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Cover: Warroad Public Library. Architect: Mulfinger, Susanka & Mahady. Photographer: Peter Kerze.

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Rest-stop art

Perhaps one of the most encouraging examples of the success of Minnesota's Percent for Art in Public Places program (which stipulates that one percent of the cost of any state-funded building project exceeding \$500,000 must go toward art) can be found in two soon-to-be-completed highway rest areas, one near St. Cloud, the other near Le Sueur.

For the Minnesota Valley Rest Area near Le Sueur, glass artist Michaela Mahady's work will be installed in the transoms facing the verdant valley. "The images in the windows," says artist/architect Mahady, "come from the site and region." The site's progression of valleys is echoed in the glass by free-form V-shapes. Other images historically refer to French explorer Le Sueur, who came looking for land that contained riches beyond imagination. Instead, he found not gold or diamonds but soil so rich in nutrients and minerals as to look almost blue, hence the name of the nearby town Blue Earth.

Hand-cast, prismatic-glass pieces will recall the diamonds Le Sueur never found, and maize and gold will represent the richness of the crops now grown there. The Le Sueur rest area is scheduled for completion in January 1992, with art installation in February.

The St. Cloud Travel Information Center, being constructed outside St. Cloud on Highway 10, will be a prototype facility for future Minnesota Department of Transportation information centers. Ceramist Susan Warner includes images inspired by the theme of road traveling. Glazed-ceramic tiles will be inlaid into the pedestrian pathway that leads visitors from the parking, through the center and out to a rear observation plaza. Two-foot-square ceramic tiles depict images of

sunglasses, maps, white-highway stripes and picture postcards. These are contrasted with objects that people tend to collect as they travel, such as seashells and stones. The center of the floor will be a large, glazed-ceramic compass to help orient travelers to the landscape and the theme of the artwork.

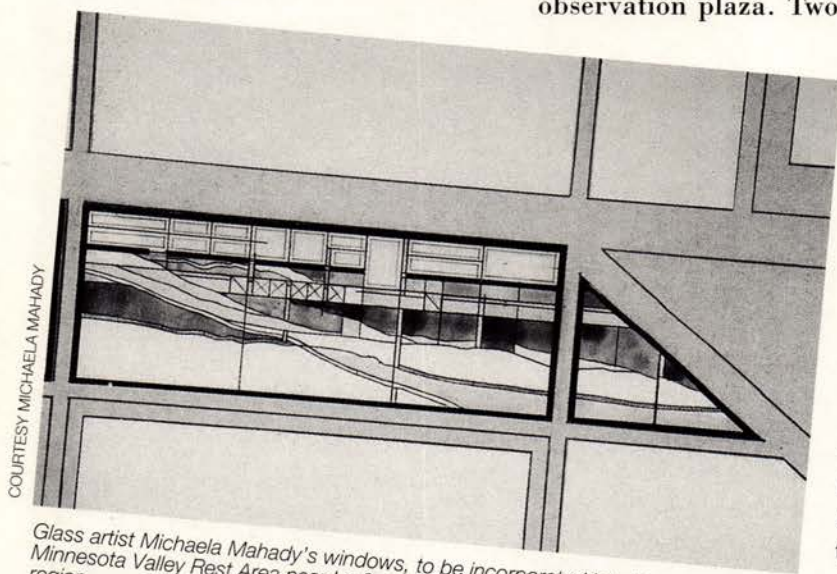
Both projects are funded through the Minnesota Department of Transportation. State Arts Board program associate Regina Flanagan says that she is impressed with the willingness of artists and architects to work together, noting that "the Minnesota Department of Transportation is a prime example of this spirit of cooperation."

Bruce N. Wright



Ceramist Susan Warner will use glazed-ceramic tiles in her work for the St. Cloud Travel Information Center, just outside of the city on Highway 10.

COURTESY SUSAN WARNER



COURTESY MICHAELA MAHADY

Glass artist Michaela Mahady's windows, to be incorporated into the design of the Minnesota Valley Rest Area near Le Sueur, will pull images from the site and region.



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Michaela Mahady John Pietras

Fantasy rooms

AIDS is no fantasy, but Mark Jay's "Midsummer Night's Fantasy" (pictured) surely is. Jay's was one of 17 rooms showcased in "Making Way for Magic," a fantasy show house sponsored by the Minnesota Chapter of the Design Industries Foundation for AIDS (DIFFA) this summer. Held at International Market Square in Minneapolis, the program asked each participant to live out his design fantasy within a 14- by 14-foot space. The resulting fantasies-cum-reality are everything from a Liberace-inspired music room replete with white piano and cadillac-framed couch to safari-inspired quarters overlooking the African landscape, and even an upside-down living room designed by Todd Craig. Jay, vice president of marketing for Brauns women's apparel, says his room "relates the paradox of life as fantasy, overshadowed by the realities that destroy that very fantasy." He uses images of a mythological being to represent man living out his fantasy and ultimately being destroyed by it. The vacuum cleaner in the foreground represents our efforts to combat AIDS, and the small, mirrored area on the moss-covered floor symbolizes the actual progress being made.

Proceeds raised through the show-house tours and lectures will go to AIDS-related charities.



DON F. WONG

In memory



Louis Lundgren, 72, a leading force in an ambitious drive to enlist architects in the fight against homelessness, died June 17, 1991, of a heart attack. Lundgren was a board member on the St. Paul Over-

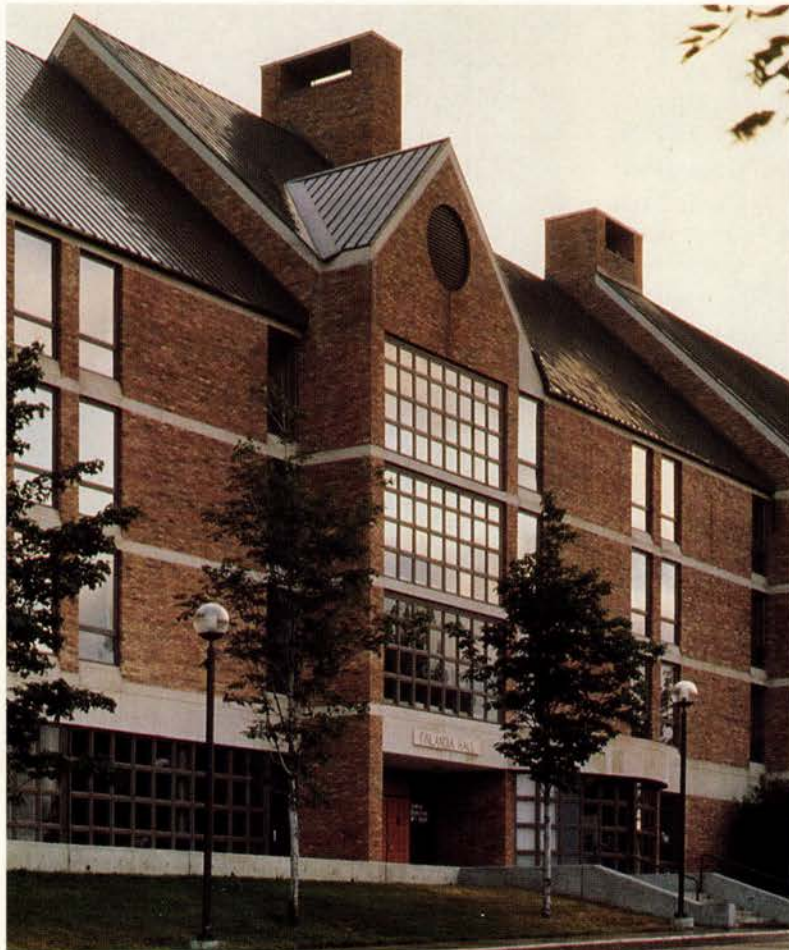
night Shelter Committee, Minnesota Coalition for the Homeless and Community Action Now. He was also founder and president of Minnesota Affordable Housing and this year's recipient of the St. Paul Chapter/AIA Citizen Architect award. In 1984, Lundgren hosted a three-day symposium on housing the homeless, which was the genesis for the AIA Search for Shelter design-charette program, a collaboration between architects, design-related professionals, students and non-profit housing agencies. Lundgren's other work includes the design of several downtown-St. Paul buildings and numerous churches and schools. He was born in 1919 in Leeds, North Dakota, and graduated from the University of Minnesota in 1947. He established the Lundgren Associates in 1949 in St. Paul. For further discussion of Lundgren's accomplishments, please refer to "Up close" in the May/June 1991 issue of *Architecture Minnesota*.

New product



Jeff Scherer's design of the new jazz storage system by Conwed won the Best of NEOCON 1991 Silver Award for the files-and-storage category. The colorful jazz system features extruded anodized-aluminum fronts that easily can be refinished or replaced for a fresh look. The system includes a complete selection of pedestals, lateral files and pulls for storage cabinets and center drawers.

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Imagine your reaction if you learned that your project's only possible building site was on top of an old abandoned copper mine. That was the dilemma architect Tim Casai faced when designing Suomi College's new student dormitory. "The mine's old documents told us there were shafts at certain levels," said Casai. "We took soil borings to determine which ones would give us trouble and then flooded those shafts with concrete to stabilize the site."

And if this subterranean problem wasn't enough, there was another real challenge aboveground. "This area gets between 200 and 300 inches of snow a year," said Casai.

So he designed a high-pitched, standing-seam metal roof to prevent snow from accumulating, he used brick to protect the students from winter, and he specified Andersen® windows. Said Casai, "Their vinyl exteriors gave us the durability needed in this climate, they're also energy efficient, and their wood interiors provide a warm, comforting environment."

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Endangered species: Gunnar Birkerts' Federal Reserve Bank Building in Minneapolis, 1973

A protest

By Bernard Jacob, FAIA

Editor's note: Nearly a year ago, the Federal Reserve Bank announced plans to abandon its landmark building in downtown Minneapolis, citing space limitations and the high cost of repairing the corroding curtain wall and removing asbestos as contributing factors. A Minneapolis Star Tribune article this summer claimed that the bank "exaggerated the problems and rejected less-costly solutions." The Federal Reserve in Washington is expected to make a final decision in early-fall on whether to build a new home or repair the present one.

The Federal Reserve Bank at the north end of Nicollet Mall between Nicollet and Marquette Avenue and Washington Avenue and Third Street, is one of the outstanding works of architecture in the Twin Cities. A heroic building in the classical tradition, its realization bears witness to the client/patron's and architect's vision, dedication and obstinacy. The building is supported by a catenary arch and suspended over a sharply chiseled plaza, a spectacular concept pursued and achieved with unremitting dedication. (The Federal Reserve Bank was the first office building to employ the catenary arch, a structural technique typically used for suspension bridges.) Urbanistically, the bank's plaza is truly Nicollet Mall's northern pedestrian terminus, although the visual terminus is Yamasaki's elegant temple for Northwestern National Life. The plaza slopes steeply to the eastern limit of the block at Marquette Avenue. It continues under the tower, a sharply chiseled granite rock supporting the building and pedestrian activity. The plaza continues the Mall and gives balance to the people-place at the other end of the Mall, the sunken Peavey Plaza.

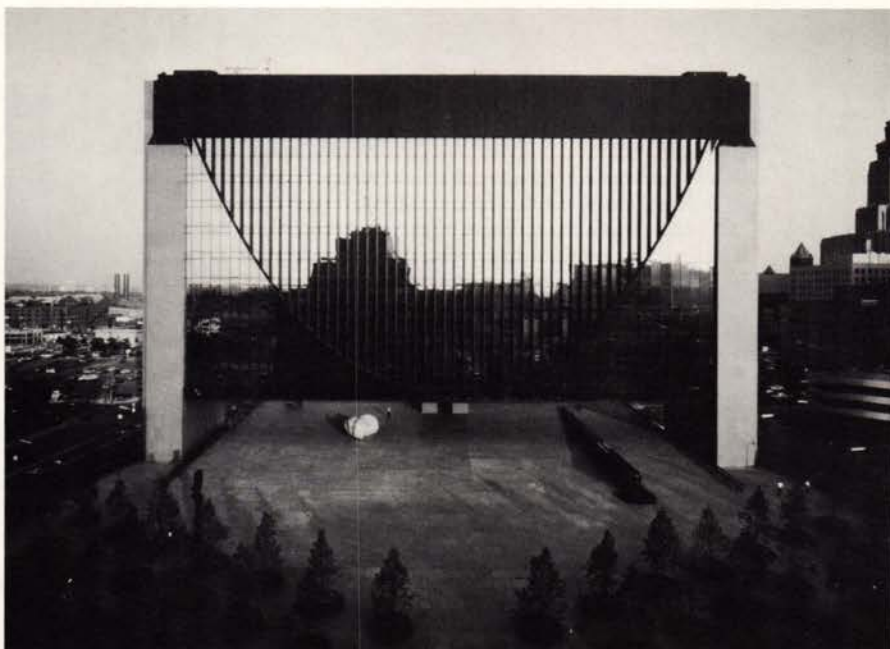
Now that Federal Bank officials in Washington have delayed a decision on abandoning the building until early-fall, it is for us, the local community (which stands to lose the most by the building's demolition), to protest and halt this outrageous notion.

The Federal Reserve Bank Building exists because an intensely creative architect/artist, a perennial iconoclast, challenged accepted wisdom, age-old assumptions and unexamined conclusions. All too often, pressures of time and budget, implicit and explicit public and private demands, result in the architect's resignation to predictable ranges of expression set within accepted norms of design and technology. The Norwest Bank Building, for example, is like almost all skyscrapers—a skeleton-structural frame, sheathed with a curtain wall. Cesar Pelli manipulated the proportions of the structural frame, the window spacing and sizes, he determined how to end the building at the top and how to end it at street level and what to do in-between to the curtain wall. And Philip Johnson did the same for the IDS Tower and HGA did the same for the Piper Jaffray Tower. This does not diminish the high-level accomplishments of these architects on their projects. However, those projects, cited here for contrast, do dramatize Gunnar Birkerts' extraordinary accomplishment with the Federal Reserve Bank. To challenge accepted norms thoroughly represented risk-taking at the highest level. This was a pilot program that depended on all subsystems fitting and working perfectly. They almost all did. The client understood the risks and willingly undertook and supported them.

The issue is whether this community is willing to acquiesce in the demolition of this complex, a mere 18 years after its completion. In the very best of times and in the richest country on earth, the demolition of a building of this standard is indefensible. In these times it is even more difficult to justify. It is unfathomable to consider destroying this building, a testament to the spirit of invention and adventure realized through the bold and fearless faith of its client, then-president Hugh Galusha.

It has been shown that it is possible to rehabilitate and expand the building. The cost will be high, but not nearly as high as the construction of a new building. The present Board of the Federal Reserve Bank can gain distinction and recognition for ages to come if it improves and preserves the building. In so doing, it will dedicate itself anew to the city and to one of its preeminent works of art.

Bernard Jacob is a Minneapolis architect and critic.



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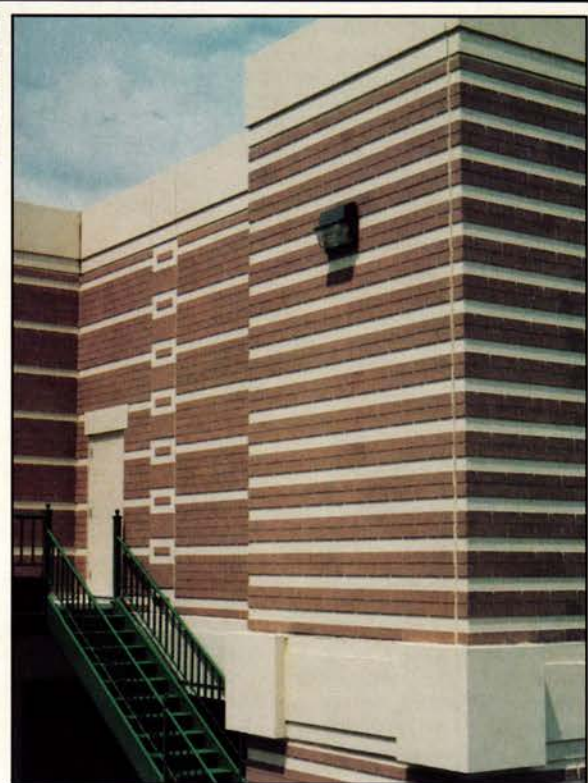


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previews

LIFE: Through the Sixties Minnesota Museum of Art Landmark Center Galleries Through Sept. 1

More than 100 photographs from *LIFE* magazine highlights this exhibit, which looks at one of the most tumultuous period's in American history. To fully represent the era, the show spans from 1956 to 1972 and is thematically grouped to include the civil-rights movement, the Kennedy administration, student protests, the space program, the Vietnam war, fashion, entertainment and sports, as well as singular vignettes that became *LIFE*'s hallmark, such as Parisian children watching a puppet show or the first shot of an embryo. Among the represented photographers are Alfred Eisenstaedt, Gordon Parks and Larry Burrows.

For more information, call (612) 292-4355.

John Battenberg: Sculpture, Prints, Drawings Native American Series/Wolf Series Anderson & Anderson Gallery Sept. 5-Oct. 12

This one-person show marks the homecoming of native-midwesterner John Battenberg, who gained recognition in the mid-'60s with cast-metal sculptures of aviator clothes frozen in position. Three decades later, he focuses now on images of wild creatures poised for flight or attack. Battenberg graduated from Minnesota State College in 1954 and then went to Ruskin School, Oxford University, and finally received his M.F.A. from Michigan State University. He teaches at San Jose State University.

For more information, call Sue Anderson at (612) 332-4889.

Ramsey Hill House Tours St. Paul Sept. 22 Various times from noon to 5 p.m. \$12

The 10th annual Ramsey Hill house tours, one of the Twin Cities' most popular residential tours, will swing open the doors to more than 20 turn-of-the-century homes, including several along St. Paul's posh Summit Avenue. While focusing on private residences, the tours also will peek into some of St. Paul's other landmarks, such as the Cathedral of St. Paul, the University Club, and the James J. Hill house, in which Hill's art collection is displayed.

The houses are architectural studies in turn-of-the-century, residential design. Styles include Italian Renaissance revival, Edwardian and Richardsonian Romanesque. Many of the homeowners meticulously have restored their homes, reintroducing the grandeur of finely detailed stone- and woodwork.

In addition, unusual antiques and collections will be showcased in the Blair Arcade on Selby and Western avenues. Gathered from residents of the Ramsey Hill neighborhood, the pieces range from antique coat hangers to sheet music and cork screws. In conjunction, Hirschfield's Paints and Wallcoverings will conduct free classes on turn-of-the-century painting techniques. An added bonus to the day's events will be an artisan fair, in which local craftspeople specializing in period restoration and craft will show off their glass, woodworking and stone skills. Entertainment at various neighborhood parks will complement the tours, and several local restaurants will offer special menus.

For more information, contact Mary Moos at (612) 227-5533.



The grandeur of turn-of-the-century interiors comes alive in the 10th annual Ramsey Hill house tours.

Muse Works Wilensky Arts Sept. 7-Sept. 28



The photography of Amy Pierre of Walker Art Center will be part of the "Muse Works" exhibit at Wilensky Arts.

Fifty staff artists from the Minneapolis Institute of Arts, Walker Art Center, Minnesota Museum of Art and the Science Museum of Minnesota will demonstrate the diverse artistic talent found in these prominent, local museums. Works include paintings, sculptures, photography, weaving, installations and multimedia.

For more information, call Bobbie Burritt or Troy Linck at (612) 870-3131.

Continued on page 56

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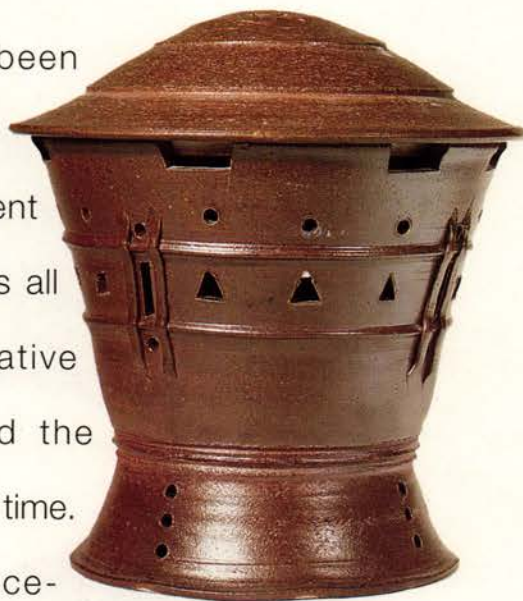
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Inspired by the sturdy ceramics of the Koreans, Wisconsin potter Willem Gebben used a wood-fired kiln to create his monumental stoneware garden lantern (above, \$80). In contrast, Minnesotan Lou Ann Lewis fashioned her delicate raku vase (far left, \$25) and teapot (\$32) from earthenware. Susan Geiger, also from Minneapolis, cites old sharecropper shacks and pioneer cabins as the starting points for her slab-built and brightly glazed houses (below, \$175 each). All are available at Northern Clay Center, St. Paul.

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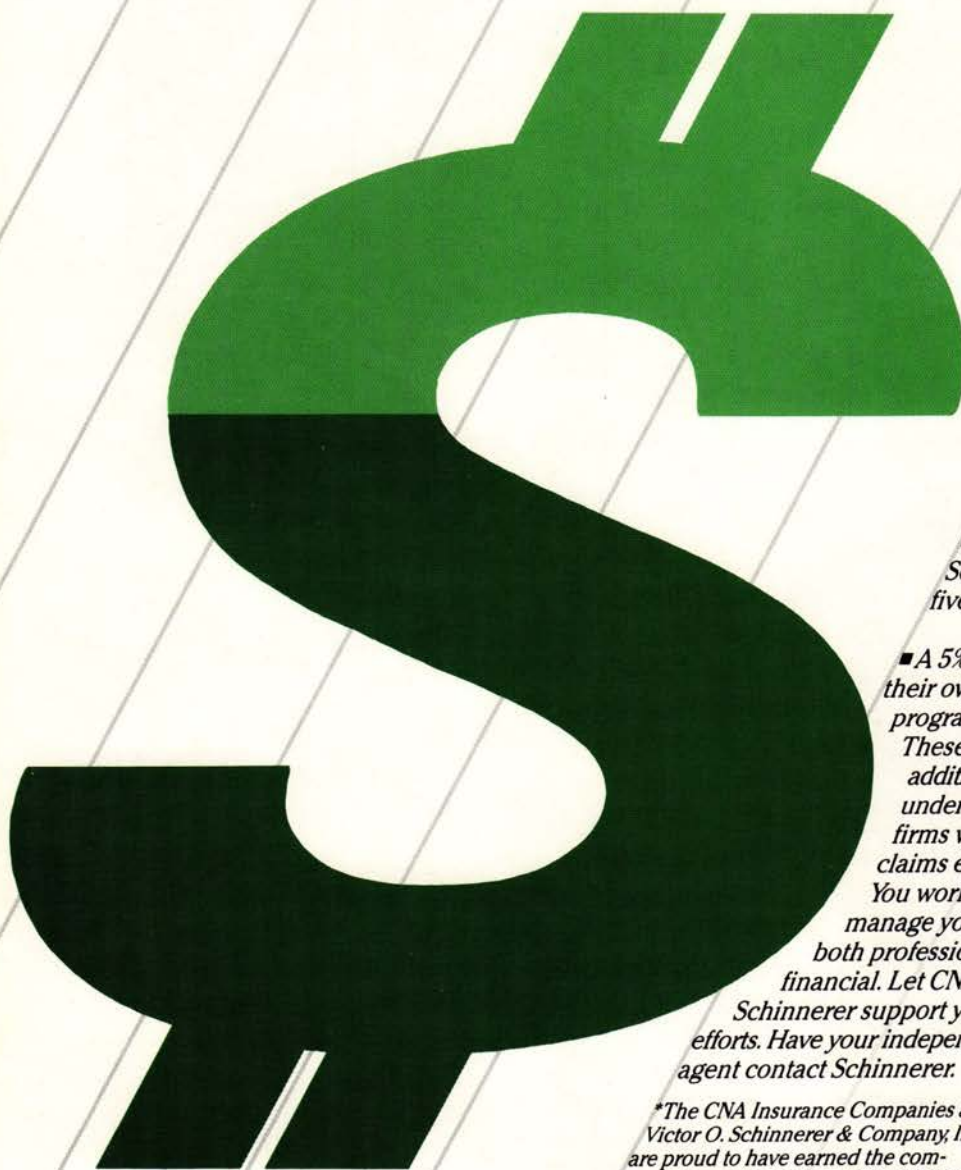
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Kathy Halbreich: Walker's new director discusses collaboration between architects and artists

By Camille LeFevre

Collaboration has been one of Kathy Halbreich's strong suits during her short and brilliant curatorial career, which was capped in March 1991 with her appointment as Walker Art Center's new director, succeeding Martin Friedman. Whether considered innovative, insightful or insolent, her collaborative efforts almost always have inspired controversy.

In 1990, as founding director of the department of contemporary art at Boston's Museum of Fine Arts, Halbreich and co-curator Trevor Fairbrother organized "Figuring the Body"—a response to the Mapplethorpe brouhaha that included Jana Sterbak's dress of raw flank steak. In 1989, with three other curators, she organized "Against Nature: Contemporary Japanese Art"—works that rebelled against traditional Japanese serenity and reserve. Both exhibitions engendered critical dialogue and debate.

The collaborative venture with the most lasting impact, however, was arguably the one Halbreich initiated between artists and architects. In 1982, as director of the Massachusetts Institute of Technology's Albert and Vera List Visual Arts Center, she arranged for architect I.M. Pei and artists Richard Fleischner, Scott Burton and Kenneth Noland to design portions of the new Wiesner Building, which now houses the List Center.

At that time, the collaboration was considered unorthodox because

architects and artists largely had been segregated during the creation of public buildings and areas. Usually an architect designed a place; and then, almost as an afterthought, an artist would be commissioned to plop a piece of art in it. Halbreich, however, involved artists in building design from the start.

Nearly a decade later, the dust stirred up by this approach has settled and become new ground for subsequent artist-architect collaborations, including those at Battery Park City and the Equitable Center in Manhattan. Halbreich, 41, concurs that the project is "enormously successful in many ways," but adds, "it isn't necessarily the only way to go. My sense is collaboration is useful, but it can't be a forced marriage. There has to be some kind of

"My sense is collaboration is useful, but it can't be a forced marriage. There has to be some kind of basis of mutual respect."

basis of mutual respect. Some sort of willingness to really engage in an intellectual discourse first. You can't begin to design and build right off the bat. You've really got to be willing to exchange a kind of intimacy of ideas and beliefs [first]."

In this way, perhaps, artists can avoid the traps collaboration can set; the references to collaboration as "a code word for compromise," as an "abraiding of individuality," and as "a very politicized process," that pepper Halbreich's conversation.



A former painter and sculptor herself, Halbreich is clearly a champion of the artist. One of the "distinguishing kernels" she gleaned from the List collaboration, she says, was watching artist Fleischner persuade the architects to visit the site, to actually measure its dimensions.

Such artist-instigated interaction was crucial to the creation of functional public space in the List building, she adds. "I think architects by and large have worked out of a formal set of concerns in the modern age, and I think artists have moved through a kind of dependence on dominance of formal concerns—composition, if you will. So I think artists can bring a kind of rigor of thought to a project, which architects can benefit from."

Seattle is a city where model artist-architect collaborations occur, Halbreich says. Here, artists and architects sit in on the design commission and work in tandem. "You've got very functional things being made by artists, and very unfunctional things being made by architects," she explains. "It's a sort of exchange of roles sometimes that I think is important. . . [and creates] not a relationship of animosity

Continued on page 60

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Historic barometer: Reassessing mid- century architecture

By David Anger

As construction of the new Interstate 394 drills on, the once-popular Cooper Theater collects layers of grime. Closed by its Canadian owners because of poor profits, the Cooper's grounds are now weed infested, its parking lot empty. When news broke last winter that the Twin Cities landmark, indicative of midcentury, roadside design, would be razed for new development, many denounced the plans. However, hands were tied, for preservation laws typically apply to buildings that are more than 50 years old.

Worse yet was the upheaval over the seminal Nicollet Mall, which was lauded as a model of urban rejuvenation in the 1960s. Designed by

stops, delicate bronze lamp-posts, concrete trash receptacles and planters, and bathtublike granite fountains had become passe as the Mall began to show the wear and tear of age.

Halprin's innovative urban landscape has been replaced

by a distant second that has proven to be a public-relations disaster, with citizens decrying the expense and the replacement of healthy locusts with pines, many of which didn't survive a year. Sprinting, preservationists had hoped to save the remaining three blocks of Halprin's Nicollet Mall (actually added in 1981), extending from 10th to Grant streets. But the construction wheels were in motion and the old Mall became yet another footnote in Minneapolis's architectural heritage.

The recent outcry over the Cooper and Nicollet Mall has prompted a re-examination

of midcentury modern, spanning from 1945 to 1965, with many not only admitting that much of the period's architecture is worthwhile, some of it is even beautiful. This was an era of unprecedented American prosperity and patriotism, a new beginning in which an

anything-is-possible attitude prevailed. Architects, inspired by the modernist principles of the Bauhaus, shared the attitude, viewing good design as having a social function.

"Without question, we thought we were changing the world," confesses Minneapolis architect Ralph Rapson. "I had gone into architecture school with only the knowledge of Frank Lloyd Wright, but I quickly discovered the European modernists. There was a social agenda that good design would make the world a better place. We signaled a great influence on the country."

"Architects from the midcentury left a legacy that completely altered the American landscape," says Thomas Hines, author of *Populuxe*, a recollection of the period's best and worst. So years before the Cooper and Nicollet Mall were completed, the International style—a term first used in a 1932 exhibit called "Modern Architecture: International Exhibition" at the Museum of Modern Art in New York City—had filled America's urban landscape since the arrival, during the 1930s, of several leading German architects escaping Nazi repression.

Bringing asymmetrical composi-



The original Nicollet Mall, designed by Lawrence Halprin in the late-'60s, featured a serpentine "urban dance" and quirky, copper-roof bus stops, bronze lamp posts and bathtublike, granite fountains.

DON F. WONG



Ralph Rapson's St. Peter's Lutheran Church at France and 54th in Minneapolis is in good company with other midcentury churches built in the Twin Cities by high-profile architects, including the Saarins, Hammel Green and Abrahamson and Marcel Breuer.

Lawrence Halprin with landscape architects Barton Aschman Associates, a sagging street was turned into a serpentine "urban dance" in 1968. But in the downtown-development boom of the 1980s, city leaders decided that Halprin's quirky, copper-roof bus

tion, unrelenting cubic shapes, an absence of decorative mouldings, large windows often in horizontal bands and a taste for white renderings, Walter Gropius arrived at Harvard in 1937, followed by Marcel Breuer that same year and Mies van der Rohe at the Chicago-based Illinois Institute of Technology (then Armour Institute) in 1938.

These distinguished emigrants transformed American architecture schools, deconstructing the Beaux-Arts tradition and engaging students, later practitioners, in a new age of modern experiments. Indeed, their sphere of influence was international, extending from New York to India to such midwestern locales as the Twin Cities. In fact, some important work from the period was executed here, such as Marcel Breuer's first major American opportunity, St. John's Abbey and University in Collegeville.

Once a sleepy hamlet, Minnesota was energized by men like Rapson, who had studied with Saarinen and later designed the Guthrie Theatre and Prince of Peace Church. Also, Richard Hammel and Bruce Abrahamson, who would form Hammel Green and Abrahamson, had studied under Gropius at Harvard. Other established Twin Cities firms donned International-style principles, particularly Thorshov and Cerny, whose credits include the First National Bank building and First Christian Church.

Here, architects personalized and regionalized the style of the day, applying their craft to such local projects as corporate centers, religious buildings, shops, and more. Rapson recalls that even in traditional Minnesota, things quickly were changing. Street-car service, which extended from both downtowns to first-ring suburbs, was terminated in 1954, usurped by buses and automobiles.

From the late-1950s to the early-1970s, the Twin Cities experienced more miles of freeway construction than any other comparable metropolitan area, because the twin

downtowns demanded two sets of surrounding radials. Driven by affordable mortgages and accessible freeways, the Twin Cities experienced suburban boom and gradual urban decline as Minneapolis's

fied economic success and led to three more "Dales" throughout the Twin Cities' suburbs.

Beginning in the 1950s, corporations also moved away from the center cities to emerging suburbs.

In 1955, to the east of St. Paul in Maplewood, Minnesota Mining and Manufacturing (3M), with Ellerbe Architects, developed a Miesian research complex on a 417-acre site. Three years later to the west in Golden Valley, General Mills moved to a sprawling cor-

porate campus, crowned by a 3-story, International-style cube with a steel overhang designed by Skidmore, Owings & Merrill (SOM).

Not all corporations left the downtown centers, certainly. While corporate building was slow to take off in Minneapolis during the mid-century, several structures completed then stand as architectural gems. In downtown St. Paul, however, corporate construction was all but dormant until the completion of the 19-story Osborn Building (now Ecolab Building) in 1968. The city's first International-style skyscraper, designed by Bergstedt, Wahlberg and Wold, with massive vertical-steel pillars alternating with the recessed voids of windows, recalls not Mies but Eero Saarinen's CBS building in New York City, which was completed during the early-1960s. An important building incorporating an open space for pedestrians graced by Alexander Lieberman's minimalist sculpture "Above, Above," it now stands out among St. Paul's somewhat drab, late-20th-century buildings.

There are, however, some other noteworthy, midcentury-modern structures in St. Paul, including



The 5-story Veterans Service Building, designed by Brooks Cavin, is a modernist complement to the Beaux-Arts grandeur of the Capitol.

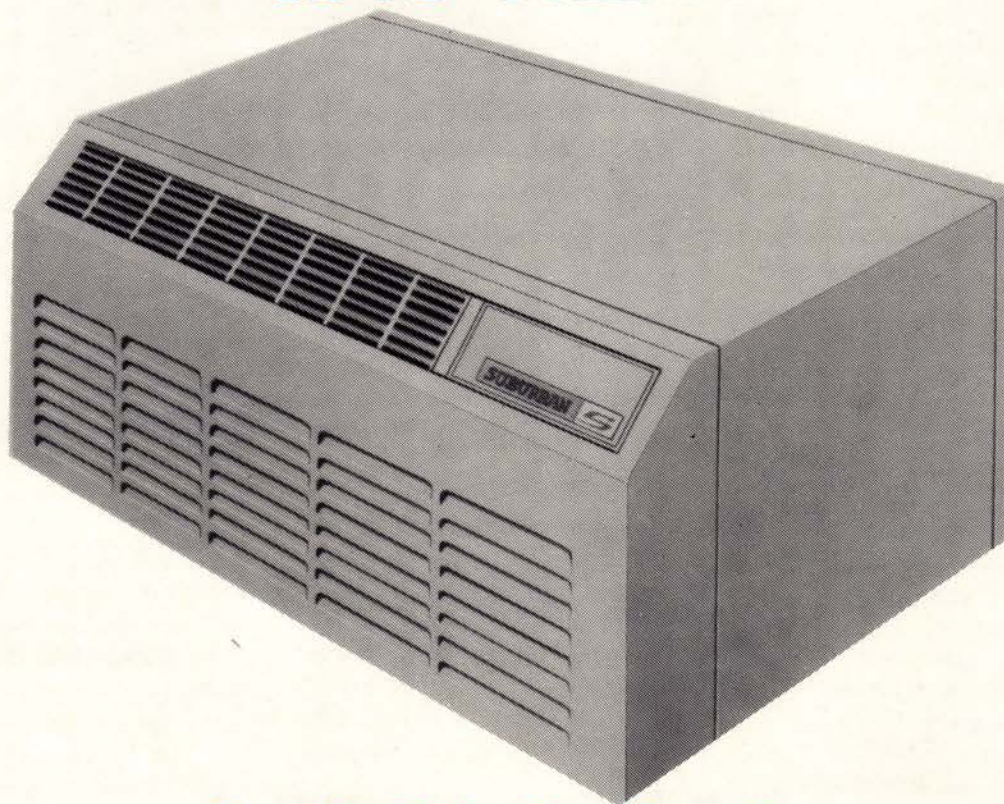
population peaked in 1950 (521,718) and St. Paul's in 1960 (313,411).

Responding to this outward expansion and prompted by chilly temperatures, Dayton's introduced the revolutionary concept of the climate-controlled shopping mall with Southdale Center in 1956. Austrian-born architect Victor Gruen surely hit a nerve with Southdale, which was an unquali-



First Bank Place West (Formerly the First National Bank of Minneapolis) was one of the first, and still one of the best, Miesian-inspired skyscrapers in Minneapolis.

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Victor Gruen's Dayton's. Symbolizing the department store's belief in downtown St. Paul, the 1963 building is characteristic Gruen, unfortunately shutting off the outside from the store's interior, a trend that would continue throughout the 1970s and 1980s with the development of the bleak Town Square and St. Paul Center. Nonetheless, Dayton's St. Paul is a handsome building, typical of the period, with a black-marble base and brick façade featuring elements of raised brick and narrow, vertical lines.

If St. Paul's economy had been more lively, perhaps more buildings would have been built that followed the early lead of Brooks Cavin's Veterans Service Building on the Capitol Mall, which is the one modern-government project that matches Cass Gilbert's skill. The building's siting, however, is a mixed blessing; on the one hand disrupting Gilbert's vista, on the other, enhancing the Mall. Completed in 1954, Cavin's 5-story, stone structure is a unique building with horizontal-band windows, an open base highlighting Alonzo Hauser's fountain sculpture, "The Promise of Youth," and a glistening glass meeting room at the top.

Few significant midcentury, public buildings were constructed in Minneapolis, yet St. Paul's upstart neighbor continued throughout the period to rub salt in their long-standing rivalry by seizing many corporate projects. Because Minneapolis experienced some prosperity, even during the subur-

DON F. WONG



The Minnegasco Building, designed by Perkins and Will of Chicago in 1955 for the Lutheran Brotherhood Insurance Company, was the first International-style, downtown building constructed in Minneapolis. With its blue-green, porcelain-enamel curtain wall, the building remains one of the most striking structures in the Twin Cities. Ralph Rapson's landmark Guthrie Theatre (below) may undergo yet another renovation, the first being the removal of the concrete screens in 1974.



FROM AM FILES

ban, brain-drain bonanza, city planners tackled the blighted Gateway neighborhood by clearing 17 square blocks, one of the largest urban-renewal projects in the country. An epic disappointment, leaving a sour taste with many Minneapolitans and a monochromatic patchwork of parking lots, the Gateway remained a vacant wasteland until new building projects got under way in the 1980s.

Central, however, to the Gateway and Minneapolis's renewal plan was the often-ignored Northwestern National Life Building. Designed by Minoru Yamasaki and Associates in

1963, the Parthenon-inspired office building with reflecting ponds outside also utilizes finely detailed marble and woods. Hidden inside the posh lobby is one of Minneapolis's most splendid corporate-sculpture commissions, a work by Harry Bertoia. Architect Yamasaki, who has a penchant for the heroic, Gothic-inspired arches, is better known for designing the World Trade Center in New York City, St. Louis's 1954 airport terminal, and in that same city, the disastrous Pruitt-Igoe housing project, which evolved into such a crime-infested nightmare that it was eventually demolished. Here, however, Yamasaki's building conveys an optimistic spirit on humdrum Washington Avenue, employing quality architecture not only to better the cityscape but to enhance corporate prestige.

Northwestern was not the first Twin Cities firm to realize the public-relations value of a well-designed structure that could become a landmark. Back in 1955, the Chicago-based architectural firm of Perkins and Will completed Minneapolis's first modern, curtain-wall building, the Lutheran Brotherhood Building (now Minnegasco). The first major postwar, corporate project downtown, the highly acclaimed building employed superior materials, including stainless steel, not aluminum.

The blue-green, porcelain-enamel steel and double-plate glass building is complemented by a recessed ground floor of stone. Its subtly curved corners have been interpreted as Perkins' and Wills' homage to streamlined moderne and suggest an oblique parabolic curve, a darling twist of the age, which showed up in Isamu Noguchi's coffee table and Herman Miller's trademark. The building's only slip came in the siting, which could have been reversed to place a commanding public space at the corner of Second Avenue and Seventh Street. Sequestered next to the private Minneapolis Club, the

Continued on page 60

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editorial

Midcentury alert I still can remember walking down Nicollet Mall for the first time when I moved to Minneapolis five years ago. I took a bus from the University and got off in front of the old J.C. Penney building. The Mall seemed an oddity to me at the time. On this mild, mid-January day, I felt I had stepped into an episode of the *Twilight Zone*. The pedestrian street was eerily vacant for a Saturday afternoon, and the piped-in music didn't help matters. Up and down the Mall, there were pastiche ornaments from a past decade, oddly shaped, green water fountains, lampposts with glass tops that looked like upside-down Dixie cups and bus shelters that didn't seem to offer much shelter. And, of course, there was the serpentine-shaped sidewalk with its jagged cracks and potholes haphazardly patched with blacktop. I later learned that Nicollet Mall was world-famous.

And though the Mall perplexed me, all was not lost as I continued walking northward, finally discovering the sculptural beauty of the Federal Reserve Bank, set atop a granite plaza. In subsequent architectural tours, I discovered other buildings that soon became favorites: The Minnegasco Building with its blue-green, porcelain-enamel curtain wall; the original American Hardware Mutual Building near Lake Calhoun; St. Olaf's Catholic Church; the Cooper Theater with its curving, orange facade; and even the much-maligned Cedar Square high-rises with their colored panels. My heart clearly is with the modernists (although the original Dain Tower is my favorite local high-rise while the IDS Tower leaves me cold).

In this issue we look at Minnesota's contribution to midcentury, modernist architecture. After WW II, Minnesota, as with the rest of the country, rode atop a wave of Bauhaus rationalism, and the result is more than a fair share of sleek, glass-and-steel buildings. But as we also learn, much of this midcentury architecture hangs by a thread, unprotected by preservation guidelines that stipulate a building must be at least 50 years old to obtain landmark status. Thus developers, licking their chops, can plow down swaths of midcentury history for new development with little or no interference. Already the original Nicollet Mall, less than 25 years old, is a thing of the past (on subsequent Mall visits I came to admire those quirky lampposts with their Dixie-cup-style glass tops). The Cooper Theater stands vacant, and worse yet, the Federal Reserve building, one of the state's true masterpieces, soon may become surface parking.

We tend to equate oldness with greatness: A building must somehow be pillared in white columns or cloaked in a Richardsonian pile of stone before we consider it historic or significant. Minnesota often searches for its heritage in the ruins of 1850s forts or turn-of-the-century mills. But clothed in the glistening façades of modernism, we also can discover our legacy—and identity. In our disposable culture, we need to note our surroundings. Amid the perceived blandness of midcentury architecture are gems that, one by one, easily can slip away.

Eric Kudalis
Editor

Bookends

Two small-town libraries dog-ear the Prairie School

By Sharon Ross

Warroad Public Library and Heritage Center

"Sometimes a problem turns into an advantage," says Sarah Susanka, a principal with Mulfinger, Susanka & Mahady, architects of the new Public Library and Heritage Center in Warroad, Minn.

The library is philanthropist Margaret Marvin's gift to this city of 1,600 people 6 miles south of the

Canadian border, which is home of Marvin Windows. The original plans for the structure called for the community's Heritage Center to be housed in the basement. When engineers discovered the city's water table was too high to permit that, the plan had to be scrapped. Space for the Center was made at ground level by extending the library's entrance wing 40 feet to the north. The result is a building with a more

dramatic roof line, a more accessible entrance, and a colonnadelike hall that draws people through the portico past the Heritage Center, its collection visible through large windows, into the library itself. The result also is a building that is precisely what Marvin wanted it to be: "A beautiful centerpiece for Warroad."

Marvin's generous gift to the community is the culmination of a lifetime devotion to libraries that began when she was growing up in Virginia, Minn., which had an outstanding library for a city its size. "That library made me want to reach a little more," she says, and from then on libraries have been a vital part of her life. When, as a young woman, she came to Warroad to teach school, her duties included being school librarian. The adventure continued during

PETER KERZE



the many years she served on the Northwest Regional Library Board, and during the four years she served on the State Board of Education, for which she also chaired its library subcommittee. She also has been awarded the Minnesota Library Association's Certificate of Merit.

Warroad already had a small public library. Wedged into the former baggage room in the Old Depot, which is now city hall, it had 3,000 volumes and no room to grow. One day she was telling her husband, William, how concerned she was about this limited library, when he said, "Go ahead, build a library yourself." She had been looking for a meaningful gift to give the community, and now she had her answer. "I am so grateful that at my age I had the wherewithal to do this," she says.

Sensitive to Marvin's vision of a library that was attractive and inviting, much like a community living room, and taking a design cue from the Old Depot, Susanka and her design team created a linear building capped with a variety of broad-hipped roofs with deep, sheltering eaves. The 1-story portico, the low terrace walls, the ribbons of clerestory windows, the patterns in the brick façade, and the contrasting bands of coping emphasize the building's broad, horizontal lines. While the design "learns" from the Prairie Style, as Susanka describes it, it does not imitate it. It is distinctively its own in proportion, dramatic use of windows and interior openness.

Inside and out, the library has a residential character. "Calling it the 'community's living room' describes exactly what we wanted to



COURTESY M.S. & M.

The Warroad Public Library and Heritage Center (below), designed by Mulfinger, Susanka & Mahady Architects, borrows from the Prairie School with its linear massing, broad-hipped roofs, deep eaves, clerestory windows and patterned brickwork. But the building has a spirit all its own and stands out like a luminous jewel in this small town near the Canadian border. The crowning point is the arched, art-glass window (above), designed by architect and glass artist Michaela Mahady, a principal with Mulfinger, Susanka & Mahady and a cofounder of Pegasus Studio, Inc. The window's defined, geometric structure refers to the linear nature of the Prairie-inspired library, yet this structure is interrupted by an "organic" line that slowly erodes the window's basic geometry. The earth-toned colors (tans, deep greens and blues) cast prismatic shadows across the floor. Similar art-glass patterns are found in transoms throughout the library.





Philanthropist Margaret Marvin saw the library as the community's living room. And indeed, the architects approached the project as if they were designing someone's home. The fireplace alcove (above), is perhaps the most residential feature in the library. Other intimate spaces include a study-table alcove (right), which overlooks the library's garden. In the main room (opposite), where the ceiling touches 15 feet, the architects maintained the residential scale by sheltering the circulation desk under a geometric canopy, which also retains the horizontal detailing of the wood trim and leaded-glass pattern in the transoms.

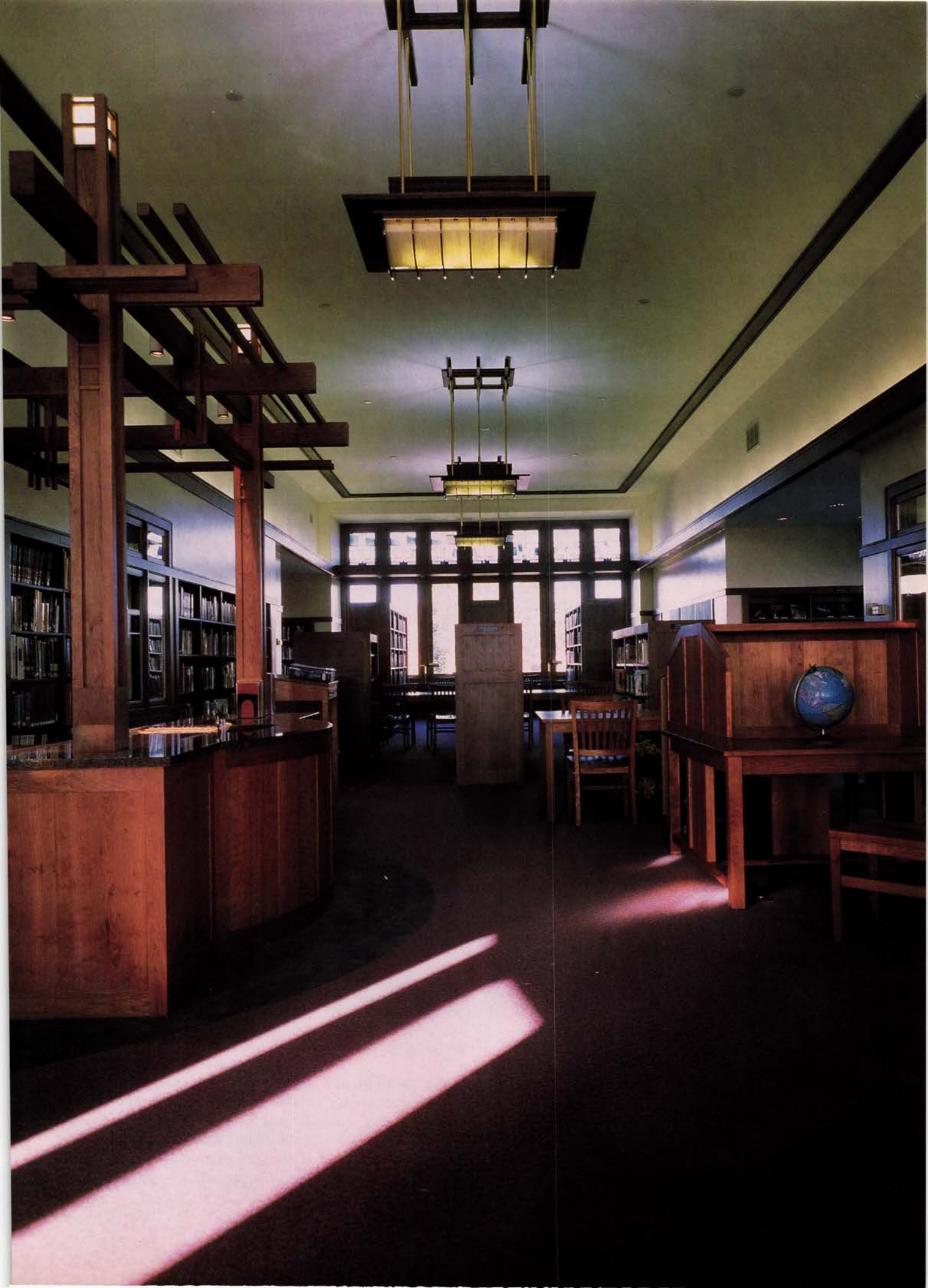


accomplish," Susanka says. "We approached the project much as we would approach designing a house, and I think the library committee appreciated that. With each decision, we weighed the people's needs in terms of comfort and pleasure as well as function."

The library is light and airy and open. Space flows freely between the main room, which is 15 feet high, and a number of intimate alcoves around the perimeter. With 10-foot-high ceilings, the sitting areas—the fireplace room, the periodical lounge with its arched art-glass window, the study carrels, and the study-table alcove overlooking the library's garden—are cozy spaces where people can read or study in comfort. A geometric canopy over the circulation desk, which sits out in the open, echoes this sheltered feeling without restricting the librarian's view. It also echoes the leaded-glass patterns in the transoms and continues the horizontal emphasis created by the bands of wood trim that continue around the room at the door and window heights.

Much of the library's bright, friendly atmosphere comes from the large, curving windows that give the building a visual focal point on its prominent west and south walls. Overlooking the Old Depot across the street, for instance, a light-filled alcove is the apex of the children's corner. As expected, the children love to sit on the bay's pillow-filled window seat and read and watch the trains go by. Outside, a redwood trellis hugs the bay's arc, maintaining a horizontal emphasis against the windows' strong verticality. It also filters the strong western sun.

Book circulation has quadrupled since the new library, which can hold 10,000 volumes, opened. And Marvin takes great joy in seeing the community take ownership of the building. "I am confident these children will grow up and say 'We had a good library, why shouldn't our children?'" Marvin says. "And they'll maintain it well and even build another one somewhere."



Detroit Lakes Public Library

Of all the tough decisions faced by the building committee for the new public library in Detroit Lakes, Minn., one of the toughest was whether they should add on to the existing library or abandon it and build a new structure, says Helen Benshoof, the Detroit Lakes Library Club's representative to the committee. Opinions were strong on both sides of the question, but ultimately, economics and the library's importance as a community landmark swung the decision in favor of adding on.

The existing building, a Carnegie Library built in 1913, is listed on the National Register of Historic Places. That meant it couldn't be razed, and its exterior couldn't be altered. Because Detroit Lakes had to maintain the building anyway, it made sense to expand the structure with a major addition. It made design sense, too, because the original building, though small (4,142 square feet), is a good example of the Prairie style, says Jeffrey

function in the same spaces. "The big struggle was to link the addition to the existing building so it would stand on its own without detracting from the original structure's integrity," Scherer says.

To accomplish that goal, MS&R analyzed every aspect of the original building—materials, proportions, door and window dimensions, vertical and horizontal scale, detailing and intrinsic character. From this scholarly approach, the architects produced a 10,000-square-foot addition with a flexible interior arrangement that continues the Prairie motifs yet has its own identity.

Scherer used another technique to help him successfully merge two distinct parts into one. He conducted imaginary conversations with the original architects, Claude and Stark of Milwaukee, in which he asked how they would approach designing an addition 75 years later, given today's needs and materials. "This helped me put the building's original visual literacy into a contemporary context," Scherer says.

The library's split-level construction proved one of its best assets, especially given the long, linear site. It allowed the horizontal addition to be built on grade between the existing first and second floors, creating a logical link with the old building. Says Scherer, "By extending the addition and giving it its own entry, we developed a separate identity for it without violating the existing building."

The façade's details, from the clay-tiled, hipped roofs to the contrasting limestone caps on the window pilasters, emphasize the building's horizontal lines. And the aligned roof lines and continued use of contrasting materials on the top half of the upper story blend the buildings distinctly yet unobtrusively.

Inside, a navelike central corridor, columned and clerestoried, forms the spine that knits together the old and new. Opening the original building into the addition was a challenge because Historical Society rules require the point where old



LEA BABCOCK

In designing an addition to the Detroit Lakes Public Library, Meyer, Scherer & Rockcastle created a separate entrance (above) that follows the Prairie-style architecture of the original historic building, a 1913 Carnegie. The building's former main room now serves as a periodical lounge (below).



Scherer of Meyer, Scherer & Rockcastle.

Scherer approached the addition as a balancing act. He had to maintain an eloquent historic space while joining it to an innovative addition geared to the future, and he had to provide for both beauty and



and new meet to be clearly identifiable. Scherer's solution was to knock out a small section of the back wall and connect it to the addition's corridor with a staircase flanked by a geometric balustrade.

Today, the refurbished original library, with working fireplace, is the periodical and sitting room. Its bands of trim moulding, in the Prairie style, are carried into the addition, where they continue around the room at the same level, softening the space and giving it human scale.

The addition's simple and direct layout provides the openness and flexibility required in a modern library. "We told Jeff we wanted a building that was beautiful as well as functional," says Ruth Solie, the Library's director, "and he helped us find solutions that permitted both so we never had to make a choice between the two."

Sharon Ross is a field editor for Better Homes and Gardens



The addition (above, background) extends along the site and links up with the original (above, foreground) between the first and second floors. The architects knocked out a section of the original building's back wall and connected the addition's corridor with a staircase (left).

A sense of place

A historic college building reaffirms its role on the St. Benedict campus

Respect for tradition and a belief in the importance of place are constant companions when working on the restoration of any historic building. That certainly was true for the Grooters and Associates' renovation of St. Teresa Hall at the College of St. Benedict in St. Joseph, Minn. In the Benedictine tradition, it was important that the building be renewed to provide a link with the past.

Built in 1914, St. Teresa was the second building erected on the campus, the first being St. Gertrude, the convent for the college's Benedictine nuns. The hall housed the college's classrooms, library, gymnasium and dormitory for more than 50 years.

From the beginning, St. Teresa was connected to St. Gertrude by a 5-story, enclosed porch with arched windows. The main entrance opened into this porch, making it the link that gave the campus cohesion and focus. But as the campus expanded, St. Teresa, now the administration building, ended up on the campus's fringe. And during the ensuing years, with the growing college desperate for space, the porch had been converted to makeshift offices. What once had been a light-filled passageway had become a dark, narrow corridor.

Thus, the restoration had a four-fold purpose: to physically update St. Teresa without sacrificing its history; to reopen the porch and turn it into an attractive circulation core; to create a front door for the administration building, and thus the



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St. Teresa Hall at the College of St. Benedict originally housed classrooms, dormitory space and the library. Today, it's the administration building, in which old and new are expertly combined under the guidance of the Grooters Associates of St. Cloud. To give the building more prominence on campus, the architects created a new grade-level entrance (above) that links St. Teresa with St. Gertrude, the oldest hall on campus. A fireplace highlights a lounge (below) on the first floor.





campus; and to successfully integrate the old and new to form the cornerstone for a campus historic district.

The entry was the big challenge, according to architects David Leapaltdt and Pat Waddick. St. Teresa's front door did not provide grade-level access. "You were supposed to ascend into a temple of learning, so you had to climb a steep flight of stairs to get to the front door and the first floor," Waddick says, referring to the era in which the hall was built.

The architects did three things to restore the front door to its proper place as the building's and campus's focal point. First, to provide grade-level access, they constructed a 2-story entry and lobby with a grand staircase. To accent the entry's presence, they gave it a gabled façade with a round arch rising from heavy piers, in keeping with the building's original neo-Romanesque style. Finally, they developed a system of interconnected, paved walkways that bring people to the front door from many points on campus.

"It was a case of taking all the elements and organizing them," Leapaltdt says, "so the building has this uniform circulation core that provides logical access to each floor and that allows students and faculty to mingle in comfortable, informal

lounges while still maintaining the integrity of the more formal St. Teresa."

The grand staircase leads to the restored, first-floor library, which is now the president's reception space. As much as possible, such original materials as moulded and carved woodwork, herringbone flooring and art glass were renewed. Where needed, as in the stained-glass infilled wall that separates the alumni lounge from the reception area, authentic reproduction materials were incorporated. On the second floor, where former classrooms are now used as business offices, a small proscenium stage with a finely detailed arch has been converted to a conference room. And the third and fourth floors—the college's first dormitory—now house faculty offices that surround an atrium magnificently highlighted by a stained-glass skylight. From the wrought-iron railing surrounding the atrium to the detailed stained glass, care was taken to rejuvenate the original materials.

"Our goal was to create a space that would bring people back, that would remind them of where they came from," Leapaltdt says. "In the process, St. Teresa became part of us, too, because we all took a piece of it and made it ours."

Sharon Ross



The first floor (top), which now functions as the president's reception area, was once the campus's library. The architects restored the herringbone-patterned, wood floor, oak woodwork and art-glass transoms above the French doors to create an elegant space for formal and informal gatherings. The third and fourth floors (above), formerly used as dormitory rooms, now serve as faculty offices, which surround a 2-story atrium and stained-glass skylight.

Civic gestures

The new Minnesota Judicial Center courts the Capitol Mall

By Larry Millett







Cass Gilbert's Minnesota State Capitol, completed in 1905, long has proved a tough act to follow for architects in St. Paul. The first big public buildings placed near the Capitol—the Minnesota Historical Society Building (1917) and the State Office Building (1932)—acquitted themselves well, offering low-key classicism as a foil to the Capitol's grandeur. But works created during the modernist era, beginning with the Veterans Service Building in 1954, have been far less successful in coming to terms with the Capitol. The nadir was reached in the late-1950s and early-1960s, when such drearily utilitarian works as the Centennial Office Building and the St. Paul Armory sprouted up like architectural weeds on the Capitol Mall.

But now a building has come along that is far and away the best addition to the Capitol Mall since the 1930s. The new Minnesota Judicial Center, designed by the Leonard Parker Associates of Minneapolis, is an immensely assured work that achieves that elusive mix of strength and deference required of any major building in the shadow of the Capitol. It should be noted that the building is not really completed. In its present form, the Judicial Center consists of a large addition to the rear of the Historical Society building. When the Society moves to a new building on John Ireland Boulevard next year, its old home then will be remodeled and incorporated into the Judicial building. But the new section of the Judicial building has been open for nearly a year and looks just as it will when the entire project is completed.

What makes the building so successful is that it manages to avoid being an intrusive piece of modernism yet does not fall into the opposite trap of copybook historicism. Clad entirely in grayish-pink Cold Spring granite nearly identical to that of the Historical Society building, the Judicial Center's rather neutral styling is reminiscent of the sort of stripped-down, flattened classicism popular in the 1930s. It is all carried off nicely, except for a



The Minnesota Judicial Center (preceding page), by the Leonard Parker Associates, is built in the grand tradition of government buildings and proves a worthy neighbor to the distinguished State Capitol Building on the Mall. The project is actually a 150,000-square-foot addition to the 1915 Minnesota Historical Society Building, which will be renovated for Judicial use when the Historical Society moves into its new home in 1992. Traditional forms sheathed in grayish-pink Cold Spring granite (opposite) offer a solid, dignified facade befitting the building's function. The quiet elegance of the exterior also is carried into the semicircular courtrooms (left), which are finished with appropriate restraint in rich millwork. One of the more dramatic interior features is the semicircular, skylit court (below), which divides the courtroom wing from the offices.



FARSHID ASSASSI

few stumbles, such as some rather crude-looking columns along the south side of the building. In its plan, massing and sense of unimpeachable heft, the building is very

much of the grand Beaux-Arts tradition of the Capitol itself. A building of such insistent formality could easily become overweening in any other environment. But here it



The judges' chambers (above), paneled in cherry wood, offer the appropriate collegial atmosphere. A dramatic vaulted ceiling (below) cuts down the center of a cafeteria. The Judicial Center also contains a comprehensive law library, with some 230,000 volumes as well as 30 million records being available through the interlibrary consortia. Specially designed rooms, steeped in the luxurious textures of deep woods, are used for rare books and collections (opposite).

works beautifully, conveying a sense of solemnity entirely in keeping with its judicial function.

The building is divided into two distinct sections—one public and ceremonial, the other much more private. The public section is a semicircular apse attached to the rear of the Historical Society. This section contains three appellate courtrooms stacked one atop another. The building's more private side is to the north, where chambers for seven Minnesota Supreme Court justices and many of the state's 21 appeals-court judges are arranged in a crescent around a plaza overlooking the Capitol to the west. Behind this crescent are administrative offices and a 230,000-volume law library, as well as additional chambers. The crescent is a brilliant conceit that not only expresses clearly the hierarchical arrangement of the courts, but also serves as a strong visual connection between the judiciary and the legislative and executive branches across Cedar Street in the Capitol.

Inside, the building offers a number of intriguing spaces, most notably a curving, skylit atrium between the courtroom and office sections. The semicircular courtrooms themselves are handsome and dignified and finished with appropriate restraint. Natural light is provided by tall windows outfitted with panels of translucent Vermont marble.

When the Judicial building is completed, the upper courtrooms will be reached via a grand staircase now located in the Historical Society building. This staircase will add a distinctively processional quality to the building, one very much in sympathy with its Beaux-Arts character. The judges' chambers, paneled in cherry wood, are airy and elegant without being ostentatious, and are intended to provide a collegial atmosphere conducive to judicial contemplation.

One of the most impressive aspects of the Judicial building, which will cost more than \$40 million when it's done, is that it seems to strike just the right balance between quality and cost-consciousness. As befitting an important work of public architecture, it is well detailed and well built of durable materials. Yet there is nothing really lavish about its exteriors or interiors. In this regard, it respects both the public purse and the public's right to solid, lasting architecture.

As a sort of bonus, the judicial complex includes a delightful new plaza (actually more of a park) designed by artist Richard Fleischner. East Capitol Plaza is north of the complex and directly across from the east door of the Capitol. Executed in at least 10 different kinds of granite, Fleischner's creation is an intriguing mix of formal and informal elements. It includes winding walkways, a small amphitheater, a wall inscribed with various messages about the function of government, numerous trees and patches of greenery, plus elegant light fixtures and furnishings. Fleischner says his goal was "not to create a prescriptive use here." He favors places where people can wander at will, and his little park, with its curling, irregular walkways, provides just such an experience. Equally important, it provides perhaps the first comfortable, humanly scaled, outdoor space in the Capitol area, and one that should receive much use during the long days of summer.

Larry Millett is the architecture critic for the St. Paul Pioneer Press.





Art meets architecture

Two homes find new expressions in artistic forms

By Heather Beal

Stained-glass makeover

In 1988, Gar Hargens, president of Close Associates, received a call from the owners of a house designed by Elizabeth Close 33 years earlier. They presented Hargens with an intriguing proposition: Transform a quiet, understated summer house on the shores of Lake Minnetonka into "a mansion on the hill with columns."

Close had originally designed the house to blend in rather than stand out against its natural setting. Built low to the ground with broad eaves and constructed out of dusty-colored brick and clear, untreated cyprus, it appeared to "hug the land."

The current owners, who already had made a significant change by painting the brick and cyprus beige inside and out, wanted to enlarge

the dining room, change the screen porch into a den, replace the kidney-shaped pool with a rectangular one, add a gazebo, and enlarge the bathroom. In addition, "they were especially eager to make the entrance more prominent [and exciting]," says Hargens, who looked for ways to honor his clients' request and "still retain the logic of the original design."

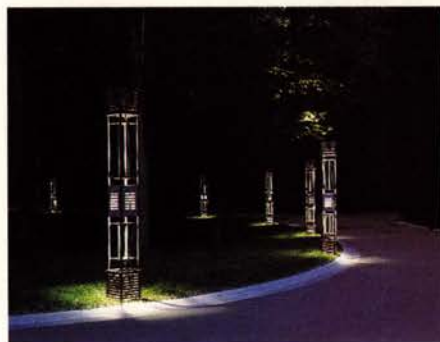
Located on the side facing away from the lake, the driveway and entry area were used by the original owners merely to gain access to their lake house. Hargens's clients, however, entertain frequently and wanted to "add some pizzazz" to the front door and south and east sides. Knowing that the clients were both avid art collectors, Hargens says that he "realized what a rare opportunity this was to integrate art and architecture."

Hargens assessed the structure of the house. Large, standard windows were evenly spaced along the east façade. The south facade was composed primarily of brick with some small, horizontal windows. The entrance to the garage dominated the east end of this elevation. First, Hargens moved the garage door around to the end of the east wing. Then he fitted the former garage door opening with a new chassis frame and added three more large, standard windows. Finally, he converted the long corridor on the inside of the south wing into a gallery.

He then introduced stained glass. "Mounted on the inside, a colored-glass composition would become another piece of art in the gallery," Hargens says. "Stained glass seemed ideal because it is universally tasteful. It appeals through the magic of light and color." An added



Gar Hargens of the Close Associates worked with glass artists Michaela Mahady and John Pietras of Pegasus Studio to transform a 1950s, modernist house into a glistening showplace of art glass, which replaced the original windows (above and opposite) along the front facade. The light columns (top), which line the driveway and culminate in a trellis crown, are an intricately detailed variation of traditional, white columns.





plus: Backlighting the stained glass at night would help announce the entry.

To develop the stained-glass scheme, Hargens contacted Michaela Mahady and John Pietras, founders of Pegasus Studio, Inc. They had been talking about working together for some time. "I think all successful archi-

most as big as a church or public building. "Both religious and secular projects are rewarding," Pietras says. "Church designs are exciting because they are so emotionally and spiritually charged. But it was nice to have a project of this scale that allowed us to use a secular visual vocabulary." The finished project required 522 square feet of stained glass.

Mahady says the house and site strongly influenced her design. For example, she took one of her cues from the brick coursings, creating a visual analogy between the lead lines in the glass and the mortar between the bricks. Thus, the horizontal elements of the stained-glass composition are geometric variations of the standard brick-and-mortar coursing. To emphasize the lakeside site, Mahady used a horizontal band of blue-stained glass to represent water. "The band flows along the entire length of the composition, breaking apart into streams that pour down the entry doors," Mahady says.

Mahady also wanted to respond to the clients' vision of a "mansion on the hill with columns." To do so, she incorporated pairs of vertical peach bevels. These stained-glass "columns" convey the image the clients sought to achieve while recalling the structural cypress columns that were part of the original fenestration. As the design approaches the vestibule, the rigid peach rectangles splinter and evolve into tree forms.

Working together to select appropriate colors, Mahady and Pietras combined warm earth tones with the cool blues and grays used to symbolize the water and sky. The peach, copper and tan recall the hues of the original brick.

Mahady says she responded to the lines of the existing architecture by making the stained-glass pattern rigid and geometrical at the far ends of the south and east elevations. To create the visual excitement that the clients desired, Mahady allowed the pattern to erode, to become more organic and passionate, until it climaxed in a



GEORGE HEINRICH

Hargens and the artists turned the vestibule (above) into a "jewel-box" entry by including stained glass on three of the four sides. Iron grilles on the exterior trace the main lines of the stained-glass pattern.

itects have an inventory of schemes, designs and approaches of which they are particularly fond and want to apply at the right moment," Hargens says. "This seemed to be one of those moments."

Mahady and Pietras saw this as an opportunity to design a stained-glass, residential piece that was al-

burst of exuberant forms and colors at the front entrance.

"While architectural influences are quite evident at the ends of the east and south walls, only hints of the structure are present at the entrance," she says. "By the time the design reaches the vestibule, the natural forces of the site dominate."

The peach bevels and blue band in Mahady's design inspired Hargens to devise new mullions for the existing windows. The east and south window walls were completely rebuilt in cypress with additional mullions to accentuate the vertical and horizontal lines in the stained-glass composition. "The three sizes of mullions establish a rhythm and cadence for the sequence of openings," Hargens says.

Because wooden doors would have to be heavily braced to support the leaded glass, Hargens turned to aluminum doors for the vestibule, which he planned to accentuate by creating an extended, stained-glass, "jewel-box" entry. Mahady designed stained glass for three of the four sides of the vestibule, including the doors. To embellish the entry, Hargens turned Mahady's design "inside out" by applying grilles that trace the main lines of the stained-glass pattern on the three exterior sides of the vestibule.

Bob Walsh, a local metal worker, designed the iron grilles, and Florian Wuertz applied palladium leaf to the grilles. According to Hargens, the palladium creates a metallic finish that sparkles in the sunlight and adds "elegance and definition" to the entry area. The grilles also provide a sense of security for the clients (palladium

means protecting). "When the glass is not illuminated," he says, "the pattern is revealed by the subtle shine of the palladium."

In addition to redesigning the front façades and entry, Hargens worked with landscape architects Bob Close and Roger Grant, and lighting experts Duane Schuler and Michael DiBlasi, to enhance the



GEORGE HEINRICH

driveway. Avoiding traditional, white columns, which Hargens believed would be inappropriate, he and Close designed a series of light columns (or lampposts) that surround the circular driveway. Chinese hexagrams that reflect the clients' interest in Oriental art appear in varying configurations on each column. At night, the lights give the site a "fairy tale" look as the columns "march up from the entrance and culminate in the trellis crown," Hargens says.

Hargens credits the success of the project to the dynamic interplay between the architects and the artists. Mahady, who is both an architect and a stained-glass designer, also advocates such collaborative efforts as this one. Mahady says that art can restore the long-lost interest in creating detailed architectural surfaces. And architecture, she adds, can offer art "a sense of the monumental."

The front entry corridor (above) is a gallery of stained-glass art. Mahady says that she took her design cues from the brick coursing of the original house to develop a scheme of glass and lead that resembles the house's brick-and-mortar pattern. Blue-stained glass represents the house's lakeside site, while the vertical, peach bevels recall the "columns" that the clients requested. The additional exterior ironwork (below) was designed by local metal worker Bob Walsh, and the palladium leaf was applied by Florian Wuertz.



DON F. WONG

Artist Cliff Garten designed a glazed-ceramic wall in this sun-room addition for a St. Paul house that is as much about interiors as exteriors. From outside at night (below), the ceramic wall is vividly alive as it becomes an integral part of the garden. To further emphasize the relationship between indoors and outdoors, Garten continued the ceramic wall along a gridded arbor (right) that stretches to the alley.



Ceramic composition

In 1989, after having been involved in the "art business" for nearly 15 years, Christine Podas-Larson decided "it was time to practice what I preached." As an art consultant, she had helped such corporations as the St. Paul Companies to assemble collections for their new buildings. In 1986, she became president of Public Art St. Paul and redirected her efforts toward ensuring that "artists were involved in shaping the public realm."

Thus, when she and her husband, Kent, decided to remodel and expand their home in the Crocus-Hill neighborhood of St. Paul, Podas-Larson says it seemed "only natural" to include art as part of the project. Having worked



DON F. WONG

with St. Paul ceramist Cliff Garten on a public-art project, she decided to commission him for their sun-room addition.

"It's important to bring the artist in at the very beginning of a building project," Podas-Larson says. "In this case, Cliff was the one who initially conceived of the space. He was very interested in the volume and shape of the addition and its relationship to the garden."

The sun room's north-facing, 13-foot by 10-foot wall is the addition's focal point, a full wall sheathed with large, ceramic tiles set into a wooden grid. Windows on both sides of the sun room provide an impressive view of the exterior garden while the flowing images of sky, water and flowers are reproduced in the turquoise, lilac, blues and occasional splashes of amber on the ceramic wall. "The tile is more than just art embedded in the wall," Garten says. "In this case, the tile becomes the wall. It alters the way that people perceive the space around it."

To capture the contrast between opacity and transparency, Garten introduced a row of stained-glass transoms that crown the windows on the east and west walls. Light streams through the stained-glass openings to create a constantly changing kaleidoscope of colors on the wall. Further adding color to the room is a baffled, stained-glassed wall that marks the edge between the sun room and adjoining mud room.

To relate the sun room to the alley, Garten created an arbor that offers a sheltered passage between the garage and the house. "I was fascinated with the idea of establishing transitions between inside, partially inside and outside," Garten says. "The arbor as entry and exit mediates outside and inside." Thus he views the sun-room addition, the arbor and the garden as "three separate rooms that are all interconnected."

Garten further strengthened the relationship between interior and exterior by continuing the ceramic-

tile pattern outside along the arbor until it reaches a wooden alley wall, also inlaid with ceramic tile to offer privacy as well as present "an attractive face to the alley." The artist believes that alleys, "instead of being viewed solely as back entrances to a building or home, could become private lanes. Plantings, art and architecture could combine to make them pleasant, intimate spaces."



The garden itself, designed by JoAnn Lind-Hohman of ARTGARDEN in St. Paul, is an integral element in the overall scheme. "The colors, shapes and textures that JoAnn and I have developed with plants and other materials draw upon the ceramic tiles," Garten says. "For example, the large oval stones in the garden are the same shape as forms found in the tile design."

The interplay between light, color and plants that creates such a vibrant marriage between art and architecture during the day is no less spectacular at night. "The wall is quite dramatic when it is lit," he says. "There's a wonderful reciprocity between inside and outside."

Heather Beal is communications director for Michaud Cooley Erickson & Associates, Inc.

The focal point of the sun room is the colorful wall, augmented by large windows on either side of the room that provide ample outdoor views. The abstract use of turquoise, lilac, blues and amber reflects natural images of sky, water and flowers. Opaque glass in the transoms and next to the ceramic wall filters light through the room. In late-afternoon, the room is a frenzy of colors and shadows, dramatically played across the floor.

The corporate ladder

General Mills sculpts a garden of art

By Mary Jean Jecklin

General Mills knows how to help its people start the work day off right—and not just by encouraging them to eat a breakfast of Wheaties. As they enter the 80-acre, corporate campus in Golden Valley each morning, the employees are greeted by a collection of contemporary sculptures by some of the nation's foremost artists.

The idyllic campus, itself a work of art, looks as if it were gently molded by nature over time. In fact, the land was flat and swampy when the company moved from downtown Minneapolis to Golden Valley in the late-1950s, explains company architect Roland Erickson. Today, the only hints of the property's utilitarian heritage are a few apple trees, once part of an orchard and truck farm immediately north of the present-day main building.

"General Mills was always interested in the environment and maintained the land well," says Don McNeil, curator of the corporate-art collection. "But there was never a coherent whole. As buildings were added, they would simply landscape around them." Likewise, the corporate-art collection, consisting of a miscellany of indoor and outdoor pieces, lacked focus. When McNeil came aboard in 1976, he decided to set tighter guidelines for the collection. Both indoors and out, he elected to emphasize art "that would be reflective of the time of the company—contemporary." He also wanted to expose employees and visitors to various kinds of art.

Today, art adorns entryways, hallways and offices. Rotating exhibits lead to the corporate dining areas which overlook the sculpture-studded grounds. Informative plaques, brochures and tours are used to help educate. A newly constructed, covered atrium protecting sculptor John Chamberlain's "Ramfeezled Shiggers" offers still another space where employees can look at and think about art.

In the mid-1980s, McNeil decided to focus on outdoor sculpture because "we had a lot of land—ideal for display, and there was a com-



COURTESY GENERAL MILLS

The bronze screening in Siah Armajani's untitled, covered walkway (above) casts a moire pattern that, when lit by the rising or setting sun, glows golden. John Newman's fascinating, multimeaning "Torus Orbicularis major" (below), well-suited to its expansive site, achieves the artist's goal of being engaging to the viewer. Among the employees, Jonathon Borofsky's "Man with Briefcase" (opposite) has been one of the more controversial pieces on the corporate campus.





mitment to keeping up the property." Between 1986 and 1990, he oversaw the purchase of 11 new works.

At first McNeil considered simply buying existing sculptures and then selecting corporate sites on which to set them. But his familiarity with so many unsuccessful marriages between public art and their settings led him to reject this track.

A visit to America's premier outdoor sculpture park, Storm King Art Center on the Hudson River in Mountainville, New York, 55 miles north of Manhattan, convinced the curator of the importance of siting a work. Subsequently, when Interstate 394 forced reorienting the approach to the corporate head-

quarters, Storm King's landscape architect William A. Rutherford was hired to design a master-landscape plan.

At both Storm King and General Mills, Rutherford employs many of the same principles: stressing naturalness over formality; creating a curving landscape; providing the opportunity to view each sculpture independently and from a 360-degree angle; incorporating perennials, wild flowers and native grasses; and emphasizing a coherent, unified setting in which diverse sculptures complement rather than conflict with one another.

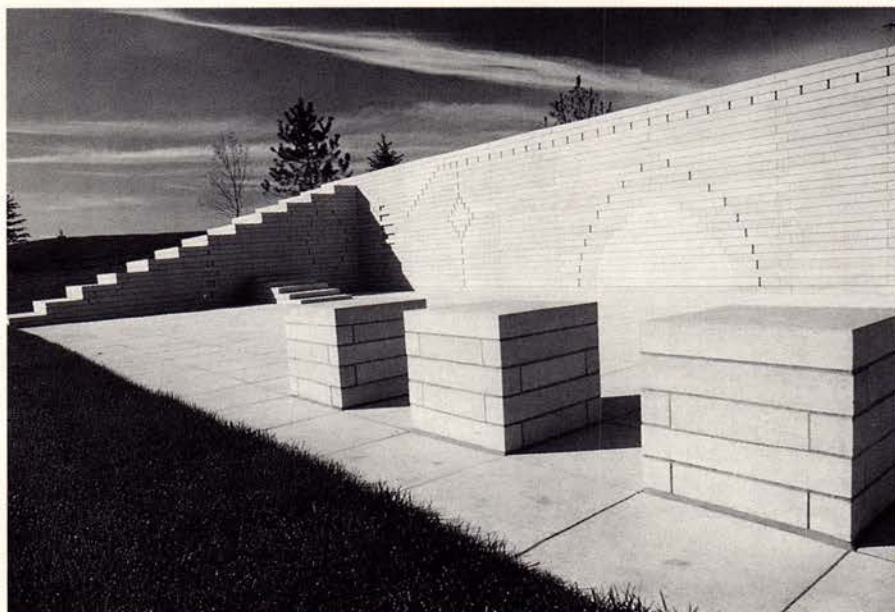
Rutherford reflects on his work at General Mills: "At that time, General Mills just had a flat piece

of property. But by 'sculpturing the landscape' we provided visual divisions. While standing in one area you get one view, and then go around a 'corner' and get another view. When you are all through you have various areas for pieces of sculpture and when you put them all together there is one big piece of sculpture."

Rutherford's landscapes, literally and figuratively, support and enhance each sculpture. As with Storm King, much of General Mills's success is due to the attention given to siting each sculpture. "While the sculpturing of the landscape was being carried out, we worked closely with each sculptor," he recalls. "We had no hard-and-fast rules about



"It is one of the more self-contained works I've done. . . set very carefully into the landscape," says artist Richard Fleischner about his untitled granite and arborvitae piece (above). Although "Stone Court" (below) was Jackie Ferrara's first work in this medium and on such a big site, she says, "I like how it all looks." Ferrara also recalls that there was great cooperation working with landscape architect William A. Rutherford.



where things should go; the artists were given choices. This was an exciting experience for the artists involved because, for most of them, it was their first opportunity to be involved in site-specific work."

McNeil also decided to emphasize art by living artists who would welcome the opportunity to work in new ways, to do something they hadn't done before, to change and stretch.

When it comes to the art at General Mills, the stretching goes beyond the artists; it reaches up and down the corporate ladder. Ruminating on the sculptures while walking the corporate campus is a popular lunch-time activity.

A lone foil wrapper crumbled up against a side wall of Jackie Ferrara's "Stone Court" (1989) suggests that visitors have paused at her yard wall.

Employees of this giant food company who were raised on mid-western farms feel a connectedness with John Newman's "Torus Orbicularis major" (1988). Among other things, it resembles an abandoned piece of farm machinery sitting on a grassy plain—or a gigantic, uprooted tuber.

Other employees find Richard Fleischner's untitled arborvitae wall surrounding an inlaid-granite patio (1987) an ideal place to shrug off workplace stress. Fleischner says he intended it to be "like a garden within a landscape, a destination where visitors can go and sit quietly and contemplate." The piece is so in harmony with Rutherford's landscape that walkers have difficulty locating it.

Not all employees like everything. When it was installed, Jonathan Borofsky's mammoth "Man with Briefcase" (1987), resting on a new berm complemented by great clusters of lilies and wild flowers, caused considerable commotion. Some women interpreted that it subtly endorsed male-dominated corporate life; some men thought it portrayed them as down-trodden Willy Lomans. Still others viewed it as the businessman triumphant. McNeil responds to

mixed reactions saying, "the only bad reaction is no reaction."

Near the corporate dining rooms, Scott Burton's "Public Table" (1987) woos diners outside to feast on nature and art as well as something from Betty Crocker's kitchens. Burton also envisioned management holding meetings around his modern-day round table.

If Burton's "Public Table" flirts with utilitarianism, local artist Siah Armajani's and Philip Larson's works proclaim their intentions openly with style and grace.

Armajani's untitled covered-glass, steel, wood and sheet-metal walkway (1989) offers pedestrians a magical journey to and from the parking lot.

Larson's walkway "Medusa" (1990), made of red and dark-gray, cast-concrete pavers laid in a snake-skin pattern, embraces the terrain it rambles over. The path, in philosophical opposition to Rutherford's emphasis on wandering at will, is popular because the "head" provides a solid walking surface and way to record exercise: It is exactly one-quarter mile around.

A newly completed spatial enclosure, designed by Michael Van Valkenburgh, softens the main building's entryway. Planted with river birch, wild flowers and native prairie grasses, the enclosure embraces Mel Kendrick's recently moved untitled bronze (1988).

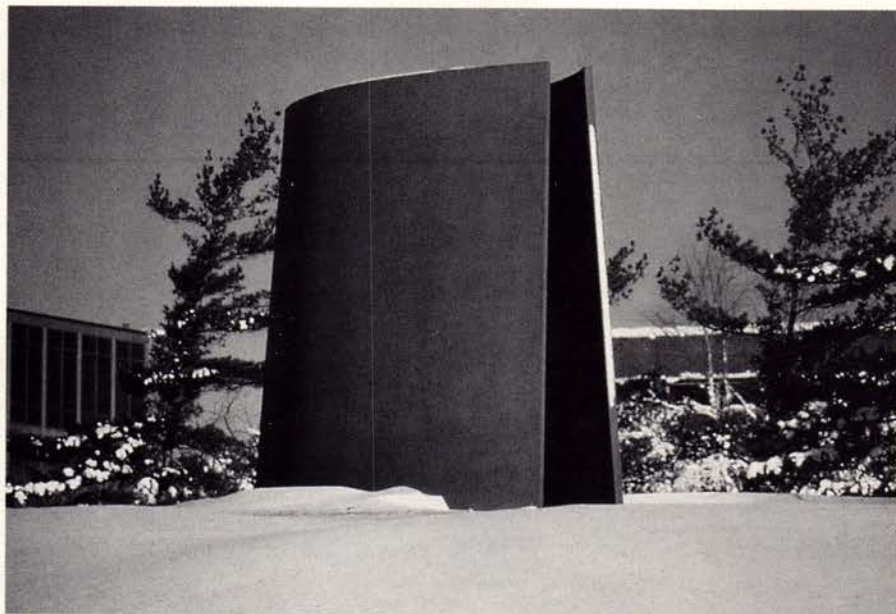
Why does General Mills care so much about providing its employees with superior artwork in such a splendid setting? "Art is an integral part of society and General Mills believes it is important for everyone to participate in the arts," McNeil says. "Hopefully, even people who can't understand what we have here will, in subliminal ways, appreciate it in ways they can't articulate."

Meanwhile, the collecting, changing and rearranging goes on. And in the end, in this corporate garden for all, when the pieces are added together, the whole adds up to something that is magnificent and superior to the sum of the parts.

Mary Jean Jecklin is a writer living in Minneapolis.



When the wooden mold was removed from Scott Burton's enormous concrete "Public Table" (above), curator Don McNeil said some employees initially inquired when the sculpture would be added. Richard Serra's "Core" (below), is a paradox: massive, yet light and airy. "It was an honor for me to have that proximity to Serra's work," says John Newman. "There is a kind of poetic connection. Serra is an artist I greatly admire."



in place

Mulfinger, Susanka & Mahady Architects Inc.
Project: Stratton Residence
Inver Grove Hts., MN

Sited on a peninsula, this house opens itself to views of lake and woods on all sides. A redwood trellis walkway leads to an open interior plan, delineated by maple wood-work. The house, rebuilt around a single-story structure, was designed by Michaela Mahady, 612/379-3037 and built by Nick Heinen Construction



Mulfinger, Susanka & Mahady Architects Inc.
Project: Shaner Residence
Tonka Bay, MN

This 3000 s.f. home adapts the craftsman tradition to contemporary lake living by combining characteristic exterior forms with a convenient open plan. The residence incorporates exposed rafters and wide eaves, a unique patterning of siding, shingles and glass block, intricate balusters and trellis, and a post and beam

framed porch. The home received Trillium Awards in this year's Spring Preview for best interior presentation and master bedroom in its class. Designed by associate Joseph G. Metzler, 612/379-3037. Construction was by Hybrid Complete Building Services.



Mulfinger, Susanka & Mahady Architects Inc.
Project: McGann Residence
Lake Elmo, MN

Interior spaces within this linear Cape Cod house radiate from two central octagons. One octagon is the entry; the other contains a large family room. The house was designed by associates Katherine Cartrette and Robert Gerioff, 612/379-3037 and was built by Ken Nastrom of Cambridge, MN.



Mulfinger, Susanka & Mahady Architects, Inc.
Project: Private Residence
North Oaks, MN

Designed for an open prairie site, this home's orientation takes maximum advantage of the sun. Shown here is the East elevation of the house, with a specially crafted front door that reflects the triple window pattern. It was designed by Sarah Susanka, 612/379-3037, and was built by Ken Nastrom of Cambridge, MN.



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details

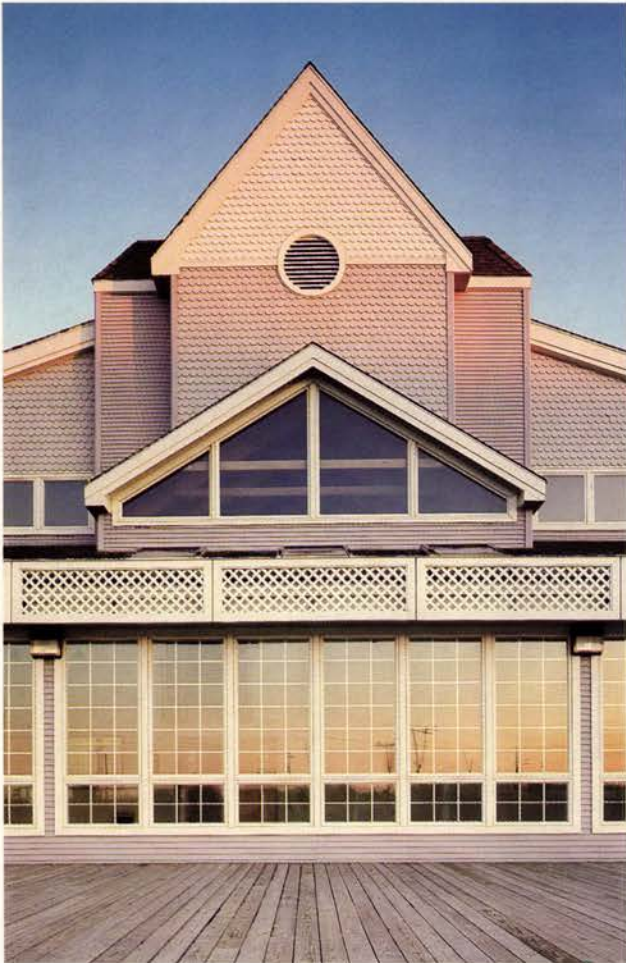
The bronze age Bronze, an ancient alloy of copper and zinc, has left a legacy of quality and permanence across the history of art and architecture. Artist Richard Fleischner of Providence, Rhode Island, has reaffirmed that legacy in his light-fixture and bench-frame designs for the new East Capitol Plaza at the Minnesota Judicial Center in St. Paul. Fleischner chose architectural bronze (which is technically brass: 60 percent copper, 40 percent zinc with some lead) for its strength, workability and appearance. CD Systems, Inc. of North St. Paul fashioned the extruded tubes, bars and angles into finished frames using full-penetration welds for stronger joints. The welding process required exacting control of temperature combined with exceptional craftsmanship to avoid warping and discoloring the alloys. The apparently seamless frames were finally hand rubbed with an oil-and-acid mixture to erase extrusion marks and bring out the soft, bronze color and patina. To the artist, the fixture and bench frames arrayed on the site form a "veil of bronze," providing one of many layers in the plaza experience. *Bill Beyer*



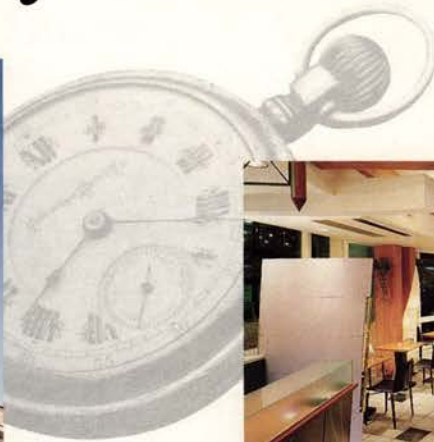
Fluted glass for the willowy lanterns (top) was salvaged from old shower-stall doors in Milwaukee, then tempered with a white-ceramic frit for better light diffusion. Fleischner collaborated with local consultant Duane Schuler and the project's electrical contractor to develop the approved lamp and lens system. Bench seats (above) are a lattice of teak, which will weather to a soft, warm gray.

BILL BEYER

excuse me...do you have the time?



4:50 AM Wildwood, NJ



11:15 PM Osaka, Japan



4:20 AM Epping, NH

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10:45 AM Chaska, MN



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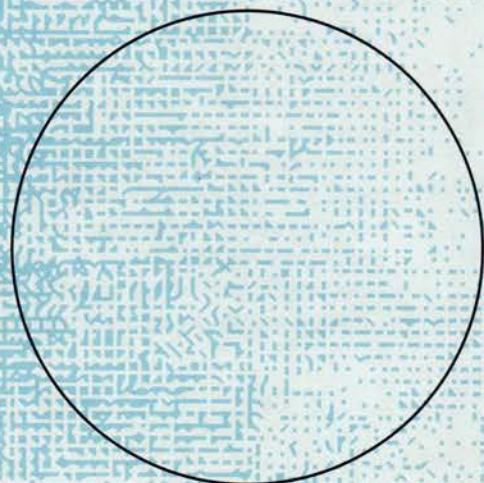
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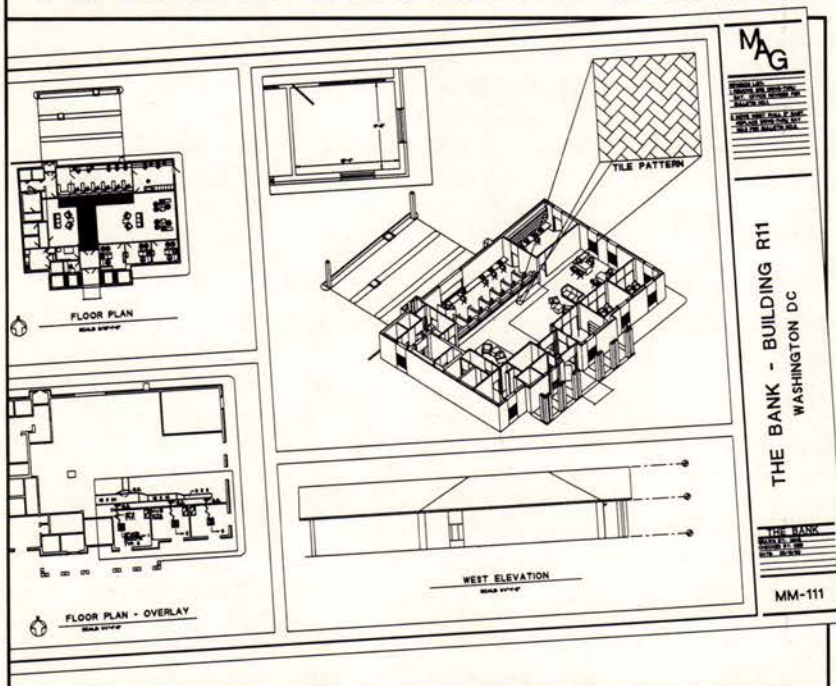
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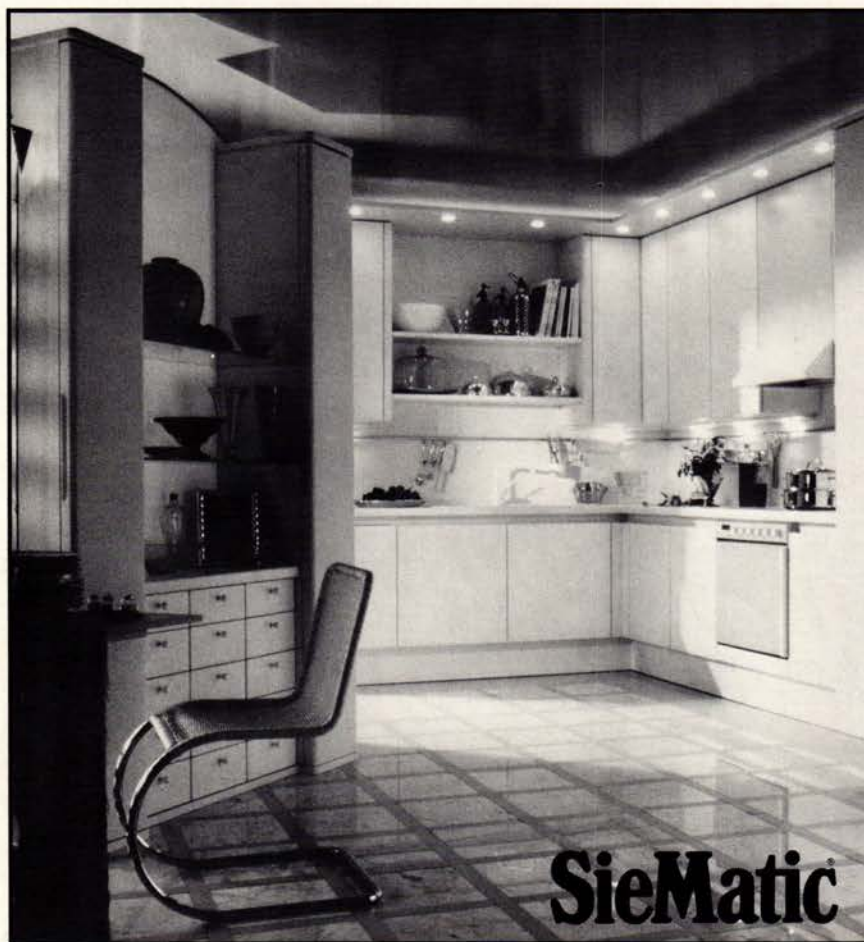
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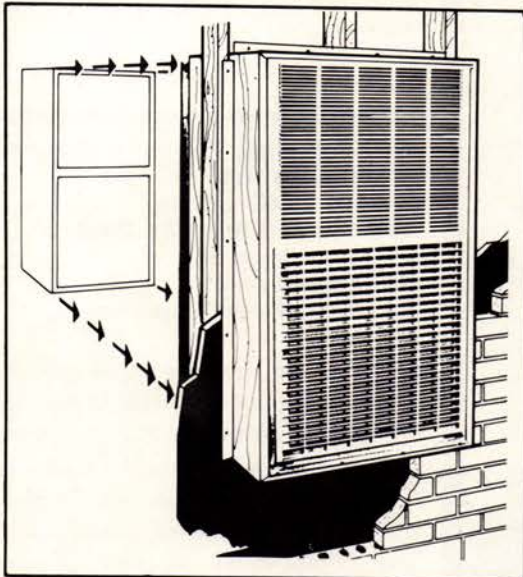


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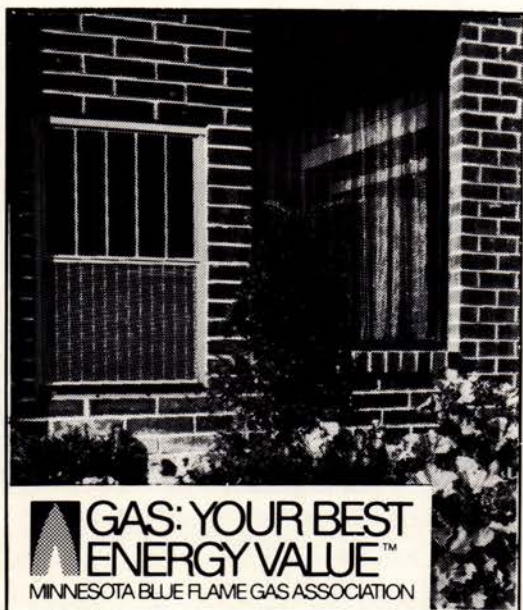
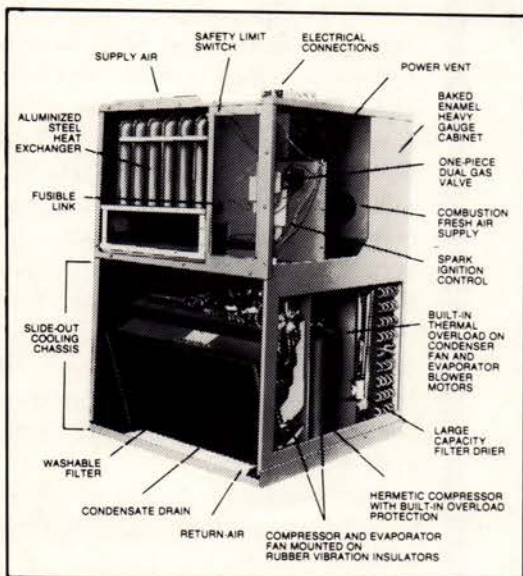
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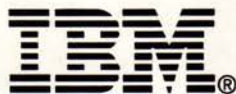
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previews

Continued from page 11

Homecoming: The Art Collection of James J. Hill

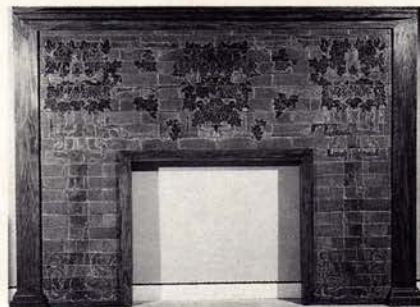
James J. Hill House
240 Summit Ave., St. Paul
Through Sept. 21
\$1 (exhibit only)
\$3 (exhibit and house tours)

In honor of the centennial celebration of the James J. Hill house, the Minnesota Historical Society, in collaboration with the Minneapolis Institute of Arts, has retrieved 38 19th-century paintings and sculptures from Hill's 285-piece art collection. Displayed in the house's 2-story, skylit gallery, the exhibit shows the breadth of Hill's original collection, which included works by Delacroix, Corot, Millet, Courbet, Rousseau and Renoir, some 128 different artists. He spent nearly \$1.7 million collecting his art. An adjunct exhibit in Hill's parlor illustrates the record keeping involved in turn-of-the-century art collecting, the forerunner of modern public art museums. In addition to the exhibit, the historical society is offering tours of the 32-room mansion built by the railroad magnate.

For more information about exhibit hours and tours call (612) 297-2555.

Antiques Show and Sale

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Sept. 27-Sept. 29
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A fireplace frame from the Arts and Crafts movement will be on display in this year's antiques show.

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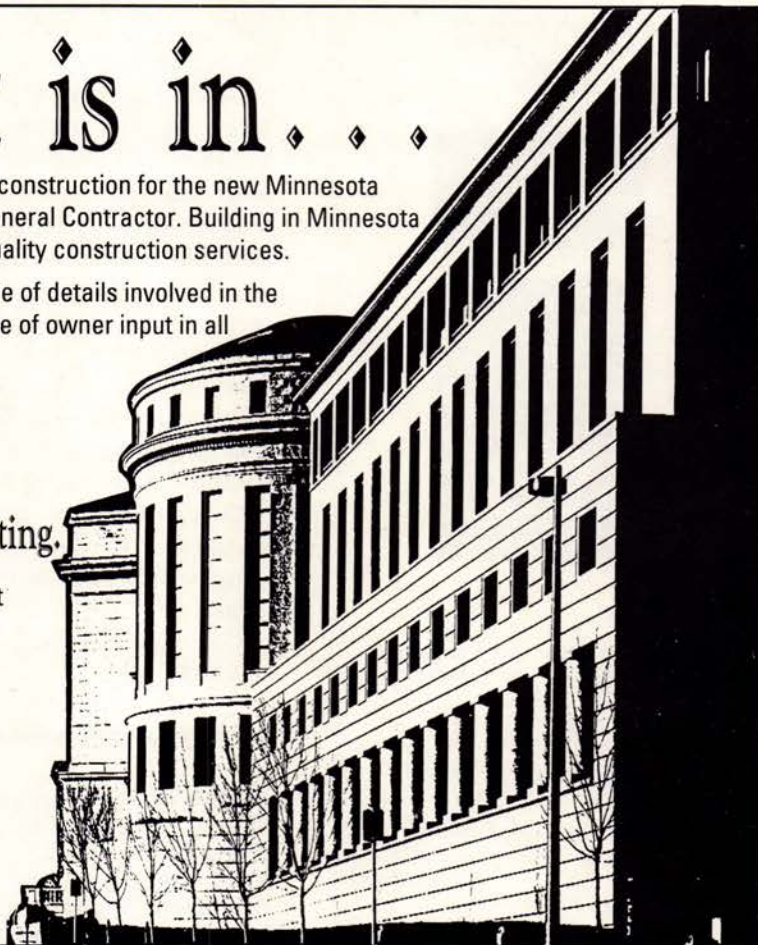
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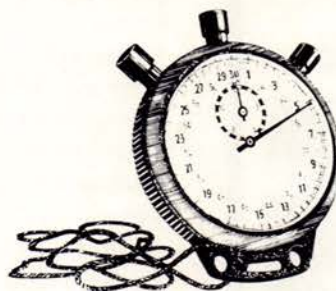
How most insurance programs measure claims processing time

JUNE												
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9	10	11	12	13	14	15						
16	17	18	19	20	21	22						
23	24	25	26	27	28	29						

JULY												
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AUGUST												
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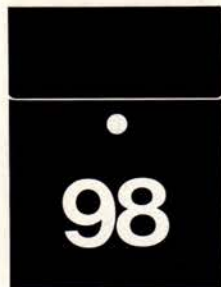
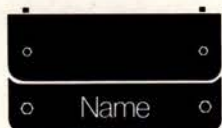
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A total of 36 dealers from 18 states will participate in this year's antiques show, sponsored by the Decorative Arts Council of the Minneapolis Institute of Arts. Visitors will view antiques from both America and abroad, which will be displayed in authentic, roomlike settings. Dated from the late-19th century and earlier, the antiques will include furniture, mirrors, perfume bottles, rugs, chinese porcelain and jade. The show also will feature three lectures dealing with collecting. The antiques show includes a 1902 fireplace from the Sellwood mansion in Duluth. The fireplace is a prime example of design from the Arts and Crafts movement.

For more information, call (612) 870-3039.

**On the Trail of History
Duluth to Grand Portage
Sept. 28-Sept. 29
\$168 (Ramsey and Dakota Co.
Historical Society members)
\$178 (non-members)**

A historic train and bus tour of North Shore sites will begin Sept. 28 in Duluth and travel to Two Harbors, where a bus then will take passengers farther north to Gooseberry Falls, Split Rock Lighthouse, Grand Marais and the Stockade at Grand Portage near the Canadian border. After an overnight stay at the Grand Portage Lodge, the journey returns to Duluth for a harbor cruise and tour of the William A. Irvin, a 610-foot ore boat and flagship of the U.S. Steel Great Lakes fleet. The tour is sponsored by the Ramsey and Dakota County Historical societies.

For more information, call (612) 426-8667.

**Transitional Landscapes
University of St. Thomas,
Minneapolis campus
Through Sept. 30**

Construction and destruction are the themes of this photographic ex-

hibit by Michael Melman, a senior architect with the University of Minnesota, and Linda Rother, a Minneapolis artist and photographer. In his work, Melman records the last remaining architecture of America's industrial revolution, a period the artist describes as a synthesis of European tradition mixed with the new technology of the industrial revolution. Artist Rother's work is more expressionistic as she creates photographic images of night landscapes from various construction sites, using daylight film under mercury-vapor lights to exaggerate an eerie, green-industrial glow over stark images. Rother says her work examines the psychological power hidden with the cycle of decay, expansion, construction and destruction of the urban environment.

For more information, contact the University of St. Thomas in Minneapolis at (612) 647-5980.

**Points of Departure
Goldstein Gallery
University of Minnesota
Through Oct. 12**

Highlights of this juried exhibit are works by current and former graduate students of the Department of Design, Housing and Apparel at the University of Minnesota, with an emphasis on the creative influences unique to each designer.

For more information, call (612) 624-7434.

**Frank Lloyd Wright: Facets of Design
Birmingham Museum of Art
Through Oct. 20**

This 70-piece exhibit, drawn from the Wright collection at the Domino's Center for Architecture and Design in Ann Arbor, Mich., features furniture, vases, ornamental windows and tableware by Wright, produced as part of his architectural commissions during his career.

For more information call (313) 930-3671.

**AMERICAN ART: The Fifties
through the Seventies
Minnesota Museum of Art
Jemne Building
Through Jan. 19, 1992**



Romare Bearden's *Madona and Child*, c. 1960.

Post-war America saw great artistic changes as new trends and experimentation emerged, with international focus on New York and its eclectic artists. "The Fifties through the Seventies," which pulls paintings, drawings, prints and sculptures from the museum's permanent collection, as well as from area museums, examines a broad range of artistic expressions, including Abstract Expressionism, Pop Art, Color Field painting, Op Art and Photo Realism. Represented will be several key artists, among them Willem de Kooning, Richard Lindner, Robert Motherwell, Louise Nevelson, Robert Rauschenberg, Frank Stella and Andy Warhol.

For more information about gallery hours or special programming, call MMA at (612) 292-4355.

**About the House
Children's Museum
St. Paul
Ongoing
\$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 (612) 644-3818.

**Prairie Metropolis: Life in a
Northern City
Hennepin History Museum
Ongoing**

This exhibit identifies the unique character and history of the Minneapolis region. Using the sites, sounds and textures of the city, the exhibit examines the city as a place of opportunity and disappointment, filled with diverse interests. Looking beyond the city borders, the exhibit shows how suburbs, small towns and rural areas all comprise and affect the urban core.

For more information call (612) 870-1329.

**Tours of the Purcell-Cutts
House
2328 Lake Place, Minneapolis
Ongoing
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, (612) 870-3131.

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up close

Continued from page 15

or territory, it's really an exchange of ideas for the civic betterment.

"I think on some level we're really talking about who we trust to plan our cities and towns," she says. "Until this society really begins both to expect more of its architects and have more respect for its artists, I think the idea of public art is a little bit questionable. I think so few projects either architectural or artistic end up really being worthy of the title permanence."

Halbreich now favors process over product in collaboration. She speaks of a need for laboratory-type settings where the roles of artist, architect and public space—as well as community needs—can be explored "in a more free-form way." The Walker, with its interdisciplinary approach and reputation for experimentation, has a role in developing civic consciousness of public-art issues, she adds.

To this end, Halbreich suggests a public charette focusing on how to preserve and plan for downtown Minneapolis, with input from neighborhoods, developers, artists and architects. The Walker's design exhibitions and its magazine *Design Quarterly* are "critical to understanding the discourse that goes on in the field." The planned expansion of the sculpture garden, a collaboration between the Walker and the city of Minneapolis, will create a unique forum from which "we can begin to articulate what the issues are in public art," she adds.

Halbreich is reluctant to evaluate public art and architecture in Minneapolis ("It's presumptuous for me to pontificate before I know my neighborhood, and I've only been here a few months"). But she is interested in joining panel discussions on such issues in the future. "This is an extraordinary place to be—extremely progressive and extremely philanthropic—so we should be able to solve some of the problems collectively."

Camille LeFevre is a contributing editor to Architecture Minnesota.

AM

insight

Continued from page 21

public garden appears exclusive and today functions as a sanctuary for office workers seeking a cigarette break.

Holabird, Root and Burgee were more successful at creating an imposing public space for the First National Bank building (now First Bank Place West) on Second Avenue at Fifth Street. While not as fine as the elegant Lutheran Brotherhood Building, the 1959 structure was the first Miesian, stainless-steel and glass cage built on a large scale in the Twin Cities. It recalls SOM's monumental Lever House, which was built in New York City in the early-1950s. Occupying only a small portion of a city block, the 27-story First National Bank Building, reflective of its time, remains a handsome corporate symbol among its younger yet taller neighbors.

Assisting with this project was the Minneapolis firm of Thorshov and Cerny, which also designed the modest, single-story Minneapolis branch for the A.S. Aloe & Company and many churches, including St. Olaf Catholic Church and First Christian Church. Both built in 1955, these churches, although not very innovative, are fine examples of midcentury modern, particularly First Christian Church that overlooks Fair Oaks Park in the Whittier neighborhood and features small, colored roundels in the sanctuary's façade and a four-spoked, orbitlike cross, perhaps reflective of the period's romance with space.

So many churches were built during this period that it is impossible to name them all. In fact, throughout the country, particularly among Jewish movements and Protestant denominations, religious affiliation increased. In the aftermath of the Holocaust, Jewish families sought religious education for their children, as did many Protestants. But the geographic shift from cities to suburbs meant a loss of community that both Jews

and Gentiles sought to reclaim through religious organizations.

Like corporations, congregations understood the importance of an impressive building in order to attract membership; hence, the age of church-shopping was born. The Congregation of Christ Lutheran Church, situated in the aging Longfellow neighborhood of southwest Minneapolis, engaged the father-and-son architectural team of Eliel and Eero Saarinen to design a new sanctuary and education wing. Considered one of the outstanding modern churches in America, it was completed in 1949 before Eliel's death in 1950. Christ Lutheran Church appears to be a modest version of the architects' Tabernacle Church of Christ in Columbus, Ind., which was completed in 1942.

Historic preservationists, exhausted by the frenzy of the 1980s construction boom, are only now beginning to consider the midcentury's architectural and historical significance.

In Minneapolis, the Saarinen worked within a tight budget to design a 500-seat structure on a small corner lot. As was done in Columbus, a brushed-aluminum cross crowns a separate bell tower, an architectural feature that would be mimicked by countless churches. The cubic building, with pale-brick exterior, features delicate, sculptured figures at the front representing the church, faith and hope.

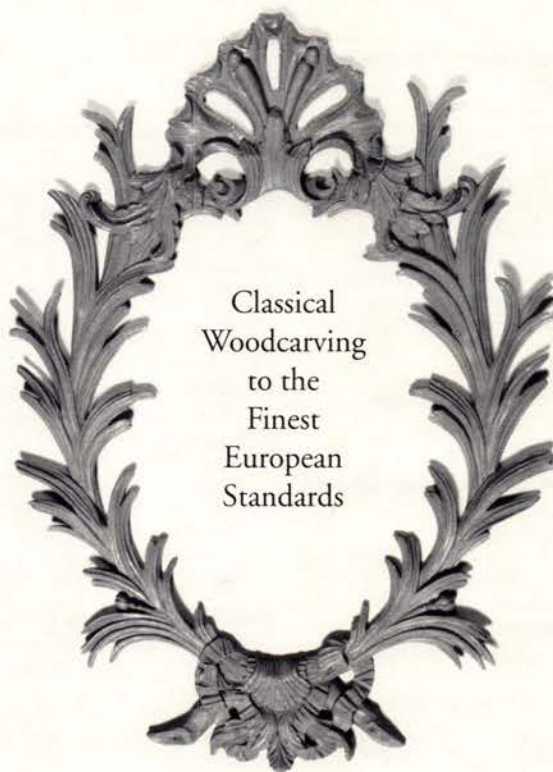
Inside the sanctuary, also evocative of the Indiana project, the focal point is a simple, brushed-aluminum cross above the altar, which is lit by natural light that streams in from one side. Elegant and simple, the Saarinen set a high architectural standard that many, particularly Lutheran congregations, would

rise to meet. For example, in St. Louis Park, HGA completed the Lutheran Church of Reformation in 1958, blending Scandinavian influences of wood with a small, pointed tripod roof that contrasts with a separate, white bell tower, a successful appropriation of the Saarinen's invention.

Also in that same year, Rapson's elan would come to roost with the completion of Prince of Peace Lutheran Church for the Deaf on St. Paul's Otis Avenue near the Town and Country Club and Lake Street Bridge. A complex, single-unit Palladian Villa is made both modern and reverent by Rapson without the benefit of extravagant materials. Outside, a cement bridge functions as a walkway from the street to the church, which is introduced by a dramatic cluster of three, free-standing metal crosses of various heights, representing the Trinity. Inside, visitors see a glass screen in which three circles intersect with three crosses. Floor-to-ceiling windows stand opposite the screen, with rows of white pews facing a plain altar that finds natural light from three round skylights above. A pointed-sail dome is topped by a metal steeple and a four-spoked, orbitlike cross. Because the property is small, siting was made difficult. Had this been constructed on a corner lot, the church building would no doubt be more known.

It is interesting to mention, however, that of the three midcentury buildings with historic designation in the Twin Cities, two of them are places of worship, one of which, Mount Zion Temple, achieved such status merely by virtue of its Summit Avenue location. St. Paul's Heritage Preservation Commission had targeted Eric Medelson's 1952 cubic building for designation, but temple leaders rebuffed such status. However, the church is nonetheless compelled to observe the same regulations and standards as any other structure within the Summit Avenue Historic District.

The second building with historic designation is the Saarinen's Christ



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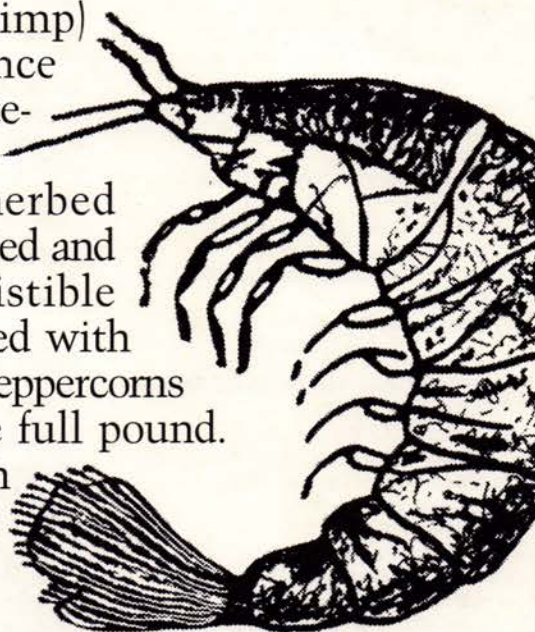
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Credits

Project: Warroad Public Library and Heritage Center

Location: Warroad, Minn.
Client: Mrs. Magaret Marvin
Architects: Mulfinger, Susanka & Mahady
Principal-in-charge: Sarah Susanka
Project architect: Steve Wong
Project team: David Zenk, Katherine Cartrette
Structural engineers: Mattson MacDonald
Mechanical engineers: Gausman & Moore
Electrical engineers: Gausman & Moore
Contractor: Kraus-Anderson Construction Company
Interior design: Tangible Space
Landscape architect: Moriarty Condon
Art glass: Pegasus Glass Studio
Photographer: Peter Kerze

Project: Detroit Lakes Public Library

Location: Detroit Lakes, Minn.
Client: City of Detroit Lakes
Architects: Meyer, Scherer & Rockcastle
Principal-in-charge: Jeffrey Scherer
Project manager/architect: Jeff Kelley
Project designer: Jeffrey Scherer
Project team: Jeffrey Scherer, Jeff Kelley, Lynn Barnhouse
Structural engineers: Meyer, Borgman & Johnson, Inc.
Mechanical engineers: Ericksen Ellison & Associates, Inc.
Electrical engineers: Ericksen Ellison & Associates
Contractor: T.F. Powers Construction Company, Fargo
Interior design: Lynn Barnhouse
Landscape architect: Damon Farber & Associates
Photographer: Lea Babcock

Project: St. Teresa Hall renovation

Location: St. Joseph, Minn.
Client: College of St. Benedict
Architects: The Grooters & Associates
Principal-in-charge: Gary K. Grooters
Project architect: David A. Leapoldt
Project designer: Pat Waddick
Project team: Vern Broll
Structural engineers: Larson Engineering of Minnesota
Mechanical engineers: Nelson-Rudie & Associates, Inc.
Electrical engineers: Nelson-Rudie & Associates, Inc.
Contractor: W. Gohman Construction Company
Interior design: Susan Staffne Design
Photographer: Nagel Studios, Inc.

Project: Minnesota Judicial Center

Location: St. Paul, Minn.
Client: State of Minnesota
Architects: The Leonard Parker Associates
Principal-in-charge: Leonard Parker
Project manager: Ray Greco
Project architect: Andrejs Cers
Director of production: Stephan S. Huh
Consulting architects: Space Management Consultants
Structural engineers: Bakke Kopp Ballou & McFarlin
Mechanical/electrical engineers: Ericksen Ellison & Assoc.
Landscape architects: Charles Wood & Assoc.
Interior designer: Mark Vosbeek Design Office
Acoustics: Kvernstoen Kehl
Millwork: Loughman (St. Louis)

Granite: Cold Spring Granite
Translucent marble: Vermont Montclair-Danby
Limestone: Kasota Stone
Photographers: George Heinrich and Fashid Assassi

Project: Private residence

Location: Deephaven, Minn.
Architects: Close Associates, Inc.
Principal-in-charge: Gar Hargens
Assistant: Richard Wayment
Structural engineers: Stroh Engineering
Contractor: Nedegaard Construction
Interior design: William Beson Interior Design
Landscape architect: Close Grant Landscape Design; Gustafson Design Inc.
Lighting consultant: Schuler & Shook
Artists: John Pietras and Michaela Mahady, Pegasus Glass Studio; Bob Walsh, Walsh Foundries; Florian Wuertz, Florian Wuertz Gilding
Photographers: George Heinrich, Lea Babcock, Don F. Wong

Project: Podas-Larson addition

Location: St. Paul, Minn.
Client: Christine and Kent Podas-Larson
Artist: Cliff Garten
Contractor: Design Craft Builders
Garden Designer: JoAnn Lind-Hohman, ARTGARDEN
Photographer: Don F. Wong

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Corrections

In the July/August 1991 issue of *AM*, we neglected to credit the St. Paul Chapter of the American Institute of Architects as a co-sponsor of the Heritage Preservation Awards. The St. Paul Chapter worked with the St. Paul Heritage Preservation Commission on the awards.

Nick Winton and Cathrine Veikos, whose cabin was featured in the last issue of *AM*, are graduates of Harvard Graduate School of Design, not the University of Minnesota as reported.

Lutheran Church. Also in Minneapolis, the HPC has designated a 1951 Frank Lloyd Wright house. At this juncture, these three buildings comprise the only landmarks in the Twin Cities from the midcentury, a disturbing fact considering the amount of fine construction that took place during the era.

Unlike in many metropolitan environments, the Twin Cities' mid-century construction found an endearing spot with the community, perhaps because they were executed on smaller scales and often used such warmer, richer materials as those found in the Nicollet Mall and Guthrie Theatre. Now, Rapson's famous theater from 1963 is about to undergo yet another facelift. (The first was the removal of the concrete, Corbu-inspired screens despite Rapson's protests.)

Historic preservationists, exhausted by the frenzy of the 1980s construction boom, are only now beginning to consider the midcentury's architectural and historical significance. Many are enthusiastic about the daunting job. Minneapolis's Historic Preservation Commission director Martha Frey favors, in justified instances, waving the 50-year mark required for historic designation as dictated by the National Register of Historic Places. Others are even more forthright. "A city defines itself through its past and its architecture," says Minneapolis architect Marc Partridge, who has taught a course in postwar Twin Cities architecture. "Minneapolis has a recent past, we don't have buildings from the 1700s here. It seems that our cities should accept their youth."

"Ironically, much of the midcentury architecture wasn't intended to outlive [its] mortgages," Hines says, adding that preservation-specialist architect Hy Myers is restoring Eero Saarinen's Dulles airport in Washington, D.C. "I think, however, that there are actually quite a number of environments and structures that are worthy of preservation. Unfortunately, what usually happens to these buildings are the things that make them distinctive