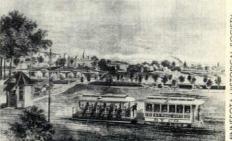
A building boom on the west bank of the Mississippi began in 1855 and the city of Minneapolis was incorporated in 1856. Steel's bridge company opened the very first bridge over the Mississippi in 1855, and the dominance of the west bank core-Minneapolis-was assured. St. Anthony, the east bank village, continued as a separate municipality in 1872, but after 1860 it was much less important than the west bank 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, sawmilling, banking, wholesaling, and the opening of the transcontinental railroads. The rate of growth was truly phenomenal. Although the greatest increase occurred in the 1880s, the population 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 corporations by the government to finance their construction projects were not readily marketable. Although construction of the tracks outward from St. Paul began during the Civil War, the main line in the system, linking the fertile Red River Valley to the mills at Minneapolis, was not built until 1871. The transcontinental link was forged 13 vears later.

The state government and the railroad companies worked together to lure European immigrants to the unsettled





The official ceremonial boat enters the canal linking Lake of the Isles and Lake Calhoun (above). A new electric line reaches Groveland Park Station and the College of St. Thomas, July, 1890. Not least of the Twin Cities' historic forces the University of Minnesota Campus

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.

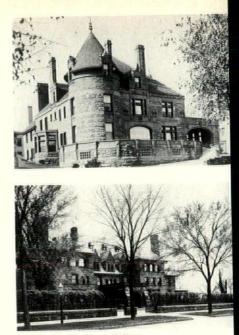
The rapid expansion of the agriculture economy was controlled or fostered by the leaders of the milling and railroad industries. They created the corporate system, built the tracks, the mills, created new markets for agricultural products and struggled to remain independent of the eastern financiers. 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 entreprenurial 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 Honey-well 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 Minning 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, celophane 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



Louis K. Hull residence (above), Groveland Terrace, 1905. James J. Hill residence (below), Summit Avenue, St. Paul, ca. 1920.

Twin Cities Over Time

A survey of architecture "built for the ages" by designers who cared about their work

by Kate Johnson

American architectural history and criticism have ndergone a fundamental change in the last decade, purred in part by the public's increased awareness of the built environment and its support for historic presvation. Critics used to look for conceptual breaktroughs or structural innovations, relegating to the eject pile everything imitative, eclectic, or historical a lacking "architectural" significance—as though architecture" is a moral force, not the business of esigning enclosures for various human activities. fore recently, structures of all kinds are viewed as tifacts, additional items in the catalog of material alture 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 uildings in the state are und at Mendota, across the ississippi River from Fort nelling, where early fur aders and military splorers came together at the confluence of the innesota and Mississippi vers.

Despite its 1835 date, the ome of Henry Hastings bley, fur trader and first ate governor, is not really the Greek Revival mode, it is rather a late, rovincial version of 18thentury Georgian classicism. his frontier house was eant to convey an npression of authority and espectability; and it was atural for Sibley, a New nglander, to prefer a style hat connected him to his wn past. The materials, ough, are what the frontier ad to offer: sandstone locks were joined with clay nd interior walls are willow plings and clay, a ariation of the ancient wattle and daub."





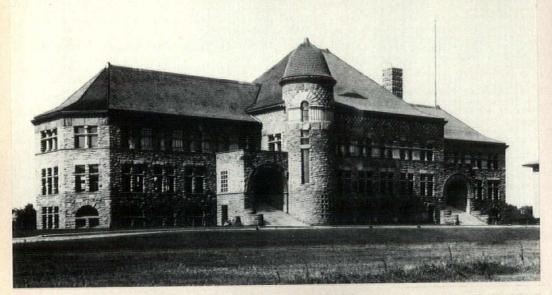
Alexander Ramsey home

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.



Pillsbury Hall (right and below), 1887–89, Leroy S. Buffington.





The 1880s

The 1880s were 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 Schuyler, eastern architectural critic who visited here in 1891, with their sense of permanence. The best of these monument to Victorian confidence are the Richardsonian Romanesque style, derived from the work of the great H. H. Richardson. His sources were Early Christia (5th and 6th century) ruins in the Middle East and the 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 wh claimed to design for the contemporary American lifestyle using a visual language from the past. The 19th century had a much greater appreciation than w of 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. Pau architects William H. Willco and Clarence H. Johnston. . 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, thoug 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

Lumber Exchange, 1885, Long and Kees.

ended to represent an tire industry or trade. This e owes as much to the rly Chicago Commercial le (for example, the work Burnham and Root) as to chardson's version of the manesque style. The nsiderations here were ight and light, difficult to concile with massive forms d materials. An original rreted cornice was lost in ire before the turn of the ntury. The Lumber change was a major work Long and Kees, one

nfiguration of nneapolis' longest-lived chitectural firm currently presented as Thorsen and orshov. It has recently en renovated and is once ain a fashionable business dress. There is much more of

There is much more of chardson in Harvey Ellis' sign for Pillsbury Hall on e University of mnesota's Minneapolis mpus (1887–89). Ellis was uperb draughtsman who rked all over the country. Minneapolis, he was sociated with the office of roy S. Buffington (best own for his muscular lsbury 'A' Mill at St. thony Falls). Ellis clearly derstood, better than derstood, better than est, Richardson's sense of rmony in scale and aterials. Pillsbury Hall's sticated stone work is questionably the finest in

area. If Pillsbury Hall is a kind **Boston/Cambridge** charsonian Romanesque, en the Pioneer Building is ser to Richardson's icago masterwork, the arshall Field Warehouse. ere is something in it, too, Adler and Sullivan's Iditorium Building. The adquarters building of the Paul Pioneer Press was, fact, designed by Chicago chitect and engineer, lon S. Beman in 1888–89. the original 10-story ase, windows are grouped o double vertical bays der a heavily carved eze. The later addition of ee floors and attic, added out 1913, makes the ilding look provincial and ther silly. The heavy stication at grade licates the structural load rried by the newspaper inting presses, which used be seen in operation by ssing pedestrians.



Pioneer Building (left and below), 1889, Solon S. Beman.



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



The 1890s

The 1890s were years of vildly expansive dreams and heir inevitable consequence, evere recession. The inancial panic occurred in 893, the year Chicago taged the World's Columbian Exposition. Both vents affected American rebitectural design

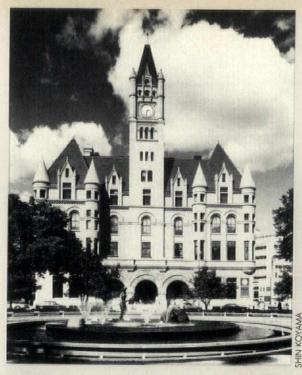
vents affected American rchitectural design. Landmark Center (the Old 'ederal Courts Building) vas designed in 1891 by J. dbrooke Willoughby, from he office of the U.S. reasury's Supervising rchitect. Construction, which lasted 10 years, was egun in 1894 with funds lready approved. Here ound-headed arches. owers, dormers, and culptural motifs are tomanesque in a general vay. But the restrained near ornament, dressed ranite surfaces and two-imensional treatment of Intensional treatment of levations gives Landmark center an elegance more kin to the 16th-century hateaux of France's Loire alley. Inside are a jewel-ke cortile and several npressive courtrooms. The third and present finnesota State Capitol was nder construction at the ame time as Landmark enter; both were completed a 1904. The Capitol was esigned by Minnesota's est known early architect, ass Gilbert, whose credits nelude the Woolworth uilding in New York, iilbert's Capitol design effects the popularity of the effects the popularity of the eaux Arts style that ominated the World's olumbian Exposition, ubbed The White City, The Iarble City, etc. Though ilbert contributed no new terpretation of these iterpretation of these lassical forms and motifs, is Capitol is enormously npressive and attractive ecause of its fine materials nd workmanship. Gilbert as a talented draughtsman, such published in *Pencil* oints, and clearly given to evising inspired details. Despite the new directions harted in both commercial nd residential buildings by

nd residential buildings by ioneering Chicago rchitects, the classical ocabulary of the Ecole des eaux Arts continued to be sed for symbolic effect in he 20th century. creasingly mixtures of

acreasingly, mixtures of istorical references were ombined for picturesque ffects, especially in upperass homes.

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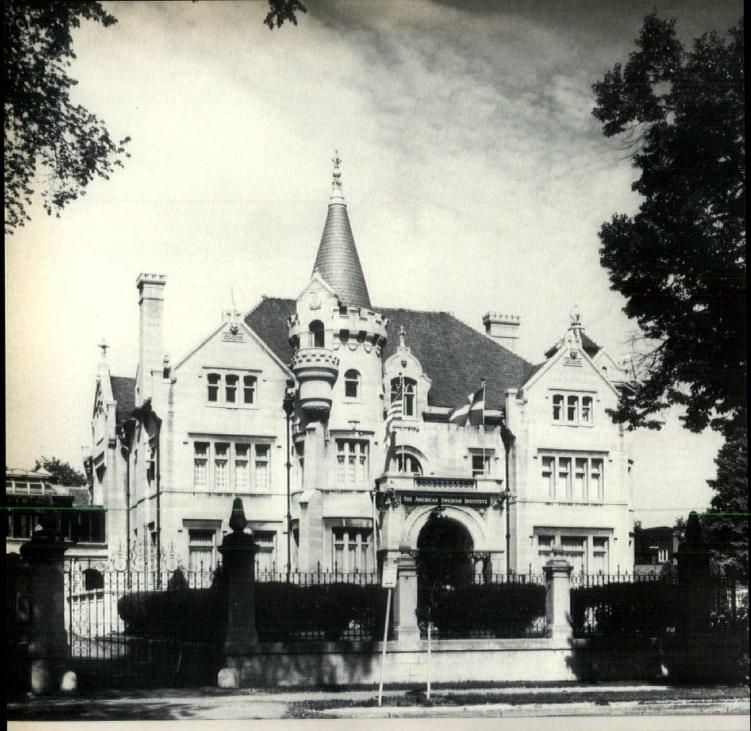
Majestic monuments: a Cass Gilbert Capitol and an award-winning restored landmark







State Capitol Building, 1893–1904, Cass Gilbert.



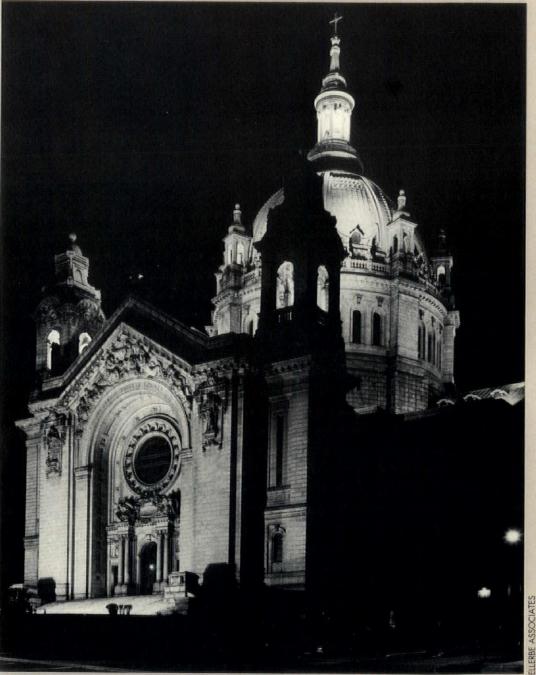
American Swedish Institute, 1903–07, Christopher A. Boehme and Victor Cordella. Right: the entrance hall and banquet room.





The 1900s

The American Swedish nstitute (formerly the Swan . Turnblad residence) was uilt between 1903 and 1907. t was designed by the artners Christopher A. oehme and Victor Cordella. ordella, originally from oland, also designed most f the ethnic churches in lortheast Minneapolis, asily recognized by their istinctive domes and owers. Here, for the ublisher of Minneapolis' beding Swedish language ewspaper, the architects reated a fairytale castle. Iade up of Romanesque, othic, Tudor, and enaissance bits, the whole as a clear statement of the uilt between 1903 and 1907. as a clear statement of the wner's status and values. Emmanuel L. Masqueray, rained at the Ecole des rained at the Ecole des eaux Arts, designed the athedral of St. Paul 906–15) in this tradition of ymbolic reference. Situated igh on St. Anthony Hill, the athedral appears to crutinize the city beneath it. lasqueray's design is a ense dialogue between the cale and ornamental chness of the Baroque and ue dignified clarity of ne dignified clarity of enaissance classicism.





Cathedral of St. Paul (above and left), 1906–15), Emmanuel L. Masqueray.



Purcell house (top), 1913, Purcell and Elmslie. Hill Reference and St. Paul Public Libraries (center), 1916, Electus D. Litchfield. Security Life (right), 1920, Edwin H. Hewitt and Edwin H. Brown.



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 interion 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 b 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 Centra 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 (no Security Life). Architects Edwin H. Hewitt and Edwin H. Brown's 1920 design included offices for themselves, as well as other architects and engineers an the outstanding interior designer, John S. Bradstree

Emblazoned in gold over the Venetian windows of th 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 Holem McKim. Par** 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) ower from 1928-29 is inneapolis' most urbane fice building. Designed by olabird and Root of nicago, it celebrates the ient's passion for aviation cast metal ornament and ulpture (Rufus Rand was a teran of the famed afayette Escadrille). Prop anes hover over the arquette Avenue entry and beautiful "moderne" ersonification of flight, alled "Wings," greets the sitor in the lobby. Silver ars and crescent moons e scattered across terrazzo oors. These streamlined rms are close to the ench source of Art Deco. resented to the world as e modern decorative idiom Paris in 1924.

In the grim atmosphere of e Depression the modern yle, in its rejection of the ast, was a positive and ptimistic symbol of the ture. In this spirit Ellerbe rchitects collaborated with olabird and Root to design e monumental St. Paul ity Hall and Ramsey ounty Courthouse, under

HONEWWELL

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.





The Dain Tower (above), 1928–29, Holabird and Root. "Wings," a sculpture inside the Dain Tower lobby (left). Interior concourse (above left), St. Paul City Hall and Ramsey County Courthouse, 1931–32, Ellerbe with Holabird and Root.



Davis house (right), 1948, Close and Close. Christ Lutheran Church (below left and right), 1949–50, Eliel and Eero Saarinen.



Mount Zion Temple (right), 1950–54, Eric Mendelsohn. Lutheran Brotherhood Life Insurance Building (below right), 1954–55, Perkins and Will.





The 1940s on

The Prairie School and th 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 i tempered by the Closes' organic sensibility.

A similiar humane paradox of warmth and utility, of expressiveness an 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, unconvincing 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 i 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. erkins and Will's 1954–55 sign for the Lutheran otherhood Life Insurance pmpany, Minneapolis, is other exception to the rule the 1950s. Differences tween this building and e thousands of blueamel failures include btle variations in the usual lors, curved corners on e basic box and unerring oportions. The finest aterials (including stainless eel, not aluminum) are ed throughout. Minnesota architecture

as dominated in the 1960s v faculty and graduates of e School of Architecture at e University of Minnesota, eaded since 1954 by Ralph apson. Rapson had studied ith Eliel and Eero Saarinen the Cranbrook Academy nd, before coming to innesota, was on the culty at the Massachusetts stitute of Technology. nder his leadership, the ork of Gropius, Breuer, ies, and le Corbusier ecame the standard by hich all things were easured. In 1979, Rapson, a ellow of the American stitute of Architects. ceived the Minnesota ciety's first Gold Medal r distinguished service to e profession and the mmunity.

Construction of the uthrie Theatre (1962-63) eralded the Twin Cities as hotbed of cultural activity nd corporate, as well as ommunity, support for the ts. If ever a building rved as a symbol, this one d. In addition to a 1440at (all great) auditorium, alph Rapson designed a annered glass and steel be that displays to assersby all the excitement nd pageantry of theateroing. Originally an exterior reen of aggregate-sprayed minated panels related the eatre to the old Walker Art enter. The screen has been moved over the architect's pjections.

Rapson's gutsy, highnergy forms make arrival Philip W. Pillsbury's Lake innetonka home an event its own right. In three parate but connected avilions, large expanses of rick and glass wall float etween a sculptured white ucco roof fascia and ructural 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.

Kate Johnson is the chairman of the Education Division at the Minneapolis Institute of Arts and a commissioner on the Minneapolis Heritage Preservation Committee.

Guthrie Theatre (above), 1962–63, Ralph Rapson. Philip W. Pillsbury house (below), 1964, Ralph Rapson.

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 ative's. The unique, interesting or exting elements that appeal to tourists ave little impact on residents' daily ves. Conversely, the very things that raw people to live in a particular city, cause them to stay, remain invisible most short-term visitors. People visitig the Twin Cities, for example, are naware of the range of different neighprhoods—what they offer in the way housing styles, public services or lol attractions. To residents, however, ese 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 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





eople continue to live in enter city neighborhoods hanks to the rehabilitation f old housing stock, such s the railroad worker ousing in the Seward eighborhood (left and bove), and new evelopments, such as reenway Gables (center) the Loring Park eighborhood. 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 Northeast Minneapolis and the East Side of St. Paul had fewer public transit lines at an early date, but not because there was a lack of interest in developing them. These areas did not attract large proportions of the middle and upper classes; and this is reflected in the housing stock. Stucco bungalows and duplexes with few architectural pretensions fill block after block in these areas.

Both cities can be read very clearly from this development pattern. Residential areas developed slowly, and often in direct response to the expansion of the transit system. Different groups of people demonstrated preferences for different parts of the city based on what they could afford and on where their peers were choosing to live. Often the wealthy led the way. In Minneapolis this group was scattered about in the 1880s: some lived in Southeast, others on Nicollet Island or Park Avenue, still others clustered around the Washburn mansion, while some real conservatives remained in their downtown mansions. By the late 1890s the wealthy of Minneapolis were



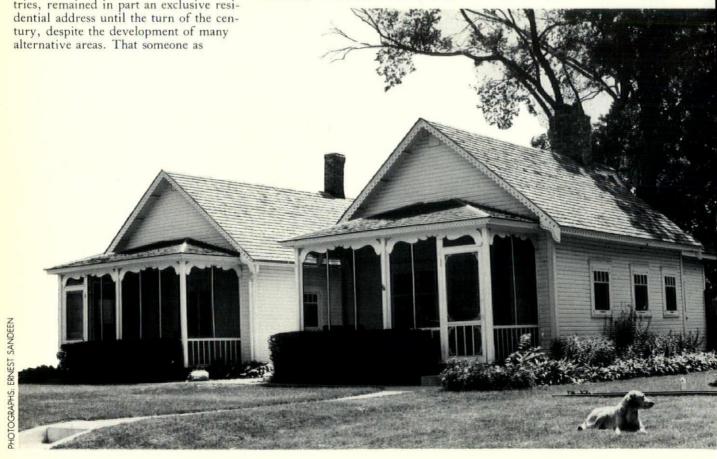
The well-to-do built homes like this 1910 Tudor Revival villa in Kenwood (left), while those of modest means found homes in Cottage City (below). These homes, built in 1902, were the smallest constructed.

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 nearwholesale 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).

Similarily, 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-





he Irvine house, 1910–11, became the Governor's ansion (above) in May, 965. Architect: William hanning Whitney. wo St. Paul housing pes: row houses along ummit Avenue and an arly single-family ssidence.

ribe the ethnic patterns of surroundg neighborhoods more tellingly than e residential architecture ever could. ne needs to look closely for these landape clues to the development pattern, it they are there to be discovered.

win Cities Lifestyle

An informed Twin Citian would aim that living here provides all of the benefits of city life, with few of the isadvantages. A chauvinistic view peraps, but close to the truth. Both cities the nationally known for their cultural acilities, and in the last few years have wen been acclaimed for their architecaral excellence. Most would say that etting around within the cities is an asy task; unless you need to cross the finnesota River at rush hour, there are tw traffic jams. Housing options bound, unless you are a low-income enter with children, and prices have ot accelerated as much as in other parts f the country.

It is still possible to purchase a goodzed, well-maintained home here in a nice" neighborhood, located 10 mintes or less from either downtown—not nly possible, but common. Crime rates re low, service levels are high, and hany 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 con-



scious 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 Lake 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 selftaught planner-developers named Gloria Segal and Keith Heller, it was envisaged as a kind of peace-able 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 prob-lem 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-insti-tutionalized unhappiness of HUD, the city, the neighborhood and even many tenants, Cedar-Riverside will never make it to maturity.

The project's disappoint-



ing shortfall must be painful not only to the developers but to a revolvingdoor 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 un-duly 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 Cen-tral 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

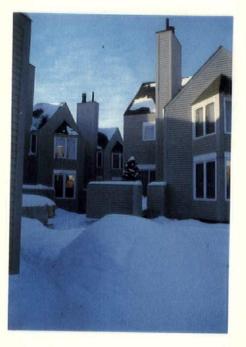
work of people inexperienced in the development field, but concerned about a particular community. Their success to date, limited though it has been, bodes well for others who are similarly concerned about urban communities. Cedar-Riverside may not yet be all that Heller and Segal hoped or that the New Town-In Town promises, but it is a greatly improved version of the community that was there."

St. Paul, though lacking somewhat in kes, also experienced a conscious effort provide public open space. From the arly appearance of Smith (now Mears) ark, Irvine Park and Courthouse quare, through the planning of Sum-it Avenue's parkway and the large paces of Como and Highland parks, he same attention to creating a park system" prevailed. In neither city was I of the land close to lakes or on the luffs allocated solely to the very ealthy. What is perhaps most remarkale about the open spaces in both cities the large amount of unimposing, or ven humble structures located quite ose by.

Downtown and Economic Influences

It is not always clear that what goes n downtown has any relationship to the est of the city. The tall office towers ppear to be thoroughly isolated from verything else. In fact, however, the conomic activity of the central business istrict directly impacts every aspect of ty life. Decisions about whether or not prporations and businesses remain owntown ripple through the entire ity-these things determine where peole will live, where children will go to thool, and where money will be spent. Inlike many other cities in the last 20 30 years, Minneapolis and St. Paul ave not witnessed wholesale desertion y their respective business communies. One need only glance at the skynes of Minneapolis and St. Paul to relize the basic health of both cities. The point of much of the extensive ew construction in both cities is not nly to reinforce downtown commercial tivities. It is also intended to reestabsh the residential functions of both ore areas. The notion that people livig downtown are essential to its success by now common wisdom. Both Mineapolis and St. Paul are engaged in aking this notion a reality. Luxury ighrise condominiums have become a aple of most downtown areas in the st 10 to 15 years, and these have been nd are being built in both cities. But rovisions are also being made to ensure e not-so-wealthy that they too have a lace in the refurbished downtowns. or example, several senior citizen ghrises flank the redeveloping areas central Minneapolis, and other low--moderate income buildings are going

p in both cities. The third and possibly most impornt reason for the stability of Twin Cits neighborhoods lies in their demoaphic composition. Some cities (e.g. Louis) underwent near abandonment middle-class residents in the 1960s. contrast, Minneapolis and St. Paul we been able to retain proportionately ore of this population group, insuring 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 lo-



cated 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

Continued on page 133



Greenway Gables (left and above) is a new, 16 unit/ acre townhouse development near downtown Minneapolis. The townhouses cluster around extensions of Loring Park Greenway, which enhances their residential character. Architect: Bentz/Thompson and Associates, Inc.





The Suburbs

Largely spared the slobburban 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

The use of organic surfaces at the Fresh Water Biological Institute (facing page), in suburban Navarre, enhances its naturalistic setting on the marsh shores near Lake Minnetonka. Architects: Close Associates, 1974.





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 horsedrawn 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

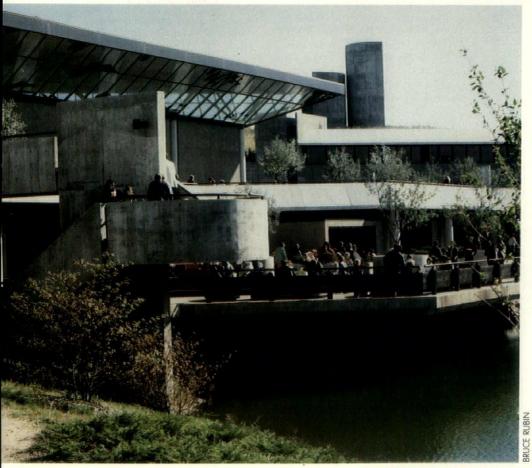


Inver Hills Community College (above), Inver Grove heights, follows the slop-ing contours of its suburban site. Architects: Berg stedt, Wahlberg, Bergquist, and Rohkohl, 1972. The town of Jonathan was developed as a totally planned community of housing, business and rec-reation. The Village Center is the focal point of community and commercial ac tivity, 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 middleand lower-income families. This diversity was further enhanced 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 market 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.

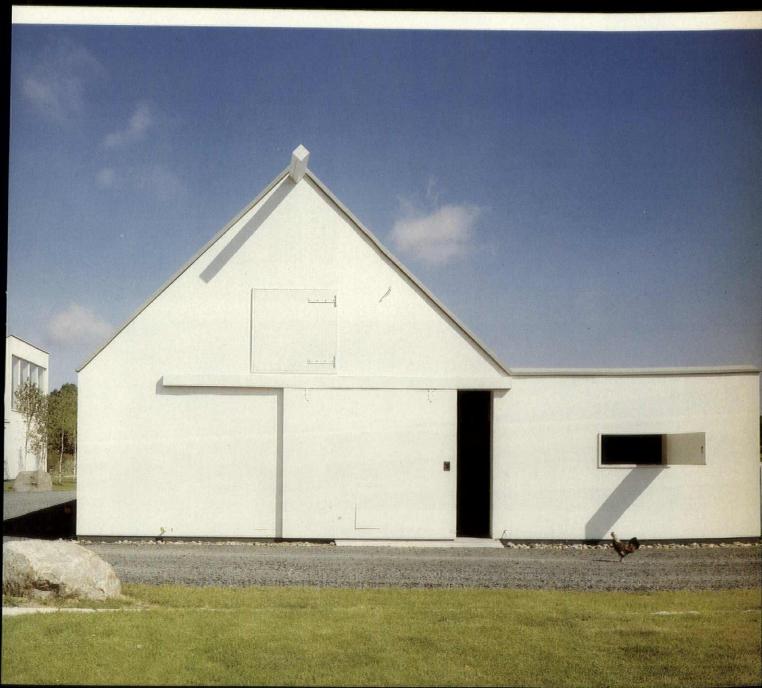
Corporations had become increasingly competitive for employees, as well, and a suburban move brought them closer to the desired work force. A pleasant working environment was believed by corporate management to be essential to retention of employees and their morale. And corporations were, of course,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





It may be an exaggeration, but a pardonable one, to credit the set of buildings shown here with starting one of the most ubiquitous architectural styles of the post-War era. It is the shed-roof style which ultimately was used and abused in all conceivable kinds and sizes of buildings from the early 60s onward. (Students in those irreverent times were given to dubbing the style's sawtooth components "honkers.") No one ever improved on the design finesse demonstrated by **Edward Larrabee Barnes in** executing this evocation of a simple assemblage of farm buildings on the Mid-western prairie. Commissioned by Minneapolis publisher John Cowles, Jr., the house seems to have struck an unusually responsive chord among architects everywhere who were looking for a new way of breaking out of the box and at the same time introducing a measure of sophistication. The Wayzata house has been adapted in recent years by a foundation to serve as a small but delightful thinktank named the Spring Hill **Conference Center.**



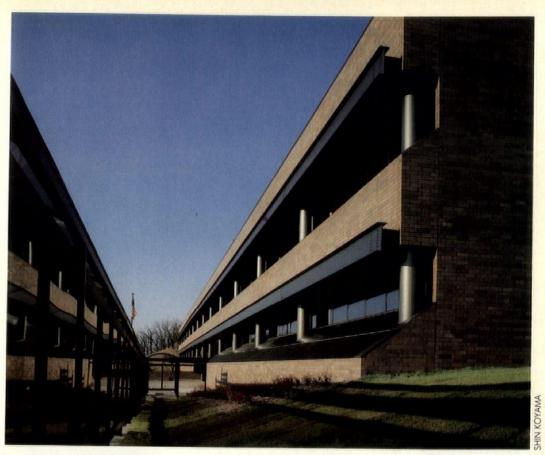




The Gelco Corporation (above), Eden Prairie, 1979, The Leonard Parker Associates. General Mills Headquarters (right), Golden Valley, 1958, Skidmore, Owings, and Merrill. Prudential Insurance Company (below), Plymouth, 1980, The Architectural Alliance.



orporate campuses atch the public eye a suburban settings



per Value Stores Corpo-te Office (right), Eden airie, 1980, Ellerbe Asso-ates.





CARGILL, INC

naldson Company Head-arters and Research Fa-ity (above), Bloomington, 69, Hammel, Green, and rahamson. rgill Corporation (above ht), Wayzata, 1977, The ing Partnership, Philadel-ia. Blue Cross/Blue ield Building (right), Ea-n, 1969, 1975, Cerny As-ciates and The Architec-ral Alliance.





The enclosed suburban shopping mall became a way of life for Minnesotans with the opening of Southdale (above), Edina, in 1956. Architects: Victor Gruen and Associates. Following that success came Rosedale (right), Ridgedale (lower left), Gruen Associates with Bentz/Milo Thompson and Associates, 1975, and Brookdale (lower right). Gruen Associates, 1960.







ation's first public agency to manage etropolitan growth was formed in the 50s

ough architectural statement. It is in area of suburban corporate design Minnesota architects have had sigcant influence, most important vntown commissions having passed to ge out-of-state concerns. The sites e allowed for highly individualized ign that would not have occurred hin the confines of limited downtown perty and high-rise economics. The desire for control, to avoid the hazard, was demonstrated at the olic level as well as the private. wn boards, city councils and plang commissions, for example, insti-d zoning and subdivision restrictions ontrol development. Public imvements, such as roads and sewers, ame valuable tools for the planner. en space was acquired for the public, be utilized as parks and preserves. To coordinate these efforts among nicipalities, the Minnesota Legislae created the Metropolitan Planning mmission in 1957, later changed to Metropolitan Council. It was the t agency of its kind in the nation. was charged with the monitoring of sical change in the area and the deopment of a program for public inment. The 17-member council, apnted by the governor, oversees more n a dozen metropolitan agencies, inling the Metropolitan Transit Comsion (public transportation network) Metropolitan Waste Control Comsion (sewer and waste disposal syss), all powerful tools for containnt.

Dne offshoot of the attempt for conof the environment was the planned munity of Jonathan, 20 miles thwest of Minneapolis. Jonathan was e a totally "New Town" where sing, industrial, commercial, and eational activities would be inteted in a balanced manner, as opposed he typical unrelated, unifunctional are of most suburban development. ated on a pastoral 8,142-acre site, athan was conceived in the spirit of n late-1960s American communities Reston, Virginia. Adverse economic ditions and cutbacks in federal fundhowever, have slowed that developnt considerably.

Despite extensive attempts to control urbanization, people persist in living ere they want. The areas of high ulation growth rates have leapt from suburbs to the exurbs—land 25 to miles from the Twin Cities. Because ployment has become decentralized, illies can remain at a distance from downtowns, while only a few miles n their work. Others make the longance commute. The lure of cheap,



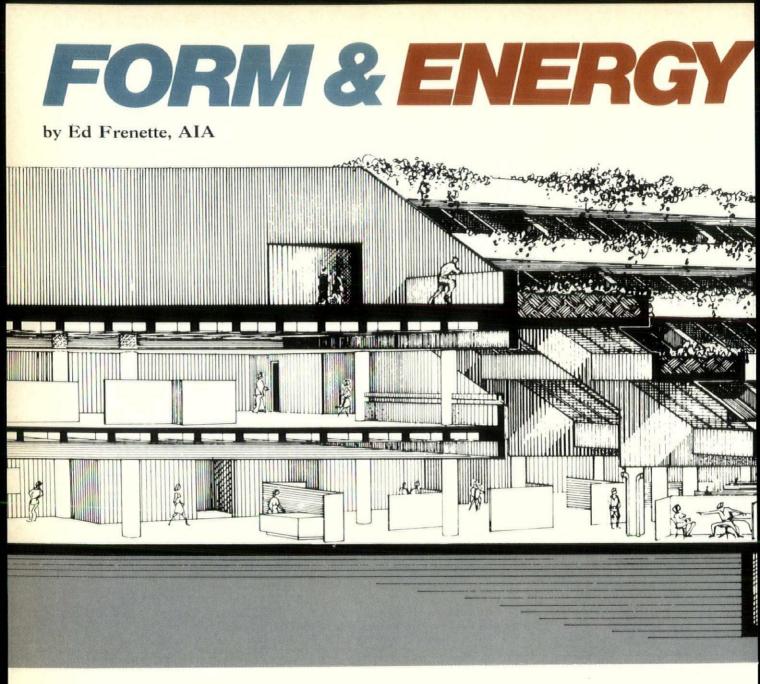
abundant land still beckons those who dislike the intensity of urban life. Many are parttime farmers.

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. With the growth of suburban population came the need for increased services from government. The Dakota County Government Center, Hastings, expresses the three branches of government executive, legislative and judicial—in the tripart massing of its elements. Architects: Ellerbe Associates, 1974.



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.

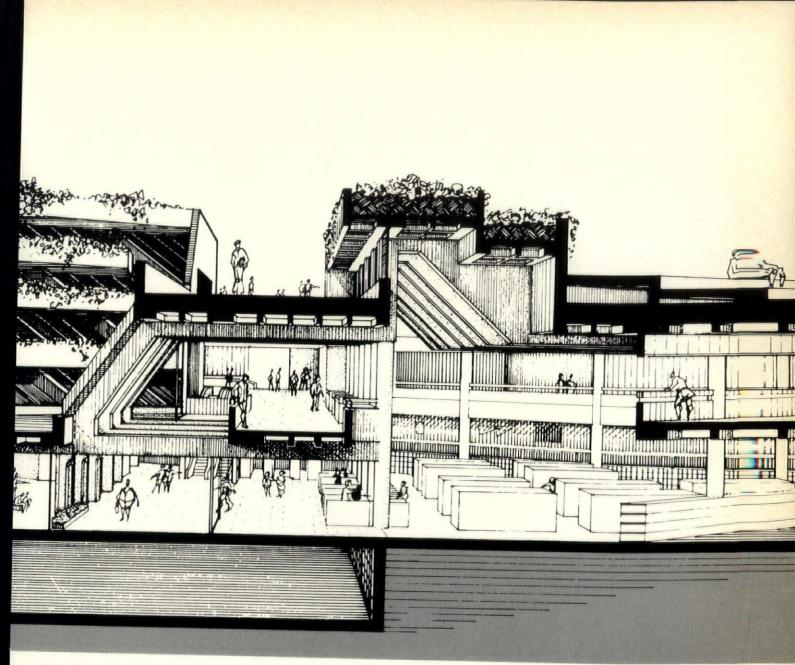
Now, however, history is precious. Neighborhoods and downtowns seem to hold the answers to problems created by towers surrounded by parking lots and, oh yes, no one disputes the value of energy. Minnesotans have new questions about urbanism, historicism and energy; and they look to professionals for 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"-energyefficient design. It is a comparative look at differrent 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 Hal. Minnesota's undisputed symbol of energy efficiency to the nation, while the Ouroboros project was actually initiated



rst and has been more influential as a aining ground for this areas' energyonscious designers.

Ouroboros, a student designed and uilt experimental house, takes its name om the mythical Greek serpent that d on its own tail and thus symbolized generation. Design began winter uarter 1973 "AOE" (after oil emargo), in the University of Minnesota reshman Environmental Design Class. early 150 students participated in a esign competition that produced a odest house with a not-so-modest list energy-conserving techniques. Over e following three years, students built e structure near Rosemount, Minneta, with \$150,000 raised predomiantly from private organizations such

Northern States Power Co. and Mingasco. Ouroboros spawned numerous her experiments with energy conservaon. It raised the consciousness of stuents who participated in its design and of institutions who made the experiment economically possible. Design of the University of Minne-

sota'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

ILLUSTRATION: BRUCE WRICEHT



Williamson Hall (above), the earthsheltered bookstore/admissions and records facility on the University of Minnesota, Minneapolis campus.

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."



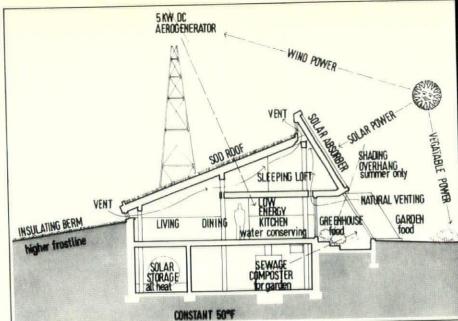
HISTORIC SOFTWARE

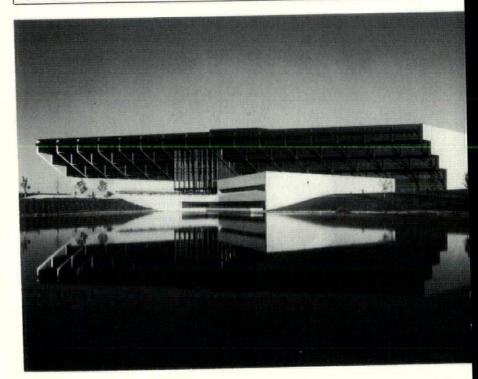
Complementing the hardware developed over the last decade, is the software established by the mutual support of this region's professional organizations and legislature. 1974 saw the enactment of the Minnesota Energy Code, which was based on the American Society of Heating and Air Conditioning Engineers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

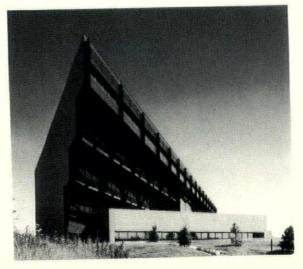
The American Underground Space Association (AUA), founded in 1976 by a subcommittee of the American Society of Civil Engineers, is located in St. Paul. Early on, farsighted engineers saw the uses of underground space as a social/political issue rather than a purely technical concern. For this reason 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 earthsheltered 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

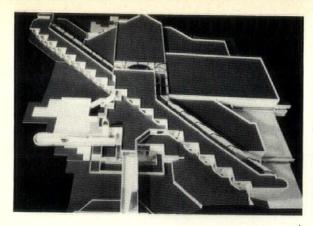


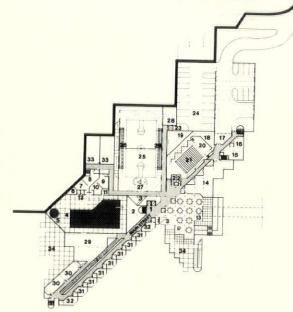


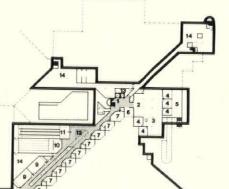


Ouroboros (top left al above), the first multi-sy tem energy-efficient struture in the region. The tra ezoidal form of the Weste Life Insurance Compa Building, Woodbury (abo and left), is sited for ma mum climatic control. T cantilevered sunscreens low penetration of low w ter rays, while minimizi exposure to summer su The nearly solid mass on t north face is crossed by r bon windows, limiting t effects of severe northe winter conditions. Arc

inland National Center, a ealth Sports Facility for eople with disabilities, is be located 25 miles est of Minneapolis on ake Independence. The enter was initiated by a icentennial Gift from Noray to the people of the nited States. Included in ne facility are: major ports areas and residenal units, all of which have pecial provisions for dis-bled persons. Spaces are rganized along a natu-ally-lit main street, which as a three-story atrium arden as its focal point. nergy systems include arth-sheltering, passive olar heating and vegetave cover. Architects: terdesign, Inc./Thorsen nd Thorshov









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 system 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 earthsheltering is probably the most legitimate regional invention.

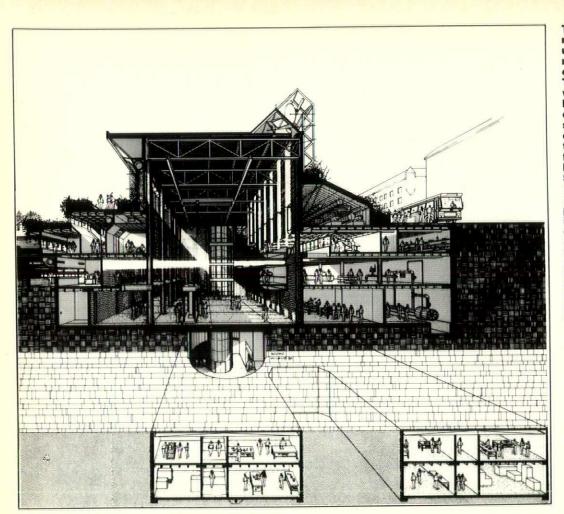
THE LEAST POST-MODERN

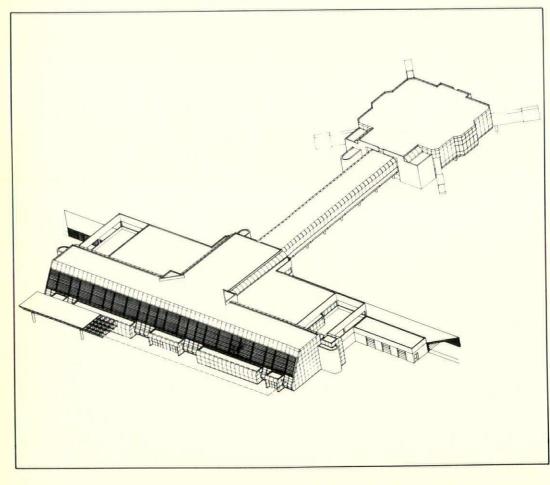
The growing concern for energy conservation is by no means the only force changing the form of architecture regionally. During the last two decades, society's dissatisfaction with the orthodox-modern response to rebuilding our cities, reusing our historic buildings and using our natural resources has manifested a dramatic change in architectural practice here. The modern response to our cities was urban renewal with single-use towers set within singleuse 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-reponsive 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

he Wildlife Interpretive enter (right) will be loated on a natural bluff verlooking the Minnesota iver. Its primary purpose to promote wildlife mangement through the interretation of what the Minsota River was and what is now. Exhibit, educaon and office spaces ave been located along n energy/circulation spine nat focuses on a spacious ntry/reception space. The ructure has been set into hillside and oriented for ctive and passive solar ccess, as well as for proction from winds and acess to views. Other enrgy-conserving chniques include natural entilation and daylighting. chitect: Ellerbe, Inc.





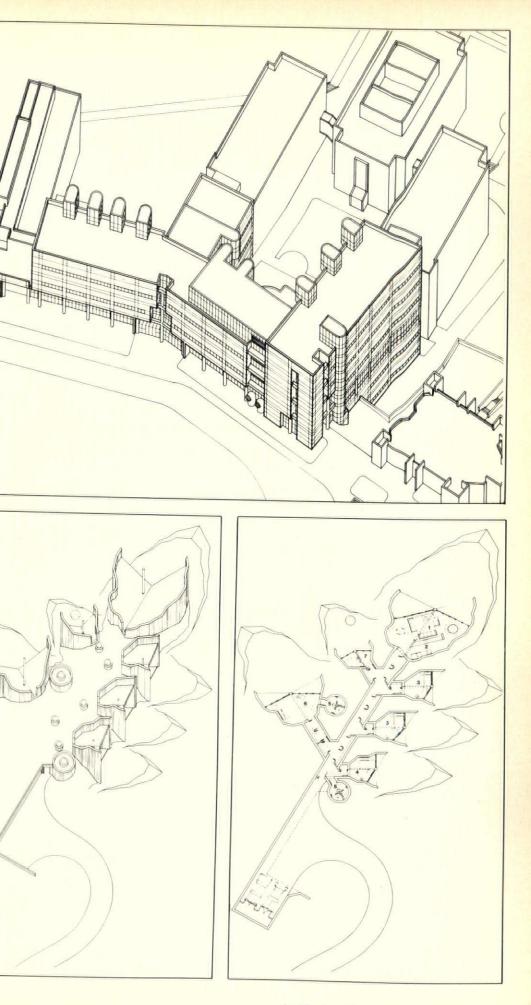
The Civil and Mineral Engi neering Building (left) is under construction at the north end of the University of Minnesota's Institute of Technology. The facility will contain classrooms, laboratory and offices in earth-sheltered and mined space. A natural clear spa chamber, to be created in the limestone over 100 feet below grade, will house the Underground Space Center. Nearly energy-independent, the facility will incoporate active solar heating, solar electricity generation, ice-energy cooling, earth-sheltering, vegetative cover, passive solar heating, and solar of tics. In addition, a University bus terminal will be in corporated 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 th 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 us of daylighting, passive solar heating, airlocks and active solar collectors. Ar chitect: Foss, Engelstad, Foss. he Teaching Research center on the busy, reearch-oriented St. Paul campus of the University f Minnesota demonstrates ow a large, multi-use faility can be designed to unction efficiently and esthetically on a small, iregular site. The new fivetory structure connects bur existing buildings that ouses the departments of lant Pathology, Soil Scince, Agronomy, and Plant ienetics. The design interates offices, classrooms, aboratories, auditoriums, bunge space, and a satelte library into a coherent omplex for use by all four epartments. Earth-shelering of two floors not nly offers energy savings ut visually reduces the ulk of the center, bringing into scale with adjacent uildings. The more formal hain facade, which effects the cultural setng in front of the comlex, contrasts with the inbrmal, pragmatic haracter of the opposite acade. Architect: Setter, each & Lindstrom, Inc.

he Watson House is year-round retreat loated at Bay Lake, Deerrood, Minnesota. The site a heavily-wooded twocre peninsula, characterted by a great mound risig from the water to an elvation of 36 feet. tree-like plan

onfiguration is formed ith a below-grade skyghted corridor running arallel to the crest of the ill and secondary corriors branching to individal structures that project ut of the hillside. The tree nd leaf structure, a spaal sequence and the contruction process, which nitate an animal burrow nd rough timber and oard finish for the buildig is intended to associte the imagery of the tructure with that of the atural site.

he plan arrangement also ffers discreetly separate boms that provide privacy ithin the house and the otential of closing off unsed facilities in the winter minimize heating. Other nergy-conserving techiques include earth-shelred and highly-insulated onstruction on the site. he heating system is exemely simple, relying on mall stoves that use wood roduced on the site. Only athrooms and kitchen ave back-up electric heatg. Architect: Bentz/ hompson & Associates.



to call a halt to the destruction. This new sophistication about urban and historic 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 landmarks.

A new theory for dealing with our cities, housing and history is "post-modernism," meant literally to be that which has come after modernism. Postmodernism's urbanism is street-related, mixed-use rather than isolated and single-use; its housing is low-rise highdensity rather than highrise; it deals with history through preservation, restoration 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 pragmatically important shortcomings of the modern movement-symbolism and decoration. Dissatisfaction spawned a new theory, which is now being formalized and put into practice.

Ironically energy responsiveness has been informalized. This is to say that there is no real understanding of what we mean when we say "a building is energy 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 main fest their concern for energy in built form. The magnitude of this desire gives rise to the myriad of advertisements, 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 conservation. 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 dubious task in comparison with the righteous need to conserve our nation's resources. Both positions can be a bit selfrighteous 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 abhored categorization according to visual qualities. Few want to be known as glass-box, post-modern or even earthsheltered architects. Professionals wish to avoid being associated with a cliche, while clients enjoy the clarity of simple

classification and search for archetypes.

Energy efficiency is the least postmodern of those concerns that have broken down the modern movement. Advocates of energy conservation see it as a technological advancement and economic necessity, while others see technology being expressed and prioritized over cultural concerns. However, the value of lining up the following group of buildings according to perceivable qualities-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 subject, 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. Architecture has been emphasized, the ubiquitous energy diagrams have been avoided.

The work "on the boards" illustrates the range of formal developments possible on a given project. However, it obscures any visual commonality between buildings. The energy-responsive veteran, Williamson Hall, demonstrates how modern forms can be inserted into the quiet campus and preserve the semblance of urban and historical continuity, as well as energy. In contrast, the "hightech" functional and energy-conserving techniques of the Fargo Airport are given free autonomous modern expression. In one case, aggressive modern 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, historical and energy concerns can be seen in the Teaching Research Center and the Lunieski residence. Here modernism is the formal starting point; but its language is extended to include a concern for urban context, as well as giving expression to earth-sheltered and passive solar techniques.

The extremes of the formal possibilities are illustrated by the Kenwood Elementary School and the Watson Vacation House. No visual expression of energy conservation is evident in the school. Instead, continuity with the existing 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

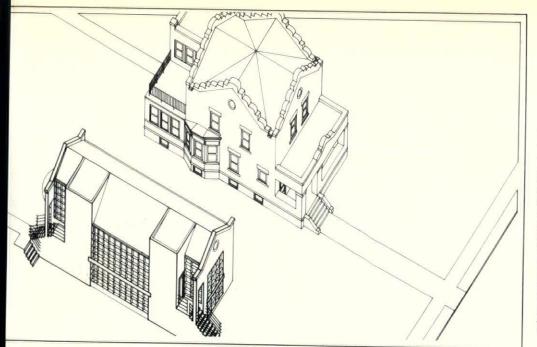
One could conclude that no one typology is represented here but rather parts of five: "modernism submerged," "modernism directed," "hybrid forms," "new expressionism," and "no change."

Another conclusion is that most designers 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 experimentally is analogous to how most of the other (post-modern) new design directions have been developed. However, there is an inherent danger in over-concentration on energy in design. It can result in the stunted development of general architectural content. For example, many of the designs appear as freestanding 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 extended without knowledge of the more subtle forms developed in the 1970s.

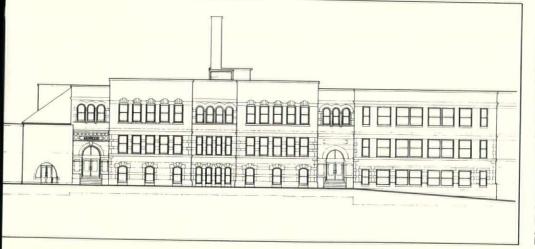
More ironically, over-specialization can result in energy being conserved in a narrow sense-heating and cooling energy-while it is squandered in a hol istic sense-construction or maintenance cost-as discovered during the earthsheltered study illustrated earlier. Another conclusion, which can be deduced from the architectural diversity of the illustrations, is that the concern for energy conservation can either encompass or be subsumed by all other design directions 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 evoke 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 architecture (Modernism, Postmodernism, Late Modernism, or the Nextism) has lost its public meaning be cause society has lost its traditions. Perhaps we can put that meaning back by manifesting the consistent, if not traditional, societal issues of the past 20 years in our architecture. If the connection is understood, it will be our tradition. If not, it will be synthetic, and that too, one can argue, is our tradition

Ed Frenette, AIA, is the director of desig for the architecture firm of Setter, Leach & Lindstrom, Inc.



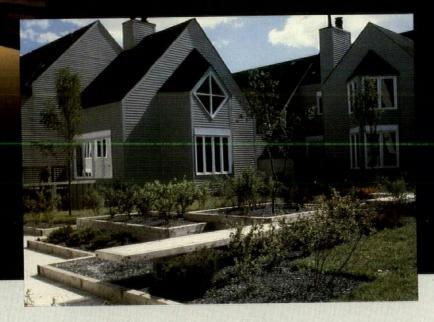




The Robert Lunieski residence (left and center) will be located in Edina, Minne-sota, adjacent to an outstanding example of a mis-sion revival house to the north and a two-and-one-half story Greek Revival cottage to the west. Its form was generated from a joint concern for its stately neighborhood, an extremely narrow sight and the requirements of passive solar design. In order to utilize all possible space, the typical subur-ban model was inverted, and sleeping spaces were placed below and living spaces above. Both the interior and exterior are organized by a bi-level corri-dor, 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 numer-ous subtle architectural ous subtle architectural and engineering tech-niques, 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 energyconserving 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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AM *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 residental 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

n both cities, workers' housing uilt handy to factory jobs

ntinued from page 78

ring of electronic controls and mputer systems. What began as a city sed on the processing of raw materials s become a metropolitan area specialng in the management of information d the manipulation of chemical prosses.

As in most other cities the residential eas of the Twin Cities expanded outard from the edge of the original setments. The high land close to the ver was built up first by the middle d upper class, while the lower-income oups and Indians occupied the marshy pod plain sites. Although a few houselds established themselves away from e centers of population, the

fficulties of travel kept most people ose to the downtown. The first housg was by and large of modest frame nstruction, very little of which has rvived in either city.

The boom of the 1880s caused the d cores of both cities to become owded and the residents began to ove outward in class-based patterns. he 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



Minnesota Museum of Art, 1931, St. Paul. A refined example of the popular 1930s Moderne style.

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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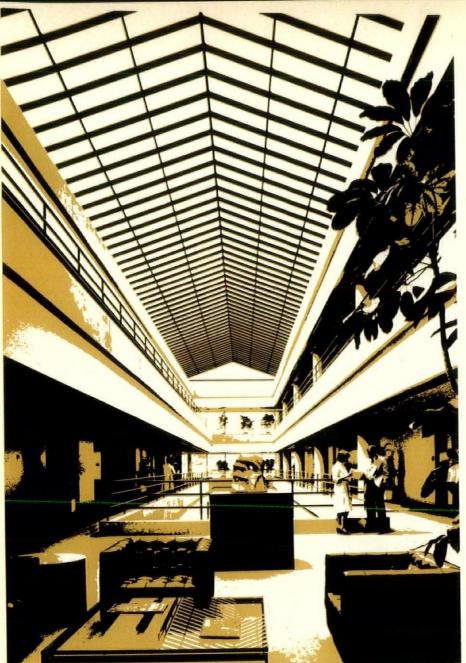
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The streetcar routes were pivotal influences on growth

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-clas 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 th high-income area neighborhoods. The streetcars also created a boom in middle-class developments near the lakes of western Minneapolis. The first specula tors 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 familie

Most new construction occurred along the streetcar routes until after the First World War. Then the availability of automobiles made it possible for peo ple to live away from the streetcar lines and still commute to work. During the 1920s, Minneapolis expanded rapidly 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-



pical residential rehabbing in wntown St. Paul.

oveland area developed rapidly. During the mid-1920s, apartment astruction took place at an unpreceited rate in the Twin Cities. The area mediately south and west of the wntown in Minneapolis was transmed from an area of mansions to one minated by apartment blocks of mid-- to upper-class households. Further ith, around Stevens Square, more dest apartment blocks were conucted. In recognition of the age of population this zone was dubbed een Town." St. Paul did not experie the same degree of apartment conuction due to a much slower rate of owth, and only a scattering of large ildings can be found along the streetlines stretching westward through middle-class neighborhoods. Most these structures were occupied by ing couples and people who worked wntown.

During the 1930s building slowed many households doubled up. In lower-income areas the old alley uses were revitalized and the populan density of neighborhoods like ogtown, just north and west of the te Capitol, and the old industrial purb of South Saint Paul, increased density and numbers.

The postwar period was characterized rapid growth upon the edges of the lt-up portions of both cities. Because Paul grew slowly in the prewar era, ge vacant tracts awaited the postwar velopers. Thus the bulk of the southstern region of the city, known as ghland Park, was developed in the 50s. The northern and eastern edges the city were also totally built-up ring these years. Minneapolis experited a similar process although the ount of the land within the city limthat could be developed in the post-

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war period was much smaller. By the end of the 1950s Minneapolis was fille in, but St. Paul continued to be developed during the 1960s and early 1970s

The first phase of the redevelopmen process in the Twin Cities was the construction of subsidized or public housing in the decayed inner city neighborhoods of Minneapolis during the 1930 In St. Paul, urban redevelopment did not occur on a grand scale until the lat 1940s when the area around the state Capitol was cleared and transformed. the 1960s private renewal near the Un versity of Minnesota campus transformed an area of late 19th-century sir gle-family homes into an apartment dis trict for the burgeoning student popula tion. 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 midd class began to move back into the old upper-income neighborhoods. The pro cess had been most dramatic in St. Pau where the middle class has acutally moved into an area where buildings ha been allowed to become quite deteriorated. The revitalization of that neighborhood has helped to spur a new way of reinvestment in downtown as well a in nearby blue collar neighborhoods. The older neighborhoods of Minneapo lis 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 surg of new investment. Minneapolis' skylin 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 new wave of investment and new construction. St. Paul has its Town Squan shopping, office and hotel complex, an extensive plans underway in the Lower town warehouse district for commercia and residential development.

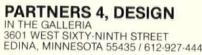
Despite the superficial similarities, due to new construction in the city cen ters, Minneapolis and St. Paul remain distinctive urban places with a surprising degree of specialization. Minneapo lis has become the shopping and commercial center of the metropolitan area while St. Paul has evolved into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

David A. Lanegran is a professor of geog raphy at Macalester College. He is the author of The Lake District of Minneapolis: A History of the Calhoun-Isles Community and Urban Dynamics in S Paul: A Study of Neighborhood and Center City Interaction.



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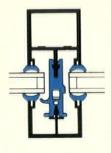


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Lake Superior Maritime Museum, Architect: Architectural Resources, Inc., Hibbing, MN; Army Corps of Engineers



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from Cronstroms. Cronstroms was the first to develop this thermal break system 14 years ago.

You'd also expect to find unusual applications of the CTS system. You will.

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.

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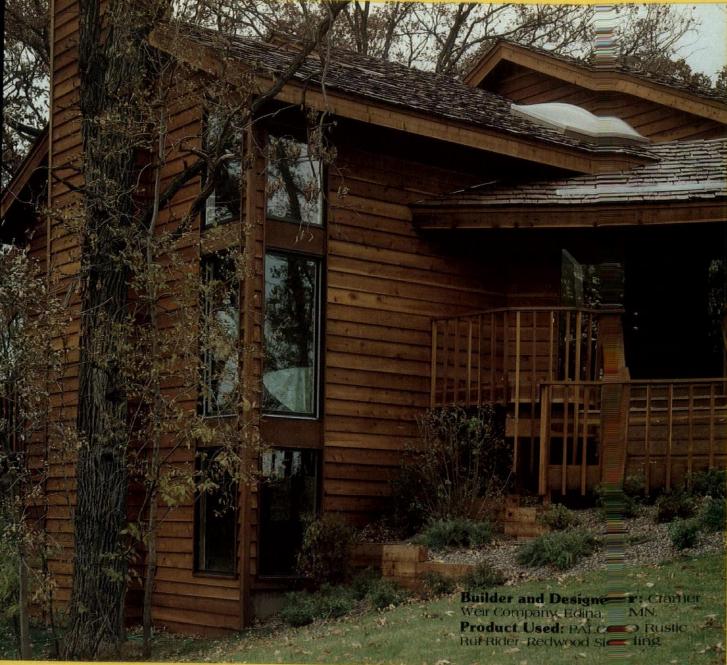
First Federal Savings and Loan, Architect: Gene Hickey & Associates, Minneapolis, MN



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CT:	1980 Minneapolis Parade of
	Homes Reggie Winner for
	outstanding new home
	design in its category,
	West Bloomington, MN.
IER:	Cramer-Weir Company,
	Minneapolis, MN.
CT:	Ruf Rider Redwood 10"
	Super Thick Butt
	Bevel Siding

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.



Photo Credits: Saari and Forra

t renewable source, evokes these thoughts as a building material whether used in structures of truly great proportion or simply when used on modest yet serviceable buildings.

he ideas, the excitement, and the expressions of enthusiasm for Palco Redwood have come from so many people — homeowners, builders — a designers, hitects — all have special feelings about Redwood's place in design and construction.

he 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, ginally done for the Northwestern Lumberman's Magazine, shows so very well that Redwood in a variety of grades does so much for s many, so by Cindy Schun man Piper PRO_JECT: 3 Indi vidually Desig_ned Customm Homes SPE CIFIER: Lancilico, Inc., Edin = MN. **PRO**DUCTS: Right = Canton's 10" Ruf Reider Super Thick Butt Select Knott y Bevel Sidin g from Palco. Beloww and at Rissht: Cleam All Hear Vertical Grain Red wood Bev el Siding.







Photos by Gordon Haga



Above: Knut Horneland

WHY REDWOOD: Lan president Knut Horneland,

"I love the way the wood lool pride ourselves in the style quality of the homes we Redwood not only adds the v I desire, but it adds to the c value."

"Canton Redwood is a part unique Landico statemen kind of design that people through neighborhoods an "that's a Landico house'"

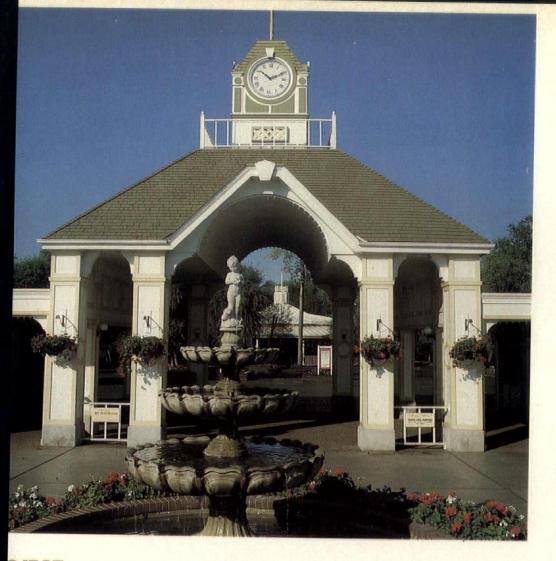


HY REDWOOD: "This prive te residence sits on a open site in a close in neighborhood," says a chitect Walsh. "I've always the ought Redwood was the best stuff and would fit the site and esign well.

"When the owners saw another ouse sided with Redwood they ave me the okay and are very cleased with its beauty."

Concludes Walsh, "Redwood is o maintenance free I am building cabin for myself, and I may gutts ball it leave the Redwood alone and let it weather its own way."











Photos furnished by Shaw Lumber Company, St. Paul, Minnesota.

OJECT: Valley Fair Amusement Park, Shakopee, MN. ECIFIER: Rauenhorst Corporation —

general contractor. Shaw Lumber npany, St. Paul, MN — specialty mill work supplier.

ODUCT: 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 speciality items to our line like beaded ceiling."

JECT: Rustic Oaks dominiums, 128 one and two bedroom homes.

SPECIFIER: Service Corporation. CONTRACTOR: or-Son, Incorporated. PRODUCT: Clear, tical Grain Redwood Bevel Siding.

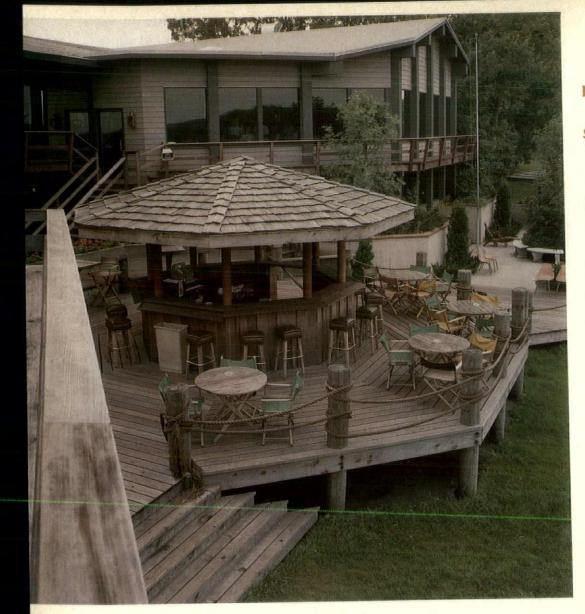


WHY REDWOOD:

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, complimenting the building's park-like setting."

Adds McKenzie, "Since this is the essence of 'turnkey' 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 or SPECIFIER:

Mississippi I Near St. C Landesign Landscape D Specialists, M

PRODUCT:

Constru Heart C Redy Dimen

WHY REDWOOD: "This taurant needed to enhand public appeal - it needed a tw an elaborate Redwood deck seating sytem was concei says Landesign president To Rocco.

"We needed a location which to dispense beverages wood was the natural mater create this part of our de scheme. The exterior of the taurant is Redwood; therefo was appropriate to retain the material for our outdoor s

designs, to say nothing of the fact that Redwood for outdoor living cannot be surpassed."



Right: Tom DiRocco Left: Photo by Steve Bergersen

PROJECT: SPECIFIER:

Lundgren Brothers Construction, Inc., office building lobby. Lundgren Brothers Construction, Inc., Wayzata, MN.

Canton's Clear Finger Joint **PRODUCT**: 3/8" 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 initimate 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 craftmanship. Redwood offers the best visual effect to accomplish that goal."

HY REDWOOD: "It may

pear unusual that so creative design was built as a spec buse," comments architect eith Waters, "I did the design nd Gustafson built it. It sold durg the sheet rocking phase to nother architect.

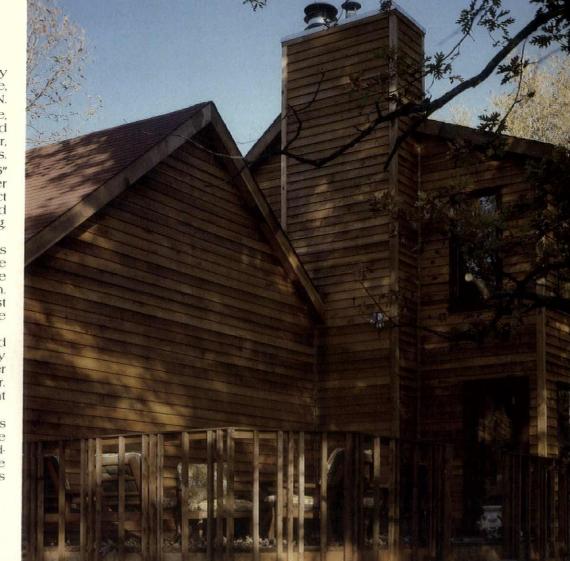
"The passive solar approach as the only way for me to go this very open site. Since I fore Redwood and use it anyne that I can" adds Waters in understatement, "I figured at this house would be a lock out with the Redwood tterior."



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

SPECIFIER: Waters, Clutts and **O'Brien** Architects Gustafson and Associates Builders.

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



JECT:

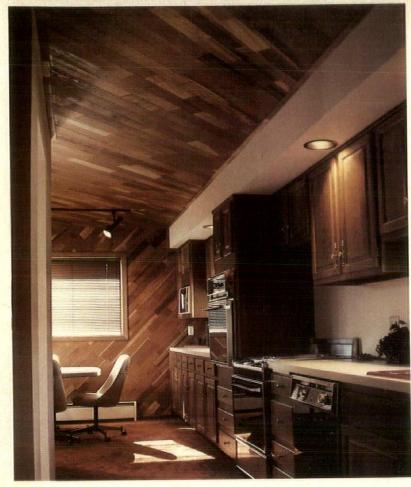
Single family custom home, Bloomington, MN. CIFIER: Gene DeWitte. Builder. Kyle and Shelly Carpenter, Owners. DUCT:

Ruf Rider 6" Rabbeted Super Thick Butt Select Knotty Redwood Bevel Siding.

Y REDWOOD: Says eowner Shelly Carpenter, "We the look of this house. We red a farm house type design. moved here from the east re the farm house designs are appealing.

e knew the people who lived door, and at a dinner party told us about their builder his plans for the lot next door. ontacted DeWitte and bought ouse off the plan.

he Redwood exterior has ght numerous people to the door, asking what the prod-. We don't mind because we the Redwood, too," beams enter.



PROJECT:	Minneapolis area residential ki remodeling: new applia cabinets, 140 square feet of space for eating, and exterior
SPECIFIER:	
PRODUCT:	Palco Clear and Better Red Packaged Pan

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

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

PROJECT:

1980 Minneapolis Parade of Homes entry. **SPECIFIER**: Marnie Construction

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

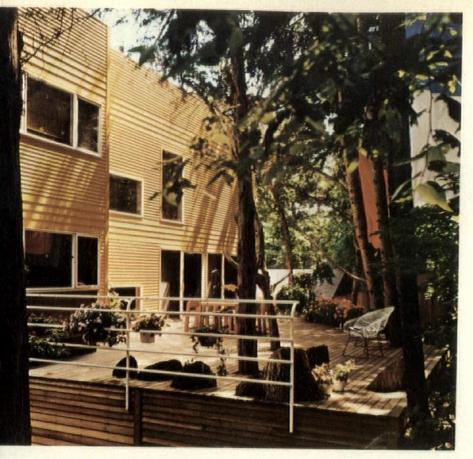
WHY REDWOOD: "I am tired of the hardboard look. This house was built on spec for the Parade of Homes in August, 1980," states Pete Marnie, president Marnie Construction.

"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.'



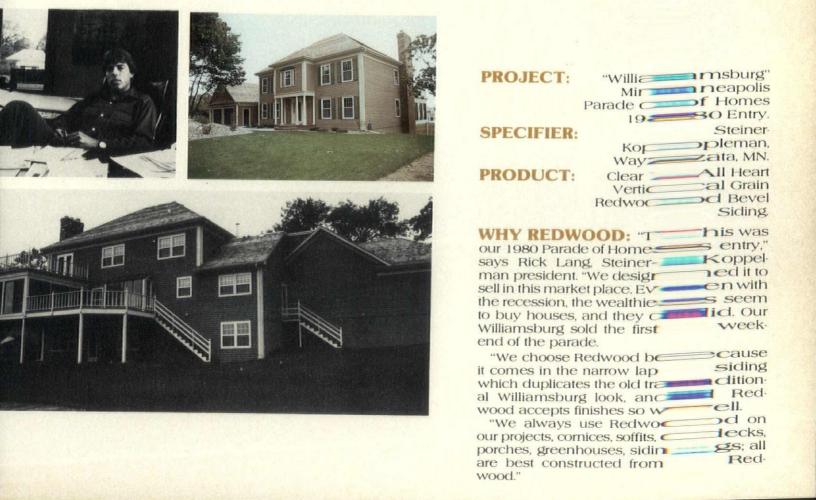


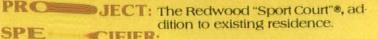
PROJECT: Ar dence. SPECIFIER: Ja Hodne-Stageberg F PRODUCT: Cle tical Grain Redwoo	- chitect's Resi- mes Stageberg, - artners. - ar All Heart Ver- d Bevel Siding.
architect James Sta Redwood! It's a va the cost, the return like its aesthetics, endurance. It is a cla He adds, "when designs his/her ow can be sure that the and details will be in wood was the best f	Exclaims geberg, "I love lue. Whatever will be there. I furability, and assy material." an architect home, you best materials cluded. Red- or my home."



Above: James Stageberg Left: Color separations fur by Shaw Lumber Company,

ished St. Paul.





CIFIER: Ste =ve King Pr esident, La Indscape St cuctures, Ince porated. PRe ODUCT: Co Instruction He ≥art Grade F Redwood D mension.



WHY REDWOOD "We built a "Sport-Court"® at C own home," says Steve King, president of Landsca Structures, Incorporated, Delano, Minnesota. "My fam has reached the stage where we are all using all kinds recreational conveniences. This "Sport-Court"® I already afforded us many hours of enjoyment." Says King, "Since the site well above ground leve



had to plan some pretty fan supporting structures to all sufficient size to allow fo regulation sized tennis co

Redwood shrinks a swells less than other spec of wood and weathers bet too. It is a genuinely natu product."

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



PROJECT: SPECIFIER:

Action Auction, Dream House Richard J. Schwartz, Richard Schwarz/Neil Weber, Inc. Minneapolis, MN

KTCA-Channel 2, 1981

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

PALCO Rustic Ruf Rider Redwood 6" Select Knotty Rabbeted 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.

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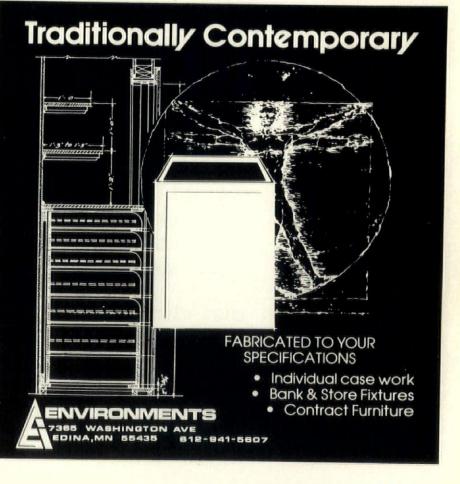
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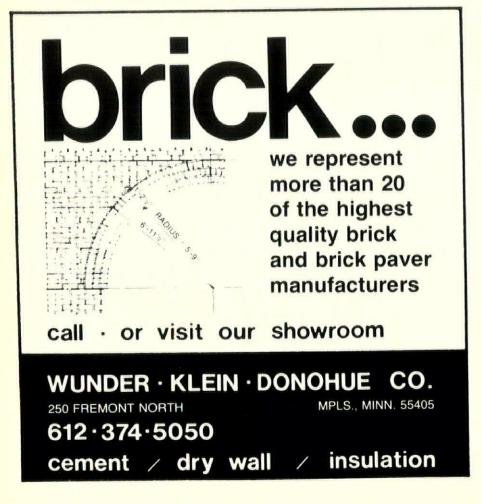
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St. Paul, rooming houses are being stored to original Victorian charm

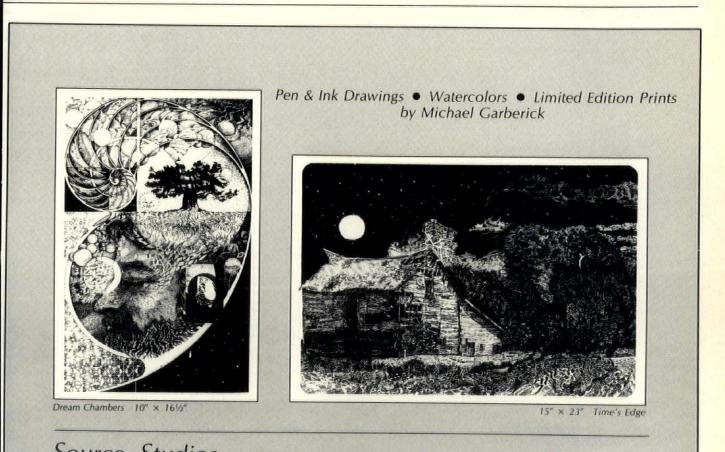
ntinued from page 89

nority groups, there are few or no eats to the middle class. As a result, re is little reason for this group to e Minneapolis and St. Paul. There is one interesting consequence the Twin Cities longtime middless stability. Because proportionately le abandonment occurred in both cit-, there are relatively few areas that ripe for redevelopment and trification. To be sure, there are ge sections of each city whose physiand social composition has changed matically in recent years. Historic ll in St. Paul is probably the most able example. Here large Victorian nes have been painstakingly restored er being subdivided into roomingises for many years. Spacious apartnt buildings have been gutted, and ult to accommodate modern tastes, ile retaining their Art Nouveau faes. As in most neighborhoods experiing such improvements, the populahas shifted considerably. Lower ome and minority residents are prossively being replaced by middleand 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.

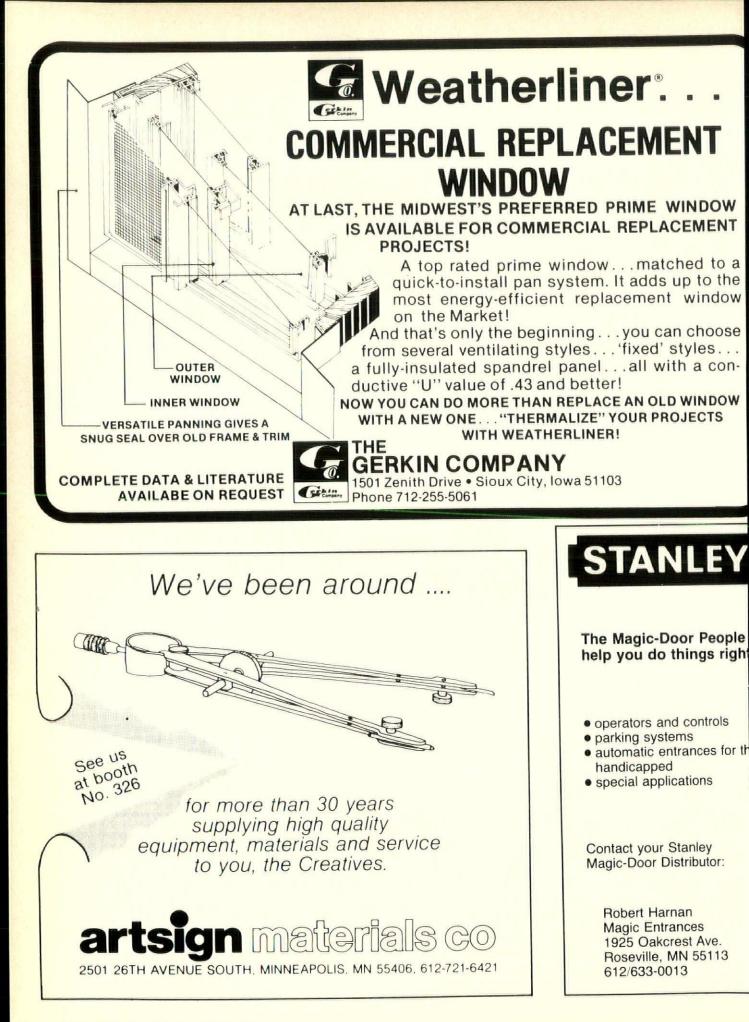
Minneapolis too has its redeveloping neighborhoods. Loring Park, immediately southwest of downtown, is a mixture of rehabilitated older houses, condominium apartment buildings, and new townhouse and highrise construction. Stevens Square is a large section of renovated apartments. Throughout the Wedge 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 Ann 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-halfstory 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 nodest incomes are concerned about where they fit into this process. One exmple of a local community's efforts to onfront this process is the new cooperave venture in Whittier. The neighborood school, closed during 1977, was ransformed into over 40 units of lownd moderate-income housing through he efforts of neighborhood residents. Other former schools elsewhere in the ity are being turned into condominims (e.g. the castle-like Bremer chool, on the National Register of listoric Places); some schools have een demolished and their sites used for ew housing (e.g. the townhouses on ne Douglas school site in Kenwood).

The range of redevelopment activities the Twin Cities is broad, but the umber of examples is somewhat limed. Both cities have backed the conruction of new suburban-style singlemily homes quite close to each downwn (e.g. Northeast Minneapolis along ne river). Private developers have renvated old buildings and built new ones ith pseudo-old-fashioned facades Greenway Gables near Loring Park in linneapolis). Individuals have rehabitated single-family homes in many eighborhoods. The fact remains, howver, that most of what can be done in he way of redevelopment has already ccurred to someone. There aren't vast eserves of "undiscovered" neighboroods in the Twin Cities.

Though there are still areas of dilapiated housing in both cities, few of ese are likely to attract the attention or nergies of "the renovators." The housig stock in these areas-small frame ouses and duplexes-typically lacks the chitectural amenities that draw investent interest. Most of the housing stock both cities has been reasonably mainined all along, and thus offers little pportunity for speculation. So, while entrification has occureed here and ill continue in a limited fashion, its inge will remain limited. Both cities e nearing the point where the only ay to spread redevelopment into new reas will be to clear out existing dwellgs and start anew.

eighborhood Strength

In the Twin Cities today there is a vel of satisfaction found in few other ties. Exciting things are happening in a around both downtowns, and most cople are happy with their environent. 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 undergong 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 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 occured in both cities, but did relatively little damage to the neighborhoods. Most clearance that occured took place in and around the downtownsthe Gateway area in Minneapolis, which features Yamasaki'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

MARSH MARIGOLDS



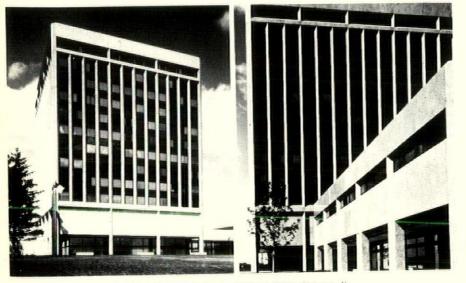
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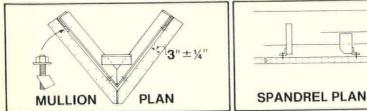
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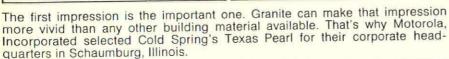
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City fathers actually me citizens to take part in o

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 singlefamily 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 presevation. 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-

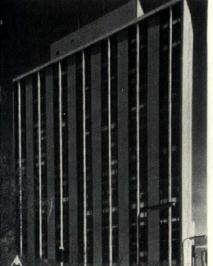


i they invite naking

ssful; most organizations of this kind e more adept at stopping the plans of hers than at implementing their own. hat is most encouraging about these tivities is that people have stayed with em. There is a growing body of resints all over the Twin Cities who now ve the knowledge and expertise necesry to get things done their own way. What does all of this say to an outder about life in the Twin Cities? That ings here are generally good, and a od deal better than in many other cit-

. Whether the relative ease of life d contentment with the existing envinment can or will continue is impossie to say. There is no doubt that Minapolis and St. Paul are experiencing me dramatic changes. For the first ne it's becoming clear that many peoe can live quite happily in highrise uctures, for example, and that may er the housing alternatives for everye. Should the population or housing ock be markedly altered, the Twin ties might begin to resemble other ies more than they do currently. hange is the only constant in a city's velopment, and there is no reason to pect that the Twin Cities cannot reond positively to coming changes. linneapolis and St. Paul should connue to be a place for everyone who has e desire to live here and be a part of a owing and changing urban environent.

dith A. Martin, is a research associate ith the University of Minnesota's Center r Urban and Regional Affairs and the thor of Recycling the Central City: he Development of a New Town inown.

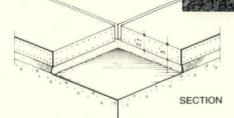


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nnotated bibliography

und the Shores of Lake Superior: A ide to Historic Sites, M. B. Bogue and A. Palmer, University of Wisconsin ess, \$7.95, pb.

Designed for people touring the Lake perior shore, this guidebook describes location and historical significance each site as well as provides insight o the political, economic, and culal history of the region. Includes 1-out map.

luth's Legacy, Duluth City Council, 50, pb.

Much of Duluth's early architecture stands. This book recounts Duluth's elopment and is a guidebook to local oric buildings.

rth Sheltered Housing Design: Guides, Examples, and References, The Unground Space Center, University of Minnesota, V. N. Reinhold, \$9.95, pb. A thorough, practical study of earthsheltered housing for architects and other interested individuals.

The Ellerbe Tradition, T. F. Ellerbe, Ellerbe, Inc., \$24.95.

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.

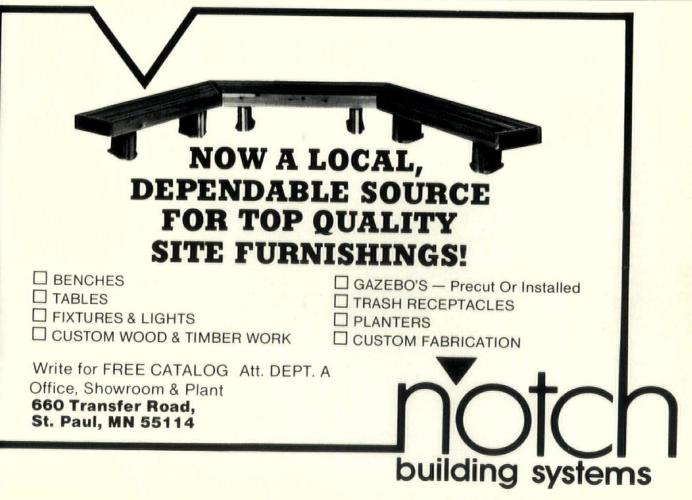
A Guide to the Architecture of Minnesota, D. Gebhard and T. Martinson, University of Minnesota Press, \$14.95 hardcover, \$8.95 paperback.

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.

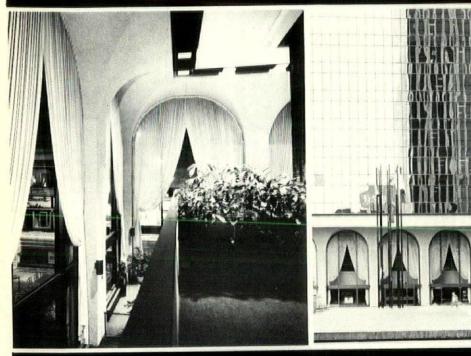
The Lake District of Minneapolis: A History of the Calhoun-Isles Community, D. A. Lanegran and E. R. Sandeen, Living Historical Museum, \$8.95, pb.

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.

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3543 Grand Avenue, Minneapolis, MN 55408 Phone: 822-6000. Gordon Nelson

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 rathe 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, Nodin Press, \$4.95, pb.

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

Minneapolis-St. Paul Epicure, Peanut Butter Press, 1979, \$3.95, pb.

This guide helps visitors and residents of the Twin Cities answer that difficult question, "where should we g 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.

Minnesota: A History, Wm. E. Lass, W. W. Norton Pub., \$9.95.

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 er tertaining yet comprehensive chronicle

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

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

Minnesota's State Capitol: the Art and Politics of a Public Building, Neil B. Thompson, Minnesota Historical Society, \$4.50.

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 politic 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 pho tos.

stcards of Early Duluth, Voyageur ress, \$3.25 (32 cards) pb.

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estcards of early Minneapolis-St. Paul, byageur Press, \$3.25 (32 cards), pb. These vintage postcard scenes of the win Cities from 1890 to about 1925 e ready-to-mail.

ecycling the Central City: the Develment of a New Town in-Town, Judith lartin, University of Minnesota, 5.00, pb.

Analyzes the planning of Cedar-Rivside, now housing about 2,500 people Minneapolis, and the issues still surunding its development.

int Anthony Falls Rediscovered, James rman, Editor, Minneapolis Riveront Development Coordination Board, .95, pb.

The history of Minneapolis' urban velopment began at Saint Anthony Ils. This book explores early riveront architecture, mostly commercial ildings, and includes a fold-out panoma of St. Anthony and Minneapolis 1857. St. Paul: Saga of an American City, Virginia B. Kunz, Windsor Publications, \$14.95.

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 Stre____t, Old Town Restoration, \$2.00, pb.

This first of two reports provides the historical background and desc ription of present physical and economic conditions of this decaying street bor dering the hill district in St. Paul.

Selby Avenue: Future of the Stree t, Old Town Restoration, \$2.00, pb.

Outlines what can be done to improve and invigorate Selby Ave nue based on the condition of the street and trends likely to affect it.

Twin Cities Perceived, Jean Ervin, University of Minnesota Press, \$10 ____ 95.

Not just another pretty book, Cities Perceived presents the variety and richness of the metropolitan area fresh perspective that doesn't clai the beautiful aspects. Illustrated drawings by several artists.

Urban Dynamics in St. Paul: A Stady of Neighborhood and Center City Interaction, David Lanegran, Old Town Rest tions, \$5.95, pb.

The economic relationship between St. Paul inner-neighborhoods and the central business district is examineed in this study. Focusing on the histori chill



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district, it draws together population de mographics, transportation and shopping studies, and profiles of the housin market to aid economic development planning.

The Winter City Book: A Survival Guid for the Frost Belt, W. C. Rogers and

J. K. Hanson, Dorn Books, \$6.95 pb. Explores the possibilities of making frostbelt cities such as Minneapolis and St. Paul more beautiful, fun and comfortable in the winter.

Whitman's Travel Guide to Minnesota, Nodin Press, \$2.95, pb.

This concise vacation guide to Minnesota describes the recreation opportur ities in the state and where to find them. It also has car and walking tours of cities and regions, accompanied by maps and some background information.

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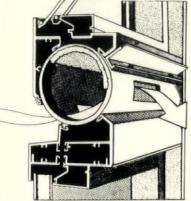
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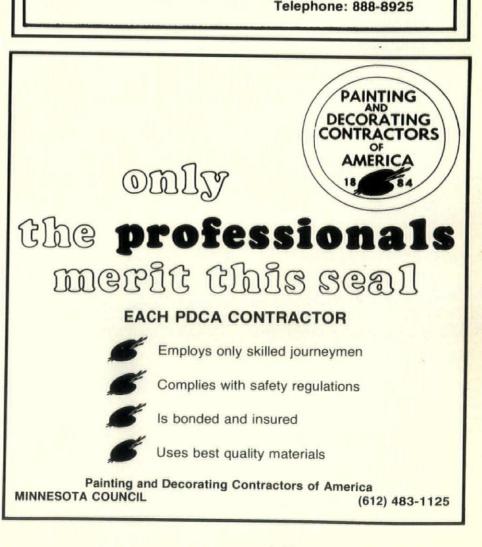
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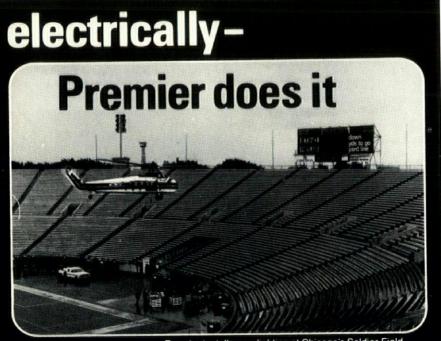


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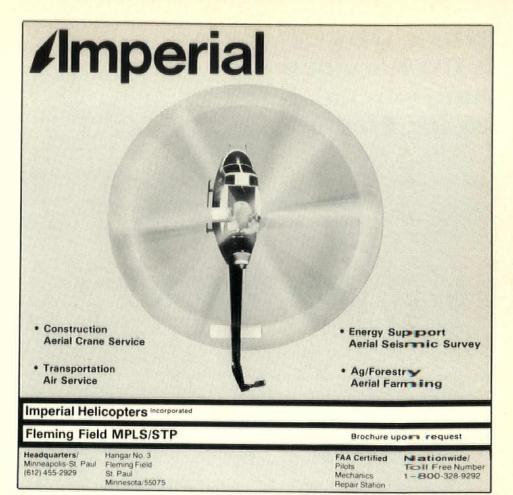
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John Jager: An Unheralded Champion of Urban Planning

by Michael K. Garrity

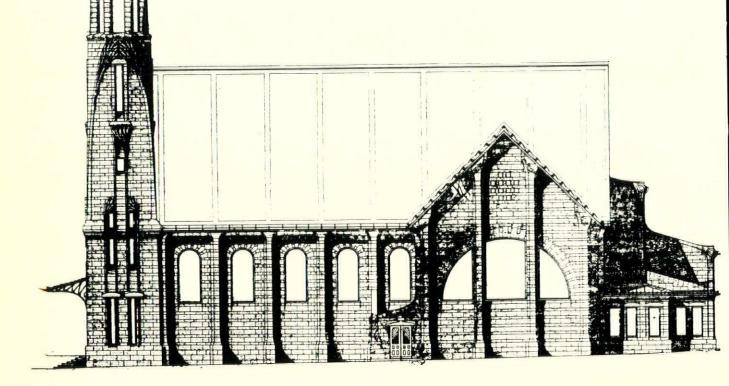
"Today people mutilate Mother Nature. They all drive tractors which push over everything, destroying the surface of Mother Earth. That is the cancer of our urbanism."

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 turnof-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 Pursell and Elmslie and the firm he spent most of his professional career with, Hewitt and Brown.

Born in Vrknika, 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 h 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



linneapolis and I said to myself: 'John, u will never starve in a place that oduces so much flour and so much mber for building houses.' "

Jager wasted no time in establishing mself in his new home. In 1902 he ened an architectural office in Minapolis. His stationary proudly protimed "competent services", "someing impractical can never be autiful", and "the success of my fictly new designs demonstrate their orth." His designs reflected his admition for the work of Louis Sullivan d Frank Lloyd Wright.

Not only did he specialize in innovare designs, but he also pioneered in e use of steel-reinforced concrete connuction in the Twin Cities. Most area ntractors laughed at the notion and ought Jager was simply unfamiliar th the severity of Minnesota winters. at Jager knew what he was talking out. The results of his efforts using el-reinforced concrete are still visible St. Paul's North End where St. Berrd's Church stands as a monument to e design and construction abilities of is talented man. St. Bernard's was one the first steel-reinforced concrete ildings in St. Paul.

The church was built to be fireproof d to accomplish this Jager designed e structure within another. The inner urch building is of reinforced conete construction while the outer buildg or facade is of red-brick and limeone. The outer structure shows a finite art nouveau influence over-all d especially in the detailing at the ar of the church. There is certainly thing like it in the Twin Cities. The nestone trim is rough-hewn now and ll probably stay that way, although ger intended, in the original architect awings, that the limestone be carved th simple art nouveau detailing. The urch also had three entrance doors d two exit doors done in an absolutely arming art nouveau, but due to the reat of vandalism they were removed the 1950s and have now been lost. At e same time the original canopy was moved from the front entrance and placed with a much less flattering ver.

The interior was also designed by Jar and was completed in 1914. It is corated with murals, paintings and o elaborate 32 foot semicircular ined glass windows on either side of e alter, above which is a delicate ined glass window of very contempory design. Stained glass windows also minate each of the other five north d south bays leading to the alter. To e immediate left and right of the alter e paintings-that on the right dedited to the working men and women of e North End community. The paintg of the arch of the Sanctuary was ne 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, alter 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 Centencontinued on next page



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nial 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, setoff 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 lager 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. Bonifacius 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 Superintendant 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 prarie 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 1953 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 1959 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. Garitty 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.



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Design compeition for a Colorado recreation community attracts a pumper crop of applicants

arly reports from the sponsors of an chitectural design competition for a 110 million four-seasons resort comunity indicate an "avalanche" of reuests for registration materials is pouring in. Says a spokesman for Caltennco olorado, Inc., the competition sponr, "We're even getting phone calls om architects who have flown to Dener and want to know, 'How do we get the property from here?" Not least of the incentives being of-

Not least of the incentives being ofred to entrants is the assurance that e project, a mixed-use resort with busing, hotel and commercial facilities be called EagleRidge, will actually be uilt. The competition is open to all gistered architects in the U.S. and ill be administered in two stages. The rst stage will determine five finalists, ho will then receive \$20,000 each to evelop their design concepts. The sectd stage winner will receive a commison to provide architectural services for Phase 1" construction.

Caltennco Colorado has not only inited a distinguished jury to take part at has also asked an internationally rebected architect-educator, Bill N. acy, president of The Cooper Union at this year's chairman of the Internaonal Design Conference at Aspen, to rve as professional advisor to the cometition.

The jury (see above) is comprised of 1. Paul Friedberg, New York-based ndscape architect and urban planner; Ioishe Safdie, Canadian architectriter-educator; Ralph L. Knowles, alifornia educator and authority on cliiate influences on design; and Charles V. Moore, California-based architectlucator-writer.

Deadline for registrations is April 8, 1981. For additional information, rite or phone: Mike Neinhardt, AIA, oster & Meier Architects, Inc., 3603 emmon Avenue, Dallas, TX 75219. hone: (214) 528-0070. ill N. Lacy

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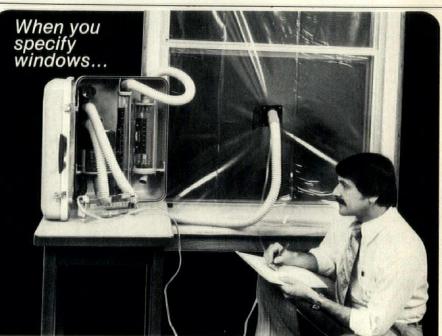








Left to right: Moishe Safdie, Charles W. Moore, Ralph L. Knowles, Bill N. Lacy, M. Paul Friedberg



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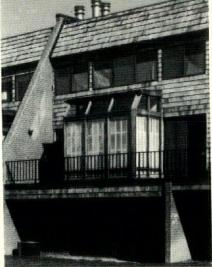
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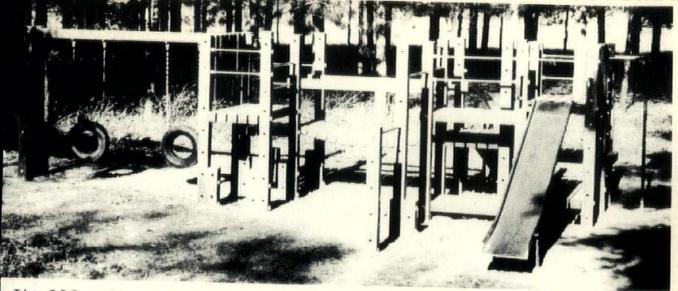
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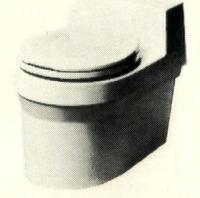


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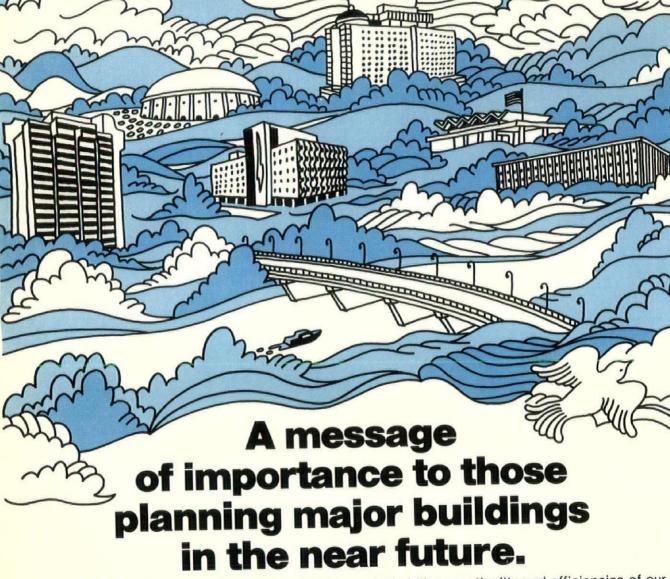


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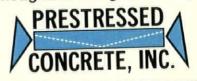
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