Bring your ideas to light.

As a designer, you need dependable resources to help translate your ideas into reality. Which is why designers throughout the mid-continental U.S. rely on FGA for contract wallcoverings.

Who else has our depth and breadth of stock? What other staff is as knowledgeable? As responsive?

Seeing is believing. Visit our contract showroom in Minneapolis and sample our complete line. For the name of your local sales representative, call 800-365-2222.

Bring your ideas to light. Bring them to FGA.

FGA
FOR QUALITY WALLCOVERINGS

FRED G. ANDERSON, INC.
5825 Excelsior Boulevard, Minneapolis, MN 55416
MN 612-927-1812 US 800-365-2222

DISTRIBUTORS OF genon® VINYL

CHICAGO KANSAS CITY CEDAR RAPIDS OMAHA OSHKOSH ST. LOUIS
MINNESOTA SOCIETY
AMERICAN INSTITUTE OF ARCHITECTS
57TH ANNUAL CONVENTION &
PRODUCTS EXPOSITION

NOVEMBER 13, 14 & 15, 1991
“NEW” MINNEAPOLIS CONVENTION CENTER
MINNEAPOLIS, MN

612/338-6763
SKYLIGHTS

Kalcurve by Kalwall

New Brighton City Hall and Police Department
Lindberg Pierce Inc.
C.O. Field Co.

Custom windows and skylights for over 40 years.
Distributed and installed by

W.L. Hall Co.

14800 Martin Drive
Eden Prairie, MN 55344
(612) 937-8400
covered

American Indian masks

5 Sketches
11 Previews
14 Objects of design: American Indian masks
17 Up close: St. Paul architect Louis Lundgren builds a program to house the homeless, by David Anger
20 First person: Finding the aesthetic core, by Rich Laffin
23 Editorial: Square one

24 Where the wild things are: Four new interpretive centers, by Elizabeth Kaibel
36 Gateways of change, by Linda Mack
40 The fading faces of the Gateway: A photo-essay by Robert Gene Wilcox
46 Caring for the young and old, by Barbara Knox

53 Details
55 Unbuilt Minnesota
64 Credits
65 Advertising index
66 Lost Minnesota


Editor
Eric Kudela
Contributing Editors
Bill Beyer, John Coughlan, Jack El-Hai, Robert Gerloff, Barbara Knox, Camille LeFevre, Sandra LaWall Lipshultz, Bill Stumpt, Bruce N.Wright
Graphic Design
Rubin Cordaro Design
Staff Photographer
Don F. Wong
Contributing Photographer
Mary Bullock
Advertising Sales
Judith Van Dyne, Director
Lori A. Lickteig
Circulation Distribution
Gina Sekelsky
Publisher
Peter Rand, AIA
Not just another pretty picture

In fact in many ways these durable prairie grasses and wild flowers represent a troubled environment. You see, too many of these gems have been traded for cornfields, bluegrass, asphalt and landfills. We are now left with a weakened, less diverse environment that puts our own global status at risk.

By restoring native plant communities to the built landscape you can help establish a better balance, doctoring the environment and ultimately ourselves. It can also be cost effective and esthetically sublime.

To find out how our ideas and materials can work into your site plans please call.

Prairie Restorations, Inc.
P.O. BOX 327
PRINCETON, MN 55371
612-389-4342

Minneapolis Society
American Institute of Architects

Board of Directors
Duane Kell, AIA, President
Arvid Elness, FAIA, President-Elect
Julie Snow, AIA, Secretary
Alexander Ritter, AIA, Treasurer
Gary Mahaffey, AIA, Immediate Past President
Dennis Probst, AIA, President, Minneapolis Chapter
Peter Carlsen, AIA, President, St. Paul Chapter
David Schilling, AIA, President, Northern Minnesota Chapter
Gail Andersen, AIA, Director
Christopher Colby, AIA, Director
Bruce A. De Jong, AIA, Director
Kenneth D. Johnson, AIA, Director
John Klockeman, AIA, Director
Eldon Morrison, AIA, Director
Linda Osberg, AIA, Director
Duane Stolpe, AIA, Director
Harrison Fraker, FAIA, Director
Della Bus Kolpin, AIA, Associate Representative
Robert Mutchler, AIA, Regional Director
Beverly Hauschild, Hon. AIA, Executive Vice President
Peter Rand, AIA, Executive Vice President

MSAIA Publications Committee
Sarah Susanka, AIA, Chair
Mina Adsit, AIA
Scott Berry, AIA
William Beyer, AIA
Francis Bulbulian, AIA
Damon Farber, ASLA
Wes Janz, AIA
John F. Klockeman, AIA
Rich Laffin
Joseph G. Metder, AIA
Leonard S. Parker, FAIA
Stephen P. Patrick, AIA
Ralph Rapson, FAIA
Sallie D. Sommert
Milo Thompson, FAIA

MSAIA Architectural Foundation
Leonard S. Parker, FAIA, President
John Gaunt, AIA
James O'Brien, AIA, Vice President
Ralph Rapson, FAIA
George Riches, AIA, Treasurer
Robert Rietow, AIA
David Runyan, AIA
Duane Thorbeck, FAIA, Secretary

MSAIA Staff
Beverly Hauschild, Hon. AIA, Executive Vice President
Peter Rand, AIA, Executive Vice President
Deanna Christiansen, Program Director
David Gardner, Financial Manager
Eric Kudalis, Editor
Lori Lickteig, Advertising Sales
Gina Sekelsky, Information Systems Director
Judith Van Dyne, Director of Marketing

Minnesota Society
American Institute of Architects
International Market Square
275 Market Street, Suite 54
Minneapolis, MN 55405
(612) 338-6763

DRYWALL

-Beauty
-Economy
-Versatility
-Speed

Project: Embassy Suites
Architect: Bentz Thompson & Rietow
Owner: United States Development Corporation

Minnesota Drywall Council
(612) 546-5416

ARCHITECTURE MINNESOTA
Anglers' delight

Ice fishing is all the rage in Minnesota, and nobody knows that better than conceptual artist Larry Stark. He helped organize the "Delight on Ice" ice-house-design competition, held in conjunction with the Minnesota Society of Architects' annual winter design retreat in January. The 30 submissions represented the eclectic—and frequently eccentric—tastes of angler-enthusiasts. The entries ranged from a knock-off of the Chrysler Building, a Frank Gehry-inspired carp, a "flying fish" that glides across the ice, to modernist- and postmodernist-inspired houses. Conference speakers, along with the general audience, selected the Bobber House as the best of the catch. Designed by Rebecca J. Lewis, Gail Blum and Jeff Denny, the house features a bobber balanced by a weight. Simply lift up on the bobber while the weight holds the house up, and ice fishermen can slip in through a hole on the bottom. The entries will be part of an exhibit next January at the Minnesota Museum of Art, which will coincide with the St. Paul Winter Carnival and the Super Bowl.

Sky-high skyway

Minneapolis will see its first 4th-level skyway when the new Dain Bosworth/Neiman-Marcus complex opens this fall. The $1 million bridge will span Sixth Street from Gaviidae Promenade to Gaviidae Common and will feature the image of outstretched wings, a reference to the two retail centers' "loon" theme. Brookfield Development, which manages Gaviidae Common and is developing the new project, pushed for a 4th-level bridge to encourage consumer traffic on the upper floors. Gaviidae Common's upper levels have had lackluster leasing since the complex opened nearly two years ago. In granting Brookfield's request, the city council set stiff guidelines for future skyway development, which, among other points, prohibits skyways from crossing Nicollet Mall above the second level. The Dain Bosworth/Neiman-Marcus complex is designed by Lohan Associates of Chicago.
Carlisle Has Quality People and They Produce Quality Roofs

You can count on a Carlisle commercial and industrial single-ply roofing system for Unequaled Quality. Because . . . Carlisle experts are involved from concept through completion.

Carlisle's professional research and design staffs deliver a continuous flow of unique products and innovative roofing systems for you. Quality assurance personnel diligently check raw materials and products on a constant basis. Concerned and motivated plant personnel bring on-going quality to the manufacturing process in production, packaging, inventory and shipping.

Experienced instructors add informative training programs for authorized applicators and specifiers to Carlisle's concept of quality. Applicator recognition programs are based solely on quality workmanship. Stringent inspections by technical representatives are but another integral part of Carlisle quality.

When it comes to systems and product quality Carlisle Really Has No Equal. Because, all Carlisle personnel are dedicated to making sure every roofing system, membrane and accessory are of Unequaled Quality and Unequaled Performance.

Put Carlisle's Unequaled Quality to work for you. Contact your local sales representative or for additional information call toll free 800-233-0551; in PA, 800-932-4626; in Canada 416-564-5557.

Pictured left to right:
Larry Craft, Quality Assurance
Mark Sanderson, Installation/Education
Kathy Lasardi, Research & Development
Randy Ober, Roofing Systems Engineering
John Price, Manufacturing

THERE Really IS NO EQUAL.

Carlisle is a trademark of Carlisle Corporation © Carlisle Corporation 1991
Hot off the presses

Rooms for reading

For all those who love the dusty sanctums of the library, who hold special memories of small-town Carnegies to big-city libraries, Reading Rooms, edited by Susan Allen Toth and John Coughlan, pays homage to the American library through a collection of stories, memoirs, essays and poems. Divided thematically, the 486-page anthology features the writings of Eudora Welty, Nikki Giovanni, Grace Paley, Bernard Malamud, James Baldwin, Maud Hart Lovelace, Annie Dillard, and others. Toth is the author of several collections of essays (and also is represented in the book). Coughlan is a life-long supporter of the library and holds an extensive collection of Carnegie Library postcards. Reading Rooms, published by Doubleday, is available at area bookstores for $27.50.

At the Walker

In the past 30 years, Walker Art Center has moved to the forefront of contemporary museums in America, and the recently published Walker Art Center: Painting and Sculpture from the Collection, lays testimony to the institution’s vast resources. The 576-page volume includes essays by art historians, as well as an introduction by former director Martin Friedman, who led the museum since 1960 before retiring last year. The glossy, four-color book contains more than 500 illustrations, nearly 300 in color. Published by Walker Art Center and Rizzoli International Publications, the book is available at the Walker bookstore or through Rizzoli for $85.

Finding the suburban center

As housing developments and freeways continue to swallow the suburban countryside, many towns have begun a quest to locate their centers, to bring focus to random urban sprawl. Bloomington, in celebration of its 30th birthday as a “city,” has undertaken a campaign to build a 53-foot clock tower at the corner of 98th Street and Lyndale Avenue, the city’s historic origin and unofficial “downtown.” Funded through donations from individuals, businesses and organizations, the Bloomington History Clock Tower, designed by Johnson/Reis & Associates of Minneapolis, will be made of brick and stone and feature four clock faces, musical chimes, commemorative plaques honoring donors and a 5-foot bronze seal illustrating the suburb’s 147-year history. At night, the lit tower will serve as the city’s beacon. As part of the clock-tower celebration, a time capsule will be sealed for opening at the city’s 50th anniversary. Construction is pending final funding, but may start as early as this spring.
INDEPENDENT MILLWORK SOLD THIS JOB. OUR DEALER GOT THE ORDER.

Isn't your supplier providing opportunities like this? Maybe you need a different supplier.

"House jobs" of this magnitude are possible when you have IMI as your partner. Our quality products and great service will bring all your projects to successful completion.

INDEPENDENT MILLWORK, INC. BILL ENRIGHT Architectural Representative

ARCHITECTS: NICKEY-HOBSTENGSON-GROVER LTD.
THE WEIDT GROUP, INC.

BUILDER: KNUTSON CONSTRUCTION
PRODUCT: PERMA-SHELTER CASEMENTS, AWNINGS & FLEXIFRAMES

By TRUE VALUE LUMBER, CHASKA

INDEPENDENT MILLWORK, INC. BILL ENRIGHT Architectural Representative

(612) 425-6600 1-800-348-0035

Come home to quality. Anderseni.
Endangered species

As crackerbox, suburban movie screens continue to proliferate, Minneapolis stands to lose one of its great modern screens. The Cooper Theater in St. Louis Park reeled its last picture show in late January, and now stands waiting for new development. The theater's owner, Cineplex Odeon, sold the house to General Mills, which plans to level the site to make room for—just what we need—a new chain restaurant. The circular Cooper, with its 135-foot curving screen, was the first theater in Minneapolis to introduce moviegoers in 1962 to Cinerama, a high-technology audio/visual system that used three synchronized film projectors to fuse panoramic images, thus propelling the audience into the middle of the action. And even as Cinerama's popularity waned and Hollywood switched to "wide screen," the Cooper remained with the largest screen in town. A citizens' group has been formed to help save the theater, but that may prove a tough battle because the theater lacks historic designation. With its familiar orange facade and broad-stroke insignia, the Cooper is a 1960s interpretation of the grand movie houses of yesteryear—and now a fading light.

A leafy ceremony

Minneapolis's lush riverfront will look even greener than usual with spring buds this May. To honor its 125th year, the Metropolitan Minneapolis YMCA has donated 125 trees to be planted on the West River Parkway between the Plymouth and Broadway avenues bridge on May 4 at an 11 a.m. ceremony. Nearly 250 YMCA youth volunteers will help plant the Burrs and other varieties of oaks, which were the dominant trees in the area before being up-rooted by the lumber industry nearly 100 years ago.
Many hours of "homework" were put into this New Middle School in North Branch, MN. Working with concrete dyes, special aggregates, and architectural finishes, WELLS CONCRETE was able to achieve the architect's requirements for color, texture, and finish.

When your project calls for versatility in color, shape, texture, or finish, call on WELLS CONCRETE. They’ll make your next project A+!
Furniture, I Presume
Through April 28
Minneapolis Institute of Arts
Free and open to the public

Sculptors Brian Jon Foster and David Tuttle Swanson team up with architects Mic Johnson and Ira A. Keer in this Minnesota Artists Exhibition program that explores the relationship between art and architecture through furniture.

For more information call 370-3131.

Minneapolis/St. Paul Home Tour
Various sites
May 4-5
Free and open to the public

The fourth annual Minneapolis/St. Paul Home Tour will open 65 Twin Cities houses to the public, offering visitors the opportunity to discover new neighborhoods and discuss remodeling ideas with local designers and homeowners. The 25 St. Paul houses and 40 Minneapolis residences, many of which have been remodeled recently, represent a spectrum of prices, styles, sizes and vintages. Experts on energy efficiency, local schools, remodeling techniques and neighborhoods will be available to answer questions.

For more information call 673-2491 in Minneapolis and 228-3336 in St. Paul.

The Art of Paul Manship
Milwaukee Art Museum
Through May 5

Renowned Art Deco sculptor and St. Paul native Paul Manship is the subject of this exhibit, which will feature more than 120 sculptures, medals, drawings and decorative pieces. The artist was known for his technical virtuosity, and he personally supervised every aspect of the production of his sculptures, from the initial sketches to the final gilding of the surfaces. Because of his style and subject matter, his work was particularly well-suited to architectural uses, and he received numerous commissions to decorate buildings, parks and gardens. One of his best-known works is the massive statue of Prometheus, built in 1934 for Rockefeller Center in New York City. A 214-page catalog will accompany the exhibit. For more information call (414) 271-9508.

Architecture Tomorrow
Edge of a City
Walker Art Center
April 21–June 23
$3, free for members
Opening-day lecture
April 21, 3 p.m.
WAC Auditorium
Free with admission

Walker Art Center winds up its landmark six-part “Architecture Tomorrow” series with “Edge of a City,” in which New York architect Steven Holl investigates the urban environment and explores strategies for curbing urban sprawl. Holl will use models, maps, photomurals and watercolors in his large-scale installation to present six city edges—Cleveland, Dallas-Fort Worth, Manhattan, Phoenix, Milan and Fukuoka, Japan. He will emphasize the sensory experience of cities by showing the play of light and shadow on stone, the movement of clouds across the night sky and the shifting planes of tall buildings.

A professor of architecture at Columbia University’s Graduate School of Architecture and Planning, Holl believes that built forms should stem from the direct sensory experience of place, which he discussed in a 1988 essay in Design Quarterly, “Within the City.” His firm, Steven Holl Architects, established in 1973, has won numerous awards and honors, including the 1990 Arnold W. Brunner Prize in Architecture.

Holl will discuss the creative process behind “Edge of a City” on April 21 at 3 p.m. His design for the University of Minnesota College of Architecture and Landscape Architecture addition will be on display in the Walker lobby.

For more information call WAC at 375-7600.

Continued on page 58
In response to Layoffs, Cutbacks, Cancellations, Fear, Debt, Lost Accounts, Disillusionment and Dysfunctional Families

The 41st International Design Conference in Aspen

BARE BONES

A Conference to explore Opportunities, Directions, Expectations, Movement, Vitality in tough times

Aspen, Colorado June 16-21, 1991
THREE GOOD REASONS TO SPECIFY
SUBURBAN DYNATWIN

1. New Design Flexibility
Dynatwin's sealed combustion furnace is designed to be power vented horizontally through small intake and exhaust openings on the exterior building wall, saving valuable floor space. So, for the first time, you can locate gas heating/electric cooling units between floors in multi-story buildings, in crawl spaces, above T-bar commercial ceilings and other places where vertical venting is not practical. Compact 10 3/8" height allows ceiling installation with little or no furring, and a 35 7/16" width makes it ideal for mounting in hallways. Of course, Dynatwin can be vertically vented if desired.

2. High Operating and Cost Efficiency
Dynatwin carries an impressive AFUE efficiency rating of 84.4%, which results in lower operating costs. But, with the split system, you can further improve cost efficiency. Dynatwin is available in two heating capacities, 35,000 and 50,000 BTU/h, and can be combined with condensing units to obtain the exact system capacity you need.

3. Designed-In Quality and Safety
Every furnace is shipped complete with 24" exhaust and intake tubes, couplings, unions and shut-off valves. It is solids built, very efficient, exceptionally quiet and has proven very reliable. Service is fast and easy, requiring only cover removal for access. For safety, the sealed combustion furnace uses only outside air for combustion, then flue gases are vented to the outside. Ignition is state-of-the-art, achieved by energizing a ceramic Clo-Bar, the latest alternative to pilots and spark ignition. Hot surface ignition saves gas and is virtually trouble free.

GOODIN COMPANY
PLUMBING • HEATING • A/C • INDUSTRIAL AND WELL SUPPLIES

Minneapolis  (612) 588-7811  St. Paul  (612) 489-8831  Duluth  (218) 727-6670  St. Cloud  (612) 259-6086  Detroit Lakes  (218) 847-9211
Since prehistoric times, masks have been made to conceal, to protect and to transform the personality of the wearer. An integral part of ritual and myth, they link the past with the present and serve as a means to understand the mysteries of the universe. The masks here—all by contemporary American Indians and currently on view at the Raven Gallery, Edina—reveal their makers' deep concern with traditional values and beliefs and keen attachment to the natural world. For with wood, fur, fiber and clay, these artists show us their gods and demons, their ancestors and ghosts, and the great animal spirits that inhabit the land and sky. And in so doing, they help preserve their heritage for generations to come.

Sandra L. Lipshultz
By taking a facial cast of a respected Ojibwe physician, Sally Thielen created this haunting portrait of Dr. Geoff De Leary (above, $300). Frank Downey’s pine mask (above center, $390) also represents a healer of sorts—an Inuit shaman, whose skewed features indicate his trance-like state. Canadian artist Gerard Tsonakwa illustrates Abenaki legends and his own dreams in his work. His Fun Maker (above left, $550) celebrates life’s pranksters, or clowns, while his Elder Ghost (lower far left, $350) honors the dead. As one of the Holy People, Spider Woman (lower far right, $1,250) first made plants and animals and then fashioned humans out of the four sacred colors. Alan Wadzinski used painted cedar, copper and horsehair for his Whistling Antelope (first from lower left, $700), while Lillian Pitt combined clay, feathers and iridescent glazes in her puckish Stick Indian (lower center, $500). Her Birdman (first from lower right, $950) recalls the supernatural power of eagles and ravens to traverse different cosmic realms.
“Our work includes traditional as well as contemporary design, single family as well as multi-family. "Canton's advice regarding the selection of the Palco Brand Clear All Heart Vertical Grain Redwood Bevel Siding finished with Penofin helped us make decisions that have made Boulder Ridge distinctive. "Our buyers like the Redwood, because they know it will perform year after year," say Bill and Betsy Krutzig.

Project: Boulder Ridge Townhomes 1990 Parade of Homes entry Award of Excellence winner
Builder: Krutzig Homes, Inc. Plymouth, MN
Product: Palco Brand 1/2x6 Clear All Heart Vertical Grain Redwood Bevel Siding pre-finished with Penofin Transparent Cedar Oil Finish by Craft Specialties, Anoka, MN.
Louis Lundgren: Building a program to house the homeless

By David Anger

Long before the champagne was popped at swank black-tie benefits for the homeless, and long after the issue will have lost its fizzle with the glitterati, Lou Lundgren will be talking about affordable housing.

"I see a housing problem," says Lundgren, who has been a leading figure in Minnesota architecture for years and one of the chief advocates of enlisting architects in the fight against homelessness. "And I see myself as being especially skilled as an architect at bringing diverse people together; I feel that I have an obligation to help humankind."

Architect, planner, developer and civic activist, Lundgren points to downtown St. Paul where much of his architectural achievement was completed during the urban-renewal heydays of the late-1960s and early-1970s. Like proud monuments, Lundgren's architectural drawings, including Kellogg Square, the Federal District Court Building and the First Bank of St. Paul addition, fill his Lowertown office.

A nonconformist with idiosyncratic ways, the St. Paul native and University of Minnesota graduate says he first had his "eyes blasted open" about the world's housing crisis after attending a conference in Mexico City in 1972. Only a decade later, Lundgren answered a "call" to action when the housing crisis reached epidemic proportions throughout the United States.

For the first time since World War II, home ownership in the United States is on the decline, and the number of homeless range from a conservative 250,000 to an alarmist 3 million. In the Twin Cities alone, an estimated 30,000 people use the shelters in a single year. Yet despite presidential proclamations and media clamoring, homelessness awaits a concerted, well-financed response from the federal government. Lundgren says. He laments that the profession, and the country, is too shortsighted. "There's too much attention placed on what can you do for me today, not what can you do for me in 20 years," Lundgren says.

Seeking to mobilize architects, Lundgren served as chairman of the American Institute of Architects' (AIA) Housing Committee in 1984 and hosted a three-day meeting in St. Paul to address the issues of housing the homeless. The meeting was the genesis of the AIA Search for Shelter design-charrette program, a collaboration between architects, design-related professionals, students and non-profit housing agencies. Since 1987, Lundgren has led the Twin Cities' design charrette, an intensive, weekend-long session in which designers break into teams to evaluate existing buildings (presented by agencies) and propose solutions for converting the buildings into suitable housing for the poor.

Lundgren's exhaustive vitae further reflects civic and professional involvements past and present, including board membership on the St. Paul Overnight Shelter Committee, Minnesota Coalition for the Homeless and Community Action Housing Now. He is founder and president of Minnesota Affordable Housing, a non-profit organization formed to create affordable housing, and he is this year's recipient of the St. Paul Chapter/AIA Citizen Architect award.

Some colleagues view Lundgren more as a catalyst than an innovator, but nonetheless applaud his efforts.

"I think Lou's work has been very valuable," says Lisa Kugler, housing director for the Whittier Alliance, a non-profit neighborhood association in south Minneapolis. "The charrettes have

Continued on page 60

AM up close

Louis Lundgren in his Lowertown office. Believing that architects should help alter society's problems, Lundgren has led an ambitious campaign to enlist design professionals in the war against homelessness.
Wall Decor?, you say. No problem, I say. I'm Drew Kalman, President of PS Decor. I have 3000 solutions to fill the blanks—the selections in the Past Tense,” Scenic and Custom Collections. Imagine the impact of a larger-than-life locomotive rushing right at you? Or your own great outdoors—indoors? Got the picture? Fantastic!

Looking for 19th century charm or turn-of-the-century nostalgia, or the timeless beauty of Mother Nature? The PS Decor Collections match your imagination with the right tone your theme demands. Stuck for the perfect image and it’s not in stock? Look to PS Decor to turn your idea into reality.

Any size, Anywhere. Any time. PS Decor is your single source for wall decor. We feature Cibachrome for brilliant prints and display transparencies guaranteed for 25 years. We fill the blanks with museum-quality black-and-white photomurals, too. Mounting and framing add the finishing touch.

I've spent ten years setting the standards in the photo decor business. That means treating your project like a special order—because it is! That means photomurals exactly to your specifications. And following through to the installed wall.

Want to hear more? I'd like to fill you in about PS Decor. Write or call, 612/529-7741, for samples and exciting new ideas. At PS Decor, the sky's the limit...so far.

1718 Washington Avenue North, Minneapolis, MN 55411
Clear Advantage

Profile™ Shower. To get a shower into better shape, look for a better angle. The Profile Shower by Kohler. It gives a bath a spacious, modern look. A clear-cut solution because it can work as a one, two or three-sided shower, in a corner or against a single wall. Profile Shower’s heavy tempered-glass doors come in a variety of sizes, with posts and receptor in decorator colors, and all-black gloss hardware. Versatile. Elegant. From all sides, the Profile Shower is a clear improvement.
Finding the aesthetic core

By Rich Laffin

In his book Elegant Solutions, Owen Edwards refers to mathematics and physics, in which the term "elegant solution" indicates a way of solving a problem that is not only correct and efficient, but also pleasing to contemplate. This concept applies to other fields as well. Edwards, for example, notes suspension bridges. In particular, he cites the Golden Gate Bridge, whose beauty and grace spring inevitably from the necessities of its construction, as "the kind of solution that can make you grateful for the problem."

We tend to take for granted the elegant solutions of the world around us. From industrial designers have come articles like paper clips, zippers and Swiss army knives, exquisite in their detailing and economy of form. Rubik Cubes, Alexander Calder toys and the illustrations of Dutch artist M.C. Escher delight the eye and engage the mind for similar reasons.

Is it possible to identify examples of architecture that we also would deem elegant? Architecture, being fundamentally more complex, is harder to assess. But it is those buildings whose design requirements have been solved in the most direct manner that have their own special aesthetic value.

Several examples readily come to mind.

The Vietnam Veterans Memorial has become part of our national consciousness and will undoubtedly affect the way we hereafter view all memorials. The Vietnam War was the source of tremendous pain, not just for grieving families, friends and veterans, but for all who questioned our nation's role in world politics. Maya Lin, who designed the Memorial in 1983, immersed herself in a well-formed question: How do you represent the figurative wound that needed healing? The stark presentation of the names, the way one is reflected in the polished-black granite among the names of the dead and the symbolic and physical closure of the walls all contribute to the immediacy of the design. The Memorial possesses the quality described by British architect Peter Smithson [in referring to Stonehenge] when he observed that "the most charged of architectural forms are those that capture the empty air."

James Stirling's Leicester University Engineering Building in England (1959-1963) is perhaps as free of preconceived stylistic elements as any structure is likely to be. The design was generated from a rigorous problem that incorporated diverse functions with different spatial and daylighting requirements on a small, awkward corner of the campus. The ensemble of resulting forms is innovative and memorable. One is reminded of designer Charles Eames's comment that the solution should articulate the stated needs, so that the problem itself becomes part of the pleasure of the design process. The more one returns to studying Leicester, the more one is rewarded by new understandings.
gleaned from its massing, its juxtaposition of materials (primarily glass and masonry) and its all-important connections.

Rice Park in downtown St. Paul, built in 1849 and redesigned in 1968, provides the city with an identifiable cultural center that glues together a number of institutions. The park itself is perhaps not so striking as the edifices that define its edges: the Landmark Center, the St. Paul Public Library, the St. Paul Hotel, the Minnesota Club and the Ordway Music Theater. Journalist Dave Moore writes in Minnesota Monthly that here, surrounded by these older buildings which “reflect the patient workmanship of a slower time, I am reassured by the sense of stability. And civility. I like to imagine many of the people who frequent this little world to be educators, historians, librarians, concierges, curators, artists—people who do preferred and chosen work.”

The sense of stability that Moore writes about is becoming the exception in urban America. Architecture should be everyone’s concern because we view our cities largely in terms of their buildings and public spaces. In Europe, for example, we are aware that, until this century, the principal buildings of a town—the churches, the town hall, the guild halls, the opera house—represented the ongoing life of the community. But in an age when most urban buildings are commercial, when buildings are seen as commodities valued primarily for their leasing rates, what is allowed to endure? The Armory in Minneapolis is a landmark structure, yet we are ready to raze it because it no longer produces revenue.

Design takes on ethical dimensions whenever it affects people’s lives by altering the environment. Robert Campbell, in a recent lecture at Walker Art Center, addressed our distressing tendency to isolate groups of people, through design, by class. Middle-class suburbs, pedestrian-hostile roadways, sterile skylines and faceless office and government buildings all tend to force people apart in ways that are both overt and subtle.

Poor design can debase the human spirit. Owen Edwards suggests that “inept solutions (or merely expedient ones), nondurable goods and opportunistic concepts all reveal a kind of entropy, one that little by little erodes our faith in the future, and in ourselves.” Poor designs “are more than annoyances; they are saboteurs of the soul.” Edwards concludes that in a fundamental way, the number of elegant solutions available to a society is a measure of that society’s well-being. Architects, designers and planners must become stronger advocates for the type of world in which we all want to live.

Rich Laffin is an architect with Tom Ellison Architects, Inc.
COMING JULY/AUGUST—


- Designers' Own Dwellings
- Neighborhoods

Advertising Space Due: May 10
Materials Due: May 17
Call (612) 338-6763
Square one  Minneapolis forever seems to be starting from square one, rebuilding from scratch. In this issue, we look at one of Minneapolis’s grandest schemes to reinvent the city. The Gateway urban-renewal plans of the early-1960s leveled 17 downtown blocks in an attempt to clean up the north-loop’s tarnished image. The area had become Minneapolis’s minislum, with deteriorating buildings, notorious bars and more than its fair share of winos and derelicts. The city’s answer to this urban blight was simple: Wipe the slate clean and start again. When the wrecking ball tumbled its last building, the north loop, with dust and rubble everywhere, looked like a war zone. In the name of urban renewal, the Gateway became a sea of parking lots, stripped of any sense of place. And though redevelopment did follow, it came at a snail’s pace and took more than 20 years to fill the gaps in the urban landscape.

The grandiose, urban-renewal philosophy that leveled the Gateway still exists today, albeit on a smaller, seemingly more-innocuous scale. In the late-’80s, all the downtown-revitalization hoopla was focused on Block E. Those seedy bars and suspicious-looking characters hanging out were a perceived threat to the city’s image as a clean, safe place to live. So down went the entire block. More than two years later, Block E is tidy and safe, all right—but redevelopment has not followed quickly, as was hoped, and Block E is now a lifeless parking lot where urban streetlife once existed.

By approaching urban renewal atop a bulldozer, Minneapolis chips away at its sense of place. Cities are comprised of diverse elements, from grand architecture to undistinguished-but-functional buildings, from gray-suited businessmen to colorful street characters. Cities are built upon history and incremental change. The Gateway ceased to be the Gateway once it became a 17-block field of blacktop. Likewise, Block E, now paved over and seemingly safer, no longer exists as a vital part of the city’s character and energy. A street bustling with people is much more interesting (and safer) than a parking lot. Minneapolis needs to focus on the elements that make a city “urban.” Replacing streetfronts with parking lots is, essentially, to replace a city with a moonscape.

Eric Kudalis
Editor
Where the wild things are
Four Minnesota interpretive centers open their windows on the world of nature

By Elizabeth Kaibel
The moment you step inside the new Minnesota Valley National Wildlife Refuge Center, designed by Ellerbe Becket of Minneapolis, you want to step outside again. Not that the center isn’t stunning. Not that you don’t want to explore the interactive exhibits, toast your toes by the fireplace or browse in the bookstore. But nothing is more alluring than the river panorama that you immediately glimpse through glass doors.

That view is both the center’s pièce de résistance and, ultimately, its raison d’être. Established in 1976, the Minnesota Valley National Wildlife Refuge is a unique urban preserve—one of four in the country—that provides diverse plant and wildlife habitats, as well as recreational facilities. A 7,000-acre greenbelt, it stretches from Fort Snelling to Jordan, encompassing woods and wetlands, meadows and swamps, a heron colony and a rare limestone fen.

Yet until the center opened last summer, few Minnesotans knew the refuge existed. To rectify that lack of visibility, the U.S. Fish and Wildlife Service chose an unconventional site. Just off Highway 494 at the 34th Avenue exit in Bloomington, it faces a hotel-office strip to the north and the river to the south. Thus “the stereotypical Minnesota interpretive center—a log cabin nestled in the woods—just didn’t fit,” Karl Ermanis of Ellerbe Becket says. Instead, Ermanis drew inspiration from the region’s native materials and historic farm buildings. The result is an elegant, eye-catching center that’s on the flight path of both jets and Canadian geese.

In a similar juxtaposition, the design uses both contemporary materials—metal panels, glass, concrete siding—and traditional ones, such as Kasota stone and cedar shakes. A sense of play, coupled with Ermanis’s passion for polychromatic buildings, is obvious in
the exterior, which is a lively mix of stacked rectangles (an effort to reduce massing of the 34,000-square-foot center) and colors drawn from nature (the doors, for example, are a bright-grass green).

Inside, the exhibit area steps down in four increments, duplicating the four levels of the valley—uplands, hillside, bottomlands and the river itself. Flanking the center are a nature bookstore, meeting rooms and an auditorium; upstairs are offices and a library. But the building’s heart is its hearth, just off the main entrance. Crowned by a rough-hewn wooden mantel and ringed by padded benches, the massive stone fireplace offers visitors an irresistible invitation to come and sit, curl up with a book or just chat. On sunny days, light streams through the windows and the “air becomes literally golden,” Ermanis says. And at night? “One evening when I drove by I saw an older woman sitting here knitting,” he says.

For the staff, the center “is working beautifully,” says Ed Crozier, a USFWS supervisor who managed the refuge for 10 years. “It’s certainly a nontraditional design, but it’s fun having it attract so many comments—and visitors.”

An overlook (above) catches a bird’s-eye view of the valley. Ellerbe Becket worked with the Burdick Group of San Francisco and photographer George Heinrich to design the hands-on exhibits (below) and large-scale display panels. The fireplace, the heart of the center (opposite), is nestled in a cozy nook, a perfect spot for relaxing or reading.
On a Sunday morning last April the sugar-maple sap was boiling furiously outside the McElroy Interpretive Center at Wild River State Park, filling the air with the unmistakably sweet smell of spring. The feeding station was doing a boffo business in suet and thistle, wooing downy woodpeckers, goldfinches and common redpolls from miles around. Inside the center, a father and son investigated a beaver-dam exhibit; outside on the deck, a young woman trained binoculars on a budding oak.

It was business as usual at the center, in other words, though business may be all that’s usual about this center. Far from the massive log-and-stone structures that characterize much of Minnesota’s Civilian Conservation Corps “parkitecture,” the McElroy Center is a graceful blend of contemporary design and unobtrusive form. Unlike its 1930s predecessors, it is oriented to the sun; its shuttered clerestory windows and three-sided deck literally open it up to the outdoors. And though the center nestles atop a bluff guarding the St. Croix River, its broken gables and cedar-shingled exterior camouflage it almost as if it were a ruffed grouse crouched on the forest floor.

One of Minnesota’s newest and loveliest state parks, Wild River encompasses 7,000 acres of woods and prairie near Almelund, about 60 miles northeast of the Twin Cities. Most of its buildings, including a trail center, picnic shelters and a solar-heated manager’s residence, were designed by McGuire/Engler/Davis Architects of Stillwater. Embracing what he says was “a great opportunity to enhance al-
ready beautiful surroundings,” Michael McGuire added to the group an interpretive center that had minimum impact on the land while remaining “in kinship or at least sympathy with the area’s surrounding structures,” most of which are farm buildings.

Working with the Department of Natural Resources—a “very sensitive and interested client,” McGuire says—he emerged with a spacious 1-story structure whose complicated form and scaled-down entryway actually make it seem less than the sum of its parts. Inside, a large reception area and multipurpose meeting room create a flexible backdrop for slide programs, habitat displays and a weather station. Fireplaces made of St. Croix limestone offer a haven for chilled cross-country skiers.

What a visitor remembers most clearly about this building, though, is not its shingles and angles but its sense of harmony. Hiking the Mitigwaki Trail, one happens upon the center almost as if it were nothing more than a stand of aspen. And that, of course, is just what McGuire intended.
On the main floor of the Gabbert Raptor Center, a volunteer shepherd a group of schoolchildren lays a miniature-stuffed eagle on an operating table and demonstrates a mock-surgical procedure. One floor below, in a treatment room, a medical team anesthetizes a very-much-alive snowy owl in preparation for surgery.

Public-relations director Barbara Walker remembers all too well when those two scenes shared the same stage. "In our old building, groups of visitors walked right through the treatment area," she says. Raptors being rather high-strung birds, she adds, such interruptions "didn't exactly speed their recovery." But all of that changed in 1988, when the Raptor Research & Rehabilitation Program (RRRP) moved into a new $2.1 million facility on the University of Minnesota's St. Paul campus.

Founded in 1972, the nationally renowned RRRP treats more than 500 injured and ill raptors (birds of prey) annually. The center’s unique combination of functions—medical care, public education and research—demanded an equally unique architectural solution. Ritter Suppes Plautz of Minneapolis responded with what Michael Plautz calls "a binodal, almost anthropomorphic" design that, at least from the air, resembles a hovering bird.

Perched on a hill overlooking the campus, much as a peregrine falcon perches on a cliff, the center is in a transitional zone between traditional classroom buildings and barns. Both its materials and colors reflect the adjacent architecture. A diagonal, teal-green metal spine with faceted bay windows runs through the center like an arrow, serving as a strong organizational feature. The spine, which houses a gift shop, reception area and educational aviaries that are visible from both inside and out, is flanked on either side by brick wings that hold offices, multipurpose rooms and a small audio-visual theater.
The building is bilateral as well as binodal: The main floor is largely public, the underground level private. The latter includes a surgical suite; treatment, patient and x-ray rooms; labs; and a flight corridor for recuperating birds. Filling the gap between the building’s wings is an outdoor aviary where exhibition birds live and where staff members exercise recovering birds and present programs.

As it turns out, RSP and the RRRP have more in common than their architect-client relationship and a couple of shared initials. Alexander Ritter’s wife, Daisy, is the Raptor Center’s education coordinator, and Plautz serves on its board of directors. An accomplished artist, Plautz also has created a silk screen depicting a soaring bald eagle to benefit the RRRP. By donating the entire proceeds from the sale of $200 prints to the center, he hopes to achieve a goal shared by everyone associated with it: To enable its majestic, winged inhabitants to fly away forever.
Rainy Lake
Visitor Center

From the beginning, architect Robert Quanbeck says, he had his heart set on enhancing the Rainy Lake Visitor Center with a second-level interior bridge. Since such a feature is hardly de rigeur in interpretive facilities, several National Park Service staff members were dubious. But "at one point," Quanbeck recalls, "the superintendent said, 'Look, we hired this guy. Let's trust him on this bridge.' It was so exciting to have that kind of support."

This past summer thousands of pairs of feet will tread the bridge at the Rainy Lake center, which stands at the gateway to Voyageurs National Park in northern Minnesota. Designed by Northfield's Sovik Mathre Sathrum...
Quanbeck Schlink Edwins, the 2-year-old building serves as both an informational facility for park visitors and a year-round community center. Most important, perhaps, it has lent visibility and a sense of identity to Voyageurs, one of the country's youngest national parks.

Though the project had built-in parameters—the National Park Service “had a schematic drawing they felt they had to follow for political reasons,” Quanbeck says—he characterizes his client as “a joy to work with. They were critics, not just critical.” Ultimately, he and the NPS were able to abandon the drawing’s massing and forms without compromising its integrity. The result is a stunning 6,000-square-foot center that gracefully can accommodate busloads of tourists during the summer, yet be easily operated by a lone staff member in winter.

Because visitors approach the center in three ways—by car, boat or float plane—it has two “main” entrances, one facing the lake and the other the highway. Granite pavers extend from the parking lot, patio and boat docks into the center; the battered foundation walls also are granite. Elsewhere, cedar and oak are the predominant materials used in exterior siding and interior paneling and trim, respectively. Though one of the center’s most memorable features is a platform-mounted wood stove with an open stack, it’s “mainly for ambiance,” Quanbeck says. The super-insulated, energy-efficient building is warmed by cast-iron radiant heat and cooled by an air-exhaust system that draws in “the smells and delights of northern air.”

As Voyageurs usage grows, so will the center, which is currently expanding into additional offices on the second level. In the meantime, as ranger Deborah O. Liggett wrote Quanbeck last year, the facility “is a joy both visually and operationally.”

Elizabeth Kaibel is an associate editor of MPLS.ST.PAUL magazine.
Gateways of change

In an urban-renewal plan of the grandest scale, Minneapolis cleared its famous Gateway-district skid row in the early-1960s to make way for a "once-in-a-lifetime opportunity for reconstructing Minneapolis"

By Linda Mack

For almost a century, Minneapolis's Gateway area served as the city's skid row. Then beginning in 1960, bulldozers and wrecking cranes destroyed the lower loop just as tanks and bombs had wiped out Europe's cities in World War II.

"Forty percent of the central business district demolished to make way for a new downtown environment," boasted the city's promotional material for the Gateway Center. The accompanying photograph showed the result: block after block of rubble where people used to live, work and hang out. Two hundred buildings were razed, 17 blocks cleared, 3,500 people displaced and 547 businesses bought out.

Urban renewal was not unique to Minneapolis. Cities across the country used federal money to remove blight and build anew in the 1950s and '60s. And many of them, like Minneapolis, renewed areas that had been longtime thorns in their urban image.

Minneapolis's lower loop presented a ripe opportunity for "civic progress." A skid row of monumental proportions, it had been an embarrassment since the turn of the century when 109 bars and saloons and 113 flophouses and hotels served the day-workers who cut lumber, worked fields and manned railroads.

As early as 1906, Minneapolis architect John Jaeger had proposed grand schemes to improve the area near old Bridge Square, where Hennepin and Nicollet avenues converged west of the Mississippi River. E.H. Bennett's more famous plan for Minneapolis (published in 1917) proposed a "station plaza" for the Hennepin Avenue bridgehead, an idea partially realized with the construction of the Great Northern Depot in 1912 and the Gateway Pavilion, designed by Hewitt and Brown in 1916. These buildings elevated the image of the Gateway area to classical proportions. But the old men still hung around.

The city attacked the area again in the late-1920s. Blighted blocks along the riverfront were cleared to make way for the main Post Office and Pioneer Square in front of it. In 1929, the Civic and Commerce Association proposed a more ambitious plan for a "great civic communication and transportation center" between the Mississippi River and Washington Avenue. Municipal and federal-courts buildings would line either side of a mall running from the Post Office to Washington Avenue, while transportation buildings such as bus depots would be grouped on Hennepin Avenue near the Great Northern Depot.

The city planning commission adopted a similar scheme in 1939. Drawings suggested a green mall stretching from Pioneer Square to Third Street, where a new federal-courts building would face the Post Office four blocks away. Other public buildings would front the mall in classical symmetry.

But Minneapolis architect Robert Cerny had another vision. As the head of his own firm and executive secretary of the Civic Center Development Association, a group of businessmen concerned with addressing downtown blight, he turned these plans on their axis after World War II. He exchanged classical symmetry for Corbusian rationalism, and focused on Corbusian rationalism, and focused on Fourth Street, where the seediness of the lower loop began to bleed into downtown. With a grand sweep of

Straight out of Le Corbusier's "Radiant City," the Knutson Company's plan for River Towers would have lined up 1,500 high-rise units across from the U.S. Post Office.
the hand, the group outlined a one-block-wide corridor between Hennepin and Fourth avenues, where new public buildings should be grouped to form a civic center. The buildings might include a public library, a veterans’ club, a public-health building, a public-safety building, and the long-awaited federal-courts building. A city-county office building and state-office building were also possibilities.

Realizing a Corbusian vision of the city, the new public buildings would be slab towers rising in rational order beside a below-grade freeway that would whisk cars through the city between Washington Avenue and Third Street. The Gateway Center Urban Renewal plan did not suggest that all of these be built at once, but argued that when they were built they be located in this area. In sentiments reminiscent of the 1917 City Plan, the development association argued that “such buildings may become an exceedingly impressive group if arranged dramatically in a civic center.

“If the buildings are scattered throughout the loop, each building will enhance its neighborhood but there will be no total effect. If, on the other hand, the buildings are concentrated in a given area, an impressive civic center will be created which will revitalize the entire neighborhood and become a vital factor in stabilizing the downtown loop district.”

In the post-war years, the Civic Center Development Association, with Cerny at its helm, pushed for this idea at every opportunity. Whenever a new public building was discussed—be it a public-health center, the new public library, a county-welfare building, a bus terminal or a public-safety building—the Civic Center Association lobbied for them to be built along Fourth Street. And frequently the efforts were successful. The Public Health Building was planned for Fourth Street, kitty corner from City Hall. (The sketches were drawn by Long and Thorshov, where Cerny worked.) The original proposal to build a new public library across the street from its existing location at 10th and Hennepin was turned around. By 1947, the library board and city planning commission favored the civic-center location at Fourth Street and Hennepin Avenue, where it now stands.

Mayor Hubert Humphrey threw his weight behind the idea, calling for the city council to condemn sites in the civic center, so land would be secured for future public buildings. At least once a year, a Cerny sketch of another possible building would appear in one of the local papers. In 1949, the Civic Center Development Association reported that federal officials would locate a $7 million federal-courts building in the civic center if convinced the civic center would be realized. The site the association advocated was the block between Marquette and Second avenues, and Third and Fourth streets, where it was built after a delay caused by the Korean War.

Still, by 1952 Cerny was frustrated enough at the lack of progress in the lower loop to write a letter to the editor of the Minneapolis Star. “For seven years this association has actively promoted the rehabilitation of the lower loop by urging the adoption of a long-range plan for replacing public buildings in a civic-center area,” the letter said. “Yet, during seven years, no positive action has been taken, other than the preparation of plans for a city library in the area.” The only other positive step cited was the formation of a Minneapolis Chamber of Commerce committee to push lower-loop improvement, a group later headed by Cerny.

Action had been slim, but planning had progressed. The city planning commission had developed plans for the lower loop that presaged a futuristic, 4-level city and included private as well as public redevelopment. The Plan for the Redevelopment of the Lower Loop Area proposed razing 283 structures, developing a civic center along Fourth Street, expanding industrial and commercial buildings and constructing 19 new ones, establishing a right-of-way for an intercity expressway 18 feet below street grade, and constructing a 3,000-vehicle parking garage above the expressway between Marquette and Third avenues. Almost one-third of the land was to be set aside for private development. Half the cost was to be pri-
As for most major city-building efforts, it took both a push and a pull to breathe life into the lower-loop plans.

The push was the looming growth of the green and pristine suburbs. On July 7, 1955, General Mills, one of the city's oldest companies, announced it would move its headquarters from downtown Minneapolis to a field in Golden Valley. Though the newspapers didn't report it, rumor had it that General Mills head James Ford Bell said he was tired of looking at that dingy old Metropolitan Building from his office atop what is now the Title Insurance Building.

News of General Mills's move came hand-in-glove with plans for freeways tying suburbs to the city and the imminent arrival of Southdale, the country's first enclosed shopping center scheduled to open in the southwest suburb of Edina in 1956. Downtown businessmen began to stir. In August 1955, the Downtown Council was formed, with the Chamber of Commerce Lower Loop Committee and the Civic Center Redevelopment Association as godparents.

The pull was federal money. In 1954, a Supreme Court case ruled that blight could be attacked on an area-wide basis. The federal housing act was expanded and federal money was freed for urban renewal. Minneapolis stood ready.

By the time federal money was allocated in 1958, the original conception of a civic center along Fourth Street had been expanded to include private redevelopment of the blocks between Fourth Street and the river, and Hennepin and Third avenues. Hotels, office buildings, restaurants and parks would join Cerny's now-seemingly modest proposal for four new public buildings.

"The new city..." promised the city's promotional material for the

---

Gateway Center, before demolition in 1960 (above), and after in 1962 (below). The boundaries (above) ran past the Post Office, took a swath across Washington Avenue from the Milwaukee Road Depot and then turned down Fifth Street to First Avenue North.
Gateway Center. "The sheer force of Minneapolis's great building boom, with the bulge of the boom in new office space, hotels and apartments, is given direction by the Gateway Center redevelopment—on a scale so gigantic as to refix the city's look. In the Center, art and tradition will be cherished. Sightseers may dine at sidewalk cafes, shop at markets with a foreign flavor, visit art galleries and watch ice skaters play amid the major business and civic buildings of the city." In this modern wonderland, one-third of the area was to be maintained for parking.

In all, 17 blocks were to be cleared for the "once-in-a-lifetime opportunity for reconstructing Minneapolis." The area was roughly bounded by First Avenue North, First Street, Third Avenue South and Fifth Street. In those blocks there were 3,500 people (mostly white males over the age of 55), 547 businesses (60 of which had liquor licenses), 23 hotels housing 1,084 people, and 201 buildings.

Among the buildings stood the old Federal Courthouse and Post Office with its spired top; the Vendome Hotel, which sported a replica of the head of the Statue of Liberty; the Pense Opera House; the monumental Janney Semple Hill warehouse across from the Post Office annex; and E. Townsend Mix's eclectic Metropolitan Building, the tallest building in the Northwest when built in 1889. "Just walking down Fourth Street was a real experience in Victorian architecture," recalls John Cummings, who joined the Minneapolis planning department in 1958. The area also included two important public spaces, Gateway Pavilion and Pioneer Square.

They all came down, creating huge swaths of rubble that clouded the air. As if in some psychic act of sacrifice, American cities destroyed what World War II had not. The enormous Janney Semple Hill warehouse was built like a bomb shelter; workers had to use acetylene torches to rip it apart. The Metropolitan Building took three months to demolish during the summer of 1962. Its cleared site served as a surface parking lot for almost 20 years.

Out of the rubble rose the first Minneapolis buildings designed with a modernist sensibility. The Public Health Building at Fourth Avenue and Fourth Street was the first to be completed in 1956. Thorshov and Cerny served as architects. The public library, designed by the Minneapolis firm of Lang and Rau gland (later McEnany and Kraft), was underway in 1958, as were the State Employment Security Building at Second Avenue and Third Street and the Federal Courthouse, both designed by Cerny. The civic corridor was taking shape, and in more ways than one, it was Cerny's.

Private investment followed. (Ironically, a surface parking lot for Midland Bank represented the first private project.) In March 1960, the Minneapolis H.R.A. offered 35.5 acres for sale and a year later International Properties, a subsidiary of Knutson Company, bought the land. The idea was to attract "special-purpose" office buildings occupied by a single user. Such businesses could afford to be away from the business center and were the ones tempted by the cheaper land prices and convenience of suburban relocation.

Knutson's proposal included a sophisticated new Sheraton hotel on the block across Nicollet Mall from the public library. Finished in 1963, the hotel and its sinuous concrete parking ramp were designed by Cerny. A new home office for Northwestern National Life, a corporate temple by Minoru Yamasaki Associates of Detroit, would rise on the former site of the Gateway park.

Continued on page 64
Using a large-format camera, Minnesota photographer Robert Gene Wilcox sought to capture the Gateway's character and flavor, its vanishing "faces and facades," in the final days. And though most of the Gateway's "undesirable," low-income, single men had been dispersed by the mid-1960s, and such architectural gems as the Metropolitan Building demolished, Wilcox's photos remain a lyrical record of a lost neighborhood. *Photos courtesy of the Minneapolis Institute of Arts*
FOR GOD SO LOVED THE WORLD... John 3:16
FOR GOD SENT NOT HIS SON INTO THE WORLD TO CONDEMN THE WORLD:
BUT THAT THE WORLD THROUGH HIM MIGHT BE SAVED... John 3:17

FAITH MISSION INC.

FAITH MISSION

JESUS CHRIST
STEAKS
CHOPS

SPECIAL
CHOPPED SIRLOIN PATTIES
75d
Caring for the young and old

From a day-care center's "little schoolhouse" to a retirement home's "midwestern" patio, the architecture of caring finds comfort in familiar elements

By Barbara Knox

Anderson Dale Architects of St. Paul broke from the institutional look of the North Hennepin Community College campus for this "little schoolhouse," which is the first day-care facility incorporated into the community-college system. The vividly colored structure with its pyramidal roof and enclosed playground offers a homey setting for kids whose parents are in class.
North Hennepin Day Care Center

In 1985, Anderson Dale Architects went to work on the first day-care center designed for Minnesota’s community-college system. Considering that this day-care element was just one ingredient in a much larger project—all of which catered to adults—the architects set out to create a space that would be both visually appealing and comfortably scaled for kids who were spending time in a college environment.

“We didn’t want to put little kids in a college,” says Bill Anderson, president of Anderson Dale. “In effect, we designed a little schoolhouse that has an identity all its own.”

The little schoolhouse Anderson refers to is actually a vividly colored structure of glass and metal topped with a sloping pyramidal roof. Each corner of the “school” features large, plate-glass windows that look out onto a play area enclosed behind a retaining wall. “This is their yard,” Anderson says, “their piece of the overall project.”

The focus of the project for the architects was not a day-care facility but rather a Careers and Continuing Education building for the North Hennepin Community College. But when the state decided to include the child-care component, the architects set out to integrate the facility into the overall complex.

“Each component has its own identity,” Anderson explains, referring to the continuing-education, nursing and business elements that, in addition to the day-care center, make up the project. Distinguished with bright, primary colors, the day-care center comprises 4,000 square feet of the 30,000-square-foot complex. Inside, carpeted floors and wood surfaces provide a warm, welcoming place for kids to play in the central area, which is surrounded by appendages dedicated to specific functions, such as a kitchen, bathrooms and offices.

Anderson notes that the design also has a secondary, more subjective advantage: Exposed ducts and beams give a strong sense of structure, “letting the kids understand about how buildings are put together.” Evidently, the building leaves a strong impression on many adults, as well as children. In 1986, Anderson received a letter lauding his firm for the excellent job it had done on the center. The letter was signed by Governor Rudy Perpich.
**Capitol Child Care Center**

Because the state of Minnesota is not in the business of providing child care, Rosemary McMonigal Architects had more than the usual amount of work to do when the firm was hired to design a prototype day-care project for the Minnesota Department of Administration.

Since the state was uneasy about being in new territory, the first step for McMonigal was to provide a feasibility study with extensive budget information to back up a major renovation. Once accepted, the plan went into construction in the spring of 1990.

Essentially, the Capitol Care facility was designed to provide day care for state employees within walking distance of their offices. For the architects, that meant starting with an old warehouse/showroom building located one block east of the Capitol Mall on Robert Street in St. Paul.

"The building had no windows but was otherwise structurally sound," McMonigal reports of the cement-block structure. Surrounded by parking lots, a truck-maintenance yard and a busy street, the building was also below grade on two sides, all of which set up some stiff challenges for the architects.

"Basically, we had to provide six classrooms and staff-support spaces," project architect Mina Adsit explains. "We wanted to get the classrooms to the perimeter of the building so we could get light and air into the space. And we also needed to develop a green buffer zone outside for play space."

The resulting design provides classroom space for infants, toddlers and preschool children along two sides. New windows were set 9 inches above floor level to allow even crawling infants a view to the outside. Also, interior windows to the hallways allow kids to see other kids as they move through the space. The architects placed support functions, including mechanical/storage rooms, playrooms and offices on the below-grade walls, but added skylights to flood play areas with natural light.

"There is a lot of natural light in the building now," says Adsit, who adds that a combination of fluorescent and incandescent sources on dimmers allows the staff lighting options to accommodate various functions. Likewise, acoustical controls were important in a facility that centers around noisy young children. Batt insulation in the ceiling and walls, as well as acoustically sealed windows and door frames, keep noise under control.

The center's overall tone is residential, making liberal use of natural woods, carpet and vinyl tile. According to McMonigal, the teals and corals were deliberately chosen to provide a cool, consistent backdrop for the vivid colors associated with children's clothing and toys. Hallway floors use patterns in the vinyl tile to emphasize directions and define various entries, while the classrooms have a combination of carpeted and tiled areas.

Outside, landscape architect Derek Young scaled a playground of small trees and shrubs, and even designed a miniavenue for a tricycle path. What had been a truck-loading dock was transformed into a terrace with railings, providing a spot for teachers to oversee playground activity below.

According to McMonigal, the project's successful completion resulted from a laudable team effort. "Contrary to the belief that you can't design by committee," she says, "this project really benefited from the input of a lot of people from the state, from child-care authorities and the architects. That committee approach really helped make this project what it is."
Architect Rosemary McMonigal took a windowless cement-block building near the state Capitol (above) and turned it into space for six classrooms and staff-support offices. Though the building is surrounded by parking lots, a truck-maintenance yard and a busy street, McMonigal secured a green buffer zone for a playground (top), which was designed by landscape architect Derek Young. Classrooms with large windows are grouped along two sides (left).
The 1991 Expo of American Crafts will feature more than 350 of America’s finest craft artists, one-sixth from Minnesota. The handmade pieces range in price from $25 to upwards of $3,000, and will include both functional and decorative works of clay; hand-blown and etched glass; fiber, both wearable and decorative; metal, including traditional fine jewelry and contemporary works; and wood, ranging from puzzles to bowls, chairs and tables. Now in its fifth year, the Expo is one of only six juried shows sponsored nationally by the American Craft Enterprises, the marketing arm of the American Craft Council, based in New York. Minnesota highlights will include Tim Harding, Craig Lossing and Allen Noska, among others. For more information call 491-1080.

A painted and dyed lingerie chest, by Jaunine Anderson Guncheon.

Morgan Clifford, Chad Alice Hagen, Mary Hark and Anne Lindberg demonstrate the great diversity of Minnesota textile art. In addition to the four artists’ work, the museum will display fiber art from its permanent collection. For more information call 292-4355.

IFi World Congress
Merchandise Mart
Chicago
June 11-14
$350

The 1991 International Federation of Interior Architects/Interior Designers World Congress will offer programs and lectures addressing issues facing the industry. The program will occur concurrently with “Neocon 23,” the annual conference and exposition for the contract-furnishings industry. For more information call (312) 467-5080.

A Kelmscott Centennial/William Morris and his Heirs: Gehenna, Janus and Victor Hammer
Minnesota Center for the Book Arts
Through June 15
Free and open to the public

To mark the centennial founding of William Morris’s Kelmscott Press in Hammersmith, England, the Center for Book Arts will exhibit 10 of Kelmscott Press’s finest books, along with selections from three Kelmscott-influenced, contemporary American presses. Morris, disheartened by lifeless design and poor production standards of late-19th-century books, designed his own typefaces, redesigned the page stressing balance and readability, commissioned handmade paper of durability and beauty, and designed bindings created out of vellum. A 48-page accompanying catalog includes an introduction by leading Morris scholar Susan Otis Thompson and an essay by curator Betty Bright.

For more information call 338-3634.
George F. Cundy & Assoc. Architects  
Project: Wiken Res. Prescott, WI

The house is sited on the bluff high over the St. Croix River on what was considered an unbuildable lot. The inverted plan with the living, dining and master suite on the second floor takes advantage of the unmatched view of the river valley. 612/646-3268.

Rosemary A. McMonigal Architects  
Project: House Addition Minneapolis, MN

Craftsman detailing articulates this addition of a family room and master bedroom to an existing bungalow near Lake of the Isles. Bracketed overhangs, planting bed extensions and the use of horizontal banding tie the old and the new together while enhancing the clean lines of the existing home. 612/789-9377.

Edward P. Melich Architect  
Project: Private Residence Tucson, AZ

The family room, kitchen, dining room, living room and master bedrooms overlook the mountains. The atrium separates the bedrooms from activity areas. 612/866-3500.

Architect: CMA P.A.  
Project: Sam Goody and Suncoast Motion Picture Co. Retail Stores Willowbrook Mall Houston, TX

The two Musicland Group store concepts are combined with internal openings and a common cash/wrap area for a total store area of 11,500 sf. Neon is used for storefront signage as well as design motif throughout both spaces. 612/922-6677.

Coming Soon announcements are placed by the firms listed. For rate information call AM at 612/338-6763.
coming soon

Architect: Bonestroo, Rosene, Anderlik and Associates
Project: Library Restoration
Delano, MN

Repairs to the exterior of this 1888 historic structure will include tuckpointing, replacement of deteriorated brick, new membrane roof, and new shingles on the bell tower. Bob Russek AIA, 612/636-4600.

Architect: Bonestroo, Rosene, Anderlik and Associates
Project: Bethlehem Lutheran Church
Bayport, MN

This addition sits on a vacant alley to connect the existing Sanctuary with the existing Education Building. The vaulted interior includes a fireplace and loft. Bob Russek AIA, 612/636-4600.

Architect: Bonestroo, Rosene, Anderlik and Associates
Project: Sports Arena Complex
Moorhead, MN

A second sheet of ice including teamrooms and classrooms will be added to this existing facility. The original arena will be upgraded to accommodate 3000 spectators. Bob Russek AIA, 612/636-4600.

Architect: Bonestroo, Rosene, Anderlik and Associates
Project: Central Services Building
St. Cloud, MN

Precast concrete panels and steel bar joists enclose this spacious 120,000 sf building. Included are vehicle storage bays, repair shops, wash/paint bays, and an administration core. Bob Russek AIA, 612/636-4600.

Coming Soon announcements are placed by the firms listed. For rate information call AM at 612/338-6763
In the late-1960s, American cities—devastated by inner-city decay, emptied by white flight to the suburbs, and dismembered by freeway construction—needed a new vision.

One vision, urban renewal, wanted to tear down the old and build a new society. Americans, at the height of their post-VWII prosperity, reasoned that if America could put Neil Armstrong on the moon, certainly it could apply the same planning and technological know-how to forge a society that was racially integrated, economically mixed and democratically involved.

Minneapolis architect Ralph Rapson, funded by federal dollars from LBJ’s Great Society, began designing a “New Town In-Town,” a high-density redevelopment in the decaying Cedar Riverside neighborhood. Eleven complexes were to march across 340 acres, clear to the Mississippi River, and house 30,000 people in planned, socially engineered, self-sufficient high-rise neighborhoods—complete with parks, grocery stores, mass transit, health clinics and day-care centers.

A second vision of America’s urban future, historic preservation, asserted itself even as the first complex, Cedar Square West, was under construction. Preservationists argued that neighborhoods were far too complex to plan, and that design, no matter how good, could not solve social problems. The Cedar Riverside Environmental Defense Fund sued, and work on the “New Town In-Town” halted.

As the battle between urban renewal and preservation bogged down in court, Americans lost their collective self-confidence. Watergate sapped the nation’s trust in government. The war in Vietnam both triggered inflation that plunged the economy into recession and choked off federal funding, and ended American faith in technology and our ability to plan the future in all its infinite complexity.

In Cedar Square West, we have only a tantalizing fragment of a vision that was never fully tested, a fragment of what might have been. If design could humanize planned high-rise living, this would have been the place.

Robert Gerloff
A Day In The Winter Of Greg LeMond

8 - 10:00 AM "I get a challenging ride from Universal's AerobiCycle — along with important feedback." 10:30 - 11:30 AM "More than just an indoor road, Tredex is a great tool for low-impact aerobic exercise." 1:30 - 3:00 PM "Power training on Universal weights provides an essential balance to feel strong and prevent injuries."

Winter is Greg LeMond's off-season. And after eight months of intense cycling competition, you'd think this would be a great time to rest. Wrong! Greg LeMond uses winter to build power and stamina. From his home in Wayzata, he trains with a full arsenal of the best fitness equipment he could find — Universal. LeMond's training regimen includes indoor cycling, running, power weight lifting and other aerobic exercises, especially cross-country skiing. Make this winter a healthy one with Universal fitness equipment in your home. For a free Universal catalog call 1-800-553-7901 today.

Universal
SERIOUS FITNESS

Universal Gym Equipment
P.O. Box 1270
Cedar Rapids, Iowa 52406
1-800-553-7901
Wild at heart  A freshwater marsh is one of the most productive and complex ecosystems on earth, exceeding even the rain forest. Exhibits at the U.S. Fish and Wildlife Service's new Minnesota Valley National Wildlife Refuge Center are designed to explain and illuminate that complexity. Panoramic photos of the valley are mounted on large aluminum panels and serve as backdrops for a variety of "hands-on" exhibits, such as high-tech computer games that challenge visitors to successfully manage wildlife habitats while teaching them about the interrelationship between water clarity, sunlight, plant growth and oxygen. The Burdick Group of San Francisco designed the exhibits along several descending levels to correspond loosely with the valley's changing topography. Visitors are encouraged to browse freely, casually discovering new information that will increase appreciation of a little-understood natural treasure—the Minnesota River Valley.

Bill Beyer
WORKERS' COMPENSATION INSURANCE CAN COMPENSATE THE EMPLOYER, TOO!

Last year, the MSAIA Endorsed Group Workers' Compensation Plan returned 39.1% of premiums to the policyholders in the form of dividends. Over the last seven years, the average dividend declared has been 32.0% of premium!

If your firm is not enrolled in a dividend paying program, then now is the time to contact AA&C, the Design Professionals Service Organization. Please call Jennifer Miller at 1-800-854-0491 Toll Free.

Association Administrators & Consultants, Inc.
19000 MacArthur Boulevard, Suite 500
Irvine, California 92715

AUTOCADE® RELEASE 11. VERSATILE PERFORMANCE.

AutoCAD Release 11 opens a flexible new era for design and drafting. There are more options for creating, dimensioning, annotating and plotting drawings. An optional solid modeling module is available for building more complex models. More networking support, reference files, and new tools for linking custom applications programs round out the package.

Schedule your demonstration today.

MicroAge®
Technical Systems Division
(612) 938-7001
A 500-square-foot screenhouse stands near the patio, offering a shaded (and bug-free) alternative to the sunny rooftop. Lit from within, the structure features a metal roof, which recalls a similar treatment on the main building, and redwood and screen walls. Here, as on the shuffleboard court located at the opposite end, a brilliant pink is used to define details. (“There’s always a pink house on every block,” Oslund notes, going back to his “typical backyard” premise.) The shuffleboard court, covered with a series of hoops, has pink-canvas awnings stretched over either end to provide relief from the direct sun. Other ground surfaces are covered with Astroturf, which—along with the vivid pink accents—supplies a splash of color all year round.

Cited with an Honor Award from the Minnesota Chapter of the American Society of Landscape Architects, the rooftop garden is maintained by the residents, who have documented it in a series of photographs hung inside the building. “I’m very happy with how the garden is maintained,” Oslund says. “When the residents documented the garden, that indicated to me the special feeling they have for the space.”

Barbara Knox is a Minneapolis free-lance writer.
CUT HEATING COSTS WITH MAGIC-PAK® HIGH TECH GAS SELF-CONTAINED UNITS.

Shrink Installation Costs

Contractors, developers and designers applaud the way the Magic-Pak single package units save time and money starting with the wall opening itself. Each opening is exactly the same size and saves approximately 63 standard bricks (9.7 sq. ft.), plus masonry costs.

The Magic-Pak trim cabinet measures just 28" x 48" x 29". Utility hook-ups are simple, since power, gas and low-voltage connections are mounted on the top of the outside of the cabinet. Magic-Pak completely self-contained units arrive on site completely pre-charged and pre-wired for fast, easy installation, and there's no need for chimneys or flues. Consider this: central systems require early release of heating and cooling equipment to the job site. With Magic-Pak units delivery and installation can take place closer to actual occupancy, even after the carpets have been laid and the walls painted. The result? Real savings on construction financing costs.

Lower Operating Costs

A new cooling chassis with higher energy efficiency ratings combined with electric pilot ignition and power vented give users a high tech, energy saving unit for both heating and cooling modes. Lower fuel costs all year "round."

- Astonishingly Self-Contained
- Incredibly Simple
- Goes Through Walls Effortlessly
- Over 400,000 apartments, entrance foyers, process rooms, townhomes, condominiums and offices use Magic-Pak units to help cut heating and cooling costs.

Designed and manufactured by Armstrong

DISTRIBUTED BY:

EXCELSIOR MANUFACTURING & SUPPLY CORP.

1750 THOMAS AVE.
ST. PAUL, MN 55104
(612)646-7254

14030 21St AVE. N.
MINNEAPOLIS, MN 55447
(612)553-1722

DISTRIBUTOR FOR ENTIRE STATE OF MN.
1-800-735-1840/FAX (612)646-0022

GAS: YOUR BEST ENERGY VALUE™
MINNESOTA BLUE FLAME GAS ASSOCIATION
More than 130 objects by 117 prominent contemporary designers will be the focus of “Art that Works” as it explores the developments in the American crafts movement during the 1980s. The pieces will range from rugs, glass and tableware, to furniture, lighting and decorative accessories. Among the highlights will be John Bickel’s “Walnut Branch Chair,” a 1980s reinterpretation of the Queen Anne chair; Walter White’s “Asparagus Flatware Place Settings,” which makes innovative use of cast pewter; and Albert Paley’s mixed-use of mild steel and slate for his “Plant Stand.”

For more information call 292-4355.

Mention the Unmentionables: 100 Years of Underwear
Through June 23
Goldstein Gallery
University of Minnesota, St. Paul Campus
Free and open to the public

“Mention the Unmentionables” explores the historical evolution of men’s and women’s underwear, focusing on their design, style and materials, and how popular perceptions of “unmentionables” have changed over time.

For more information call 624-7434.

Modern Ceramics 1880–1940
Through summer 1991
Norwest Center, Minneapolis
Free and open to the public

“Modern Ceramics 1880-1940,” features Norwest Corporation’s outstanding collection of works in clay, ranging from tea services and vases to dinner plates and monumental jars. On view in the Norwest Center’s first-floor vitrines are 18 objects representing the principal movements of modernism: arts and crafts, art nouveau, Wiener Werkstatte, Bauhaus and art deco.

Among the most exceptional pieces is a French art-nouveau vase by Edmond Lachenal. Also of special note is a floor vase by the Bauhaus artist Gustav Heinkel, which illustrates the tenets of Bauhaus doctrine, especially non-figurative, abstract design. The show is accompanied by a color brochure with short essays on selected works. For more information call the Norwest Arts Program at 667-5136.

About the House
Ongoing
Children’s Museum
St. Paul
$3 adults and children over 2; $2 seniors; $1 children 12-23 months

Ever wonder how a house is put together, what magic keeps the roof from collapsing, the heat from escaping on the coldest winter days, how lights turn on and off, how water circulates? This exhibit takes the mystery but not the fun out of residential construction by giving kids a nuts-and-bolts tour of a mock house, from the architect’s drawing board to the family photos on the living-room wall.

For information call 644-3818.

Tours of the Purcell-Cutts House
Ongoing
2328 Lake Place, Minneapolis
Free; reservations required

One of Minneapolis’s finest examples of Prairie School architecture is open to the public following extensive restoration by the Minneapolis Institute of Arts. Designed in 1913 by William Gray Purcell and George Grant Elmslie, contemporaries of Frank Lloyd Wright and major proponents of Prairie School architecture, the Purcell-Cutts House in Kenwood is a study in Prairie School at its best, with its emphasis on unity of design, materials, site and floor plan.

The house is open to the public on selected Saturdays. Admission is free but reservations are required and available through the Visitor Information Center, 870-3131. AM

up close
Continued from page 17

brought architects and architectural students to affordable housing.”

Lundgren says that the design charrettes foster new ideas and awareness, but he admits, “You can’t force-feed. You have to teach by example, and the charrettes have put forward some pretty innovative ideas for affordable housing.”

The charrettes are part of a growing trend to utilize aging and existing housing. According to Lundgren, 28 percent of the country’s housing is within graying neighborhoods. Agencies, such as St. Paul’s Eastside Neighborhood Group, seek to “stabilize” and “rejuvenate” housing, which may be 60 or 70 years old, Lundgren says.

Other success stories abound, he says, in city neighborhoods like
DIFFA FANTASY SHOWHOUSE - Making Way for Magic

Opening Gala
June 8, 1991
International Market Square Atrium

An evening of magic with dinner, fashion show by Saks Fifth Avenue, dancing to Dr. Mambo's Combo, silent auction and the preview opening of the Fantasy Showhouse Rooms. All proceeds go to benefit DIFFA/MN (the Design Industries Foundation for AIDS/Minnesota). $100 per person ($75 tax deductible).

Fantasy Showhouse
June 8 - July 20
4th floor International Market Square
Hours
MTW 10 a.m.-6 p.m.
ThF 10 a.m.-8 p.m.
Sat 10 a.m.-3 p.m.
Sun Noon-5 p.m.

Seventeen fantasy showhouse rooms by some of the Twin Cities most innovative designers. $10 per person

Gift Shop

Historical Design Display
Arts and Crafts furnishings and decorative arts from 1900-1915.

AIDS Information center

Lectures
Michael Vanderbyl, Friday June 14
Jay Spectre, Friday June 21
Mario Buatta, Thursday July 11
Jane Brody, Friday July 19

Ticket Information
Interior Design Partners
7100 France Ave.
Edina, MN 55435
920-4955

All major credit cards, checks & cash.
Saks Fifth Avenue (gala tickets only)
655 Nicollet Mall
Minneapolis, MN 55402
333-7200
Saks Fifth Avenue card, checks & cash.

ASID Office
279 Market St., C-27
Minneapolis, MN 55405
336-4576
All major credit cards & cash.

IMS Reception Desk
279 Market St.
Minneapolis, MN 55405
All major credit cards & checks.

Fantasy Showhouse Entry
4th floor IMS
Checks & cash only.

Volunteer Information
For information on how you can help, please call Diffa Showhouse Co-chairs Cheryl Gardner at 920-4955 or Darlene Carroll at 920-4112.
Thousands of the commercial buildings in America are considered unsafe or unstable. When it comes to retrofitting yesterday’s buildings with today’s innovations, consulting engineers design creative solutions that help rebuild America. Selecting a consulting engineer specialist based on expertise and qualifications means you’ll get a quality design that saves time and money inside and out. When we help to rebuild America’s buildings, the result is beauty and comfort from the ground up. Contact us for information on consulting engineers in your area.

Minnesota’s Consulting Engineers Helping To Rebuild America.
Consulting Engineers Council of Minnesota, 5407 Excelsior Blvd., Suite A, Minneapolis, MN 55416, (612)922-9096

Jerry Pederson & Company
Painters, Paperhangers & Furniture Finishers

DECORATING FINER HOMES IN MINNEAPOLIS & ST. PAUL

PAINTING
Enameling
Varnishing
Glazes
Staining
Exterior Painting
Paperhanging
Color Matching

FURNITURE FINISHING
Laquers, Clear & Colored
Enamels
Glazes
Stains
Gesso
Metal & Wicker
Stripping

EXCELLENT REFERENCES
CALL FOR FREE ESTIMATE
612/338-0640

Minneapolis’s Whittier and Phillips and St. Paul’s Westside, where older homes have been rehabilitated for moderate-income homeowners rather than gentrified for affluent buyers. Large apartment complexes have been downscaled to create affordable yet spacious units.

Gone are the heroic high-rises of the midcentury that failed miserably to meet the needs of low-income people, Lundgren says. Instead, such projects gave birth to new problems, creating self-contained, crime-ridden ghettos like St. Louis’s Pruitt-Igoe, Chicago’s Cabrini Green and St. Paul’s McDonough housing projects.

“They were too big,” Lundgren says. These cement jungles were “unlivable,” asking the poorest to live in crowded apartments while most Americans enjoy the cozy camaraderie of neighborhoods featuring a mix of single- and multifamily dwellings within new and old housing stock.

Affordable housing should be no different from housing designed for the well-heeled, Lundgren says. “A person who is homeless is no different from you or me. The only difference is that they don’t have a home,” He believes affordable housing should be well-designed and accessible. It should not be done on the cheap.

“I view the architect’s role broadly,” Lundgren says, describing his professional philosophy. “Just as law school prepares lawyers for politics, architecture school should make architects better citizens.” He continues, “You cannot separate the architect from the citizen. The architect should also be a political being. Architects should help alter society’s problems. . . If we lick this housing problem, we’d be a great nation.”

In a bid for modesty, Lundgren confesses, “I’m not a saint. I do a lot of things which are cold-hearted, ‘Republican’ things, but I’ve certainly become much more socially conscious. You have to give back as much as you can.”

David Anger is a writer living in Minneapolis and a contributing writer to the Twin Cities Reader.
When you design that next project, why not consider an alternative space heating technology for your customers. Suggest the Electric Thermal Storage (E.T.S.) heating alternative. Electric heat has always provided the cleanliest, safest, and most efficient space heating. Now it's also affordable. E.T.S. space heating uses specially designed heating systems to take advantage of low Off-Peak rates offered by electric cooperatives. In fact our Off-Peak rates are among the lowest electric rates in the country. E.T.S. keeps your customers warm and cozy through the cold Minnesota winters without compromising their indoor air quality or their bank account. Since E.T.S. systems don't need any venting for combustion air or exhausting flue gas, your design can be more flexible. E.T.S. heating systems can work for any floor plan and any type of construction — residential and commercial. E.T.S. water heating also keeps your customers in hot water for the same low rate. Since electric cooperatives produce electricity from a domestic abundant energy source, North Dakota low-sulfur coal, the long-term price is stable and the supply is reliable. So recommend a genuinely contemporary space and water heating technology to complement your contemporary (and not so contemporary) design plans. For information, call the electric cooperative that serves your area or call 1-800-545-WARM. Don't forget to ask about heat pumps — another affordable electric heating alternative.

For more information about how E.T.S. can meet your customers' heating needs, complete and return this coupon to: United Power Association, 17845 Highway 10, Elk River, MN 55330

<table>
<thead>
<tr>
<th>Name</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

Electric Heat.
Everyone's Warming Up To It.
Credits

Project: Minnesota Valley National Wildlife Refuge Center
Location: Bloomington, Minn.
Client: U.S. Department of Interiors, Fish and Wildlife Service
Architects: Elterbe Beckett, Inc.
Principal-in-charge: Jack Hunter
Project manager: Frank Brust
Project architect: Scott Berry, chief, John Tinkham, Gerry Voerman
Project designer: Karl Ermanis
Civil engineers: Robert T. Brown, chief, Laurel Jones, Doug Rainer
Structural engineers: Mark Douma, chief, Cliff Ingers, Bill Studtman
Mechanical engineers: Doug Maust, chief, Jack Sharyk, Rex Rundquist
Electrical engineers: Lane Hersey, chief, Mark Holden, Jerome Bleady
Construction administration: Steve Sainga, Jim Finlason
Contractor: Arrow Construction Company, Addiks Mechanical, West Electrical, Malone Displays
Interior Design: Brian Johnson
Landscape architect: Bryan Carlson, chief, Dean Olson
Exhibits design: The Burdick Group, San Francisco
Photographer: George Heinrich

Project: McElroy Interpretive Center
Location Wild River State Park, Almelund, Minn.
Client: State of MN Department of Natural Resources
Architects: McGuire/Engler/Davis Architects
Principal-in-charge: Michael McGuire
Project architect: Clark Engler
Structural engineers: Meyer Borgman Johnson, Inc.
Mechanical engineers: Chasney Associates
Electrical engineers: Chasney Associates
Contractor: Williams Construction Co.
Landscape architect: State of Minnesota Department of Natural Resources
Photographer: Karen Melvin

Project: Gabbert Raptor Center
Client: University of Minnesota
Location: University of Minnesota, St. Paul campus
Architects: RSP Architects
Principal-in-charge: Alexander F. Ritter
Project designer: Michael J. Pfauze
Project manager: Bryan Gatzlaff
Project architect: Bryan Gatzlaff
Structural engineers: Ericksen Rode/Johnston-Saahomin & Associates
Mechanical engineers: Ericksen Ellison & Associates
Electrical engineers: Ericksen Ellison & Associates
Contractor: Knutson Construction Co., All American Mechanical, Bloomington Electric
Interior design: University of Minnesota Interior Design & Graphics, Office of Physical Planning
Landscape architect: Ernst Associates
Lighting consultant: Paul Martin Lighting Design
Photographer: Robert Pearl

Project: Rainy Lake Visitor Center
Location: Voyageur National Park, International Falls, Minn.
Client: National Park Service, Denver Service Center
Architects: Sovik Mathe Saathrum Quanbeck
Soren Edwards Architects
Principal-in-charge: Robert M. Quanbeck
Project manager: Robert M. Quanbeck
Project architect: Robert M. Quanbeck
Project designer: Robert M. Quanbeck
Structural engineers: Meyer, Borgman & Johnson
Mechanical engineers: Lundquist, Wilmar, Schultz, and Martin, Inc.
Electrical engineers: Lundquist, Wilmar, Schultz, and Martin, Inc.
Contractor: Agassiz Construction, Inc.

Interior design: Robert M. Quanbeck
Landscape architect: National Park Service, Denver Service Center
Display designers: National Park Service, Harpers Ferry Center
Photographer: Saari & Forral Photography

Project: North Hennepin Community College
Location: Brooklyn Park, Minn.
Client: State of Minnesota Community College System
Architects: Anderson Dale Architects
Principal-in-charge: William Anderson
Project manager: Kurt Dale
Project architect: Gary Oleson
Project designer: Nick Christensen
Structural engineers: Johnston-Sahim
Mechanical engineers: LWSM
Electrical engineers: LWSM
Contractor: Leflie-Engstrand
Interior design: Anderson Dale Architects, Inc.
Photographer: Lea Babcock and George Heinrich

Project: Capitol Child Care
Location: St. Paul, Minn.
Client: State of Minnesota
Architects: Rosemary A. McMonigal Architects
Project manager: Rosemary A. McMonigal
Project architect: Minn Adist
Structural engineers: Gausman and Moore
Electrical engineers: Gausman and Moore
Contractor: Earl Weikle and Sons Construction
Interior design: Rosemary A. McMonigal Architects
Landscape architect: Derek Young
Photographer: James Erickson

Project: Rooftop Garden at St. Theres Care Center
Location: Hopkins, Minn.
Client: St. Therese Home
Architects: Hannal Graen and Abrahamson
Principal-in-charge: Dan Sweder
Project manager: Paul Finness
Project architect: Duane Johnson
Project designer: Thomas Oslund
Project team: Thomas Oslund, John Blum
Structural engineers: Doug Fell
Civil engineers: Jim Husnik
Electrical engineers: Bill Howard
Contractor: Opus
Interior design: Laurie Parriot
Landscape architect: HGA
Photographer: George Heinrich

Contributing editors:
Bill Beyer is a partner with the Stageberg Partners and a member of the MSAA Publications Committee.
John Coughlan is a vice president of Mankato Kasota Stone Inc., and coeditor of Reading Rooms, an anthology of stories and essays about the American Public Library.
Jack El-Hai writes about housing for national and regional magazines.
Robert Gerloff is an associate with Mulflinger & Susanka Architects.
Barbara Knox is a Minneapolis writer who specializes in architecture and design.
Sandra LaWall Lipshultz is a writer and editor with the Minneapolis Institute of Arts.
Camille LoFevre is a Minneapolis writer focusing on the arts.
Bill Stumpf, a designer, author, design theorist and lecturer, is founder of the Minneapolis design firm William Stumpf + Associates.
Bruce N. Wright is an architect and freelance writer.

Gateway

Continued from page 39

and Nicollet. And the Pure Food and Drug building was underway on Hennepin Avenue across from the Nicollet Hotel.)

Knutson's most ambitious project was River Towers, a $24 million, 1,500-unit high-rise complex to occupy three blocks on First Street between Hennepin and Third avenues. A Corbusian set-piece, River Towers was to line up four 27-story towers just west of the Post Office with two 16-story towers at either end and low-rise parking structures between. Only two of the towers were built; they are the present-day Towers Apartments on Hennepin Avenue, designed by John Pruyn of Chicago.

By 1969, Gateway urban renewal had generated $100 million in new construction. The idea of a civic corridor along Fourth Street had been realized; at least there was a string of public buildings. The first wave of private investment had filled in scattered blocks north of Third Street. And the replacement of the city's seedy skid row with gleaming new suburban-style buildings had spurred downtown retailers to build Nicollet Mall. "Gateway renewal made it attractive for developers to come downtown," said Arthur Naftalin, aide to Minneapolis mayor Hubert Humphrey. "It really turned around the downtown."

The pace of construction slowed with the recession of the early-1970s. Knutson's original 10-year contract was extended several times but was finally ended after he ran into repeated financing difficulties. After the Minneapolis H.R.A. took over, the remaining parcels were developed fairly quickly, according to Jerry Leusse, then of the H.R.A.

The second wave of construction brought a mixed bag of buildings: the Crossings, by the Hodne/Stageberg Partners; the glassy Norwest Operations Center, by Peterson, Clark and Associates; the
appropriately Corbusian 100 Washington Square, by Minoru Yamasaki and Associates; and the Towle Building (originally the Galaxy Building) by Korsunsky, Kranck, Erickson, which finally occupied the Metropolitan Building’s site.

It was only seven years until one of the original Gateway-renewal products, the IBM building, was razed to make way for Northwestern National Life II, designed by BWBR Architects of St. Paul, and the Gateway area began yet another phase of renewal.

Today, the dust of demolition again clouds the lower loop. The Sheraton Ritz and its sinuous parking ramp already are gone. The public library may be replaced. The Nicollet Hotel was razed this year. The Federal Courts building may be expanded, or, if the city has its way, abandoned and a new one built north of City Hall on Fourth Street to form a civic group with the Hennepin County Government Center. Even the fate of Gunnar Birkert’s Federal Reserve Bank, one of the Gateway’s few landmarks, remains uncertain.

The Gateway slate, wiped clean once, may be erased again. No hint of the city’s lower loop remains. No dense-packed streets, no buildings that catch the eye or imagination, no places that animate the city. Built to compete with the suburb’s image of convenience and safety, the Gateway’s buildings remain isolated setpieces in an undefined landscape. Where Pioneer Park formed a pleasing setting for the modern Post Office, bland buildings block its facade. Where Bridge Square and then Gateway Park marked the historic convergence of Hennepin and Nicollet avenues, the columns of Yamasaki’s Northwestern Life building rise in splendid isolation. Where human-scaled buildings once made streets, overbearing or bland towers rise in cacophonous confusion. Where landmarks once marked corners, one block is indistinguishable from the next. Where smelly old men slumped in doorways, wind whips through empty streets. Where mystery and yes, perhaps danger, lurked, dullness prevails.

As a new wave of development begins, we have an opportunity to learn from the Gateway’s past and present. “Renewed” in a time when that term meant wholesale destruction and rebuilding to compete with the suburbs, the Gateway succeeded in stemming urban flight but failed to create lasting urbanism. Now we know better how to make a city, how to create a place that is dense and varied. This time we can get it right.

Linda Mack is the architecture columnist for the Minneapolis Star Tribune.
Charles Fremont Dight devoted his life to championing eugenics (the selective breeding of people) and won election to the Minneapolis City Council as an advocate of feeding the city's trash to hogs. Even so, Minnesotans knew Dight best for another eccentricity. He was, as any native knew in the 1920s, the man who built and lived in a treehouse. Dight came to Minnesota in 1889 after teaching at a medical school in Beirut, Syria (now Lebanon). In 1907 he secured a position as lecturer in Pharmacology at the University of Minnesota, and he shortly set about scouting sites for the house of his dreams. Dight settled upon a lot located close to the murmuring of Minnehaha Creek, but he was not content to conventionally dwell near the natural beauty.

By 1911, Dight had designed and begun construction of perhaps the most singular residence in Minneapolis. Modeling the structure after elevated houses he had seen in Beirut, Dight raised the dwelling on 10-foot steel stilts set in concrete and nestled it within branches of oak trees. "Mr. Dight says he is building his house high for three reasons," the Minneapolis Tribune reported. "First, that the ground is low and damp owing to the proximity of the creek; second, that he gets a better view; and third, that he gets more air and sunshine."

The house, constructed of plaster, hollow tile and wood, had a long gestation. When Dight finally completed it in 1926, it measured 18 feet by 22 feet and had four rooms and a porch. A cupola topped one room, which he set up as a laboratory. Planned as a four-season home, it boasted a do-it-yourself hot-water heating system that proved so inadequate in the winter that Dight was forced to wear overshoes inside.

By the time Dight abandoned residence in the house in the late-1920s, it had become an architectural celebrity. Photos of it appeared in newspapers across the country. It remained unoccupied until Dight's death in 1937 and was razed, in all probability, not long thereafter.

Jack El-Hai