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*architecture minnesota*



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**Travelogue** Universal CityWalk in Los Angeles creates urban experiences without all the fuss of the real thing, by Robert Gerloff **Page 44**



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**Lundie revealed** A new book published by the Minnesota Historical Society Press highlights one of Minnesota's great architects, reviewed by Eric Kudalis **Page 46**



## Not just another pretty picture

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

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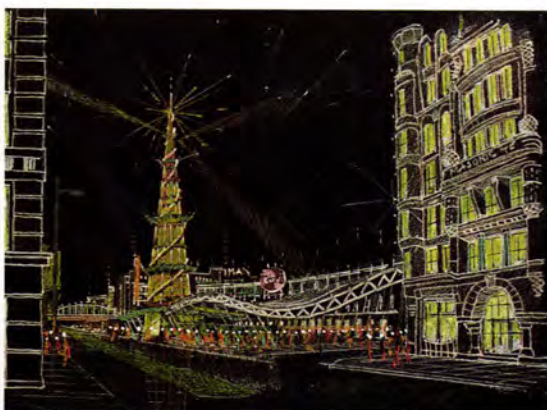
## Hennepin rising again

With four development proposals on its desk, the city of Minneapolis once again is eyeing opportunities to redevelop downtown Hennepin Avenue's Block E.

Several years back when bulldozers barreled through infamous Block E, civic leaders and the public cheered for the demise of vice on the tattered Great White Way. With bated breath, the city waited for developers to rush in with all kinds of dazzling new proposals for the block. An early '90s recession and glutted retail/office market squashed those expectations. Block E remains a surface-parking lot—but perhaps not for much longer.

The Minneapolis Community Development Agency, the city's development branch, will choose the most viable alternatives, which will filter through a series of committee reviews. While two proposals—one by TOLD Development Co. of Maple Grove and the other by Loon State Ventures of Minneapolis—call for creating retail and entertainment, a third suggests developing a memorial park, Garden of Courage, for victims of breast cancer, and a fourth by Forecast Public Artworks asks for designing a temporary public square.

The city often has cited Block E as a crucial urban link between The Target Center and the First Avenue nightclubs on the west and City Center and the business/retail districts on the east. Perhaps one of these proposals will connect that link.



Among the proposals for Block E is The Hennepin Crescent, an entertainment complex centered on Block E by Loon State Ventures, Inc. with Cuninghame Hamilton Quiter of Minneapolis.

## Minnesota cast in bronze

This series of cast-bronze sculptures was created by Simon Beeson, a student at the University of Minnesota, and Nicola Moss, an artist. The husband-and-wife team from Britain have made temporary stints in Minnesota while Beeson completes his studies. The pieces are inspired by regional building forms. Grain Elevator developed from the couple's trips to Morris, Minn., where Moss had an exhibit of her work. In the paper-weight size medal, a grain elevator stands beside a prairie rail track, overshadowing a plowed field. The reverse side shows a corn cob, freshly picked. In Ice Fishing, a hut stands on a frozen Minnesota lake with snow sweeping around. Turn the medal over and you see below the lake, alive with fish. Beeson and Moss hope to complete one more series before returning to Britain in September this year. The sculptures are available at Circa Gallery near Loring Park in Minneapolis.



## Bridging the water

The new \$24 million Wabasha Street Bridge spanning the Mississippi River in downtown St. Paul will be a boon to auto, bicycle and pedestrian traffic.

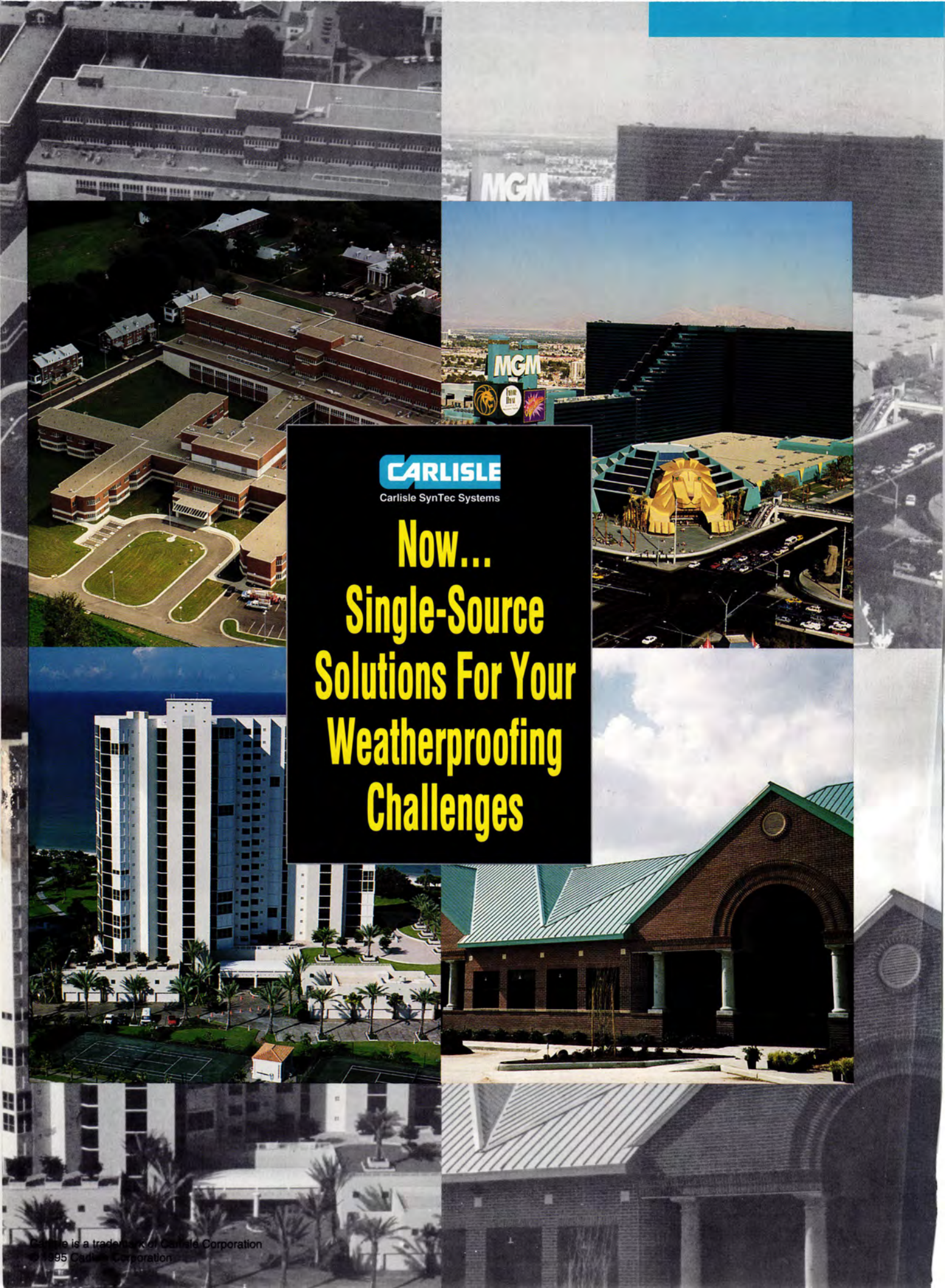
The bridge is split in the middle to provide two separate bridges for north- and south-bound traffic. Two 12-foot-wide lanes with 6-foot-wide shoulders for bicycles in each direction run adjacent to 12-foot-wide sidewalks buffered by traffic barriers. In addition, the bridge provides six overlooks with ornamental grillwork in weathered copper, decorative railings in earth brown, as well as stylized lighting and three pairs of searchlights to announce special events in St. Paul. Pedestrians can gather at two plazas at either end or descend a stair tower to Raspberry Island.



Toltz, King, Duvall, Anderson and Associates, Inc. (TKDA) of St. Paul is the lead engineering firm, working with Figg Engineering of Tallahassee, Fla. TKDA also worked with a special team on the aesthetic designs.

Work is slated to begin this winter, with a late 1997 completion date.





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## Up and coming



Timothy A. Alt

Just as the Gold Medal honors senior members of the profession, the Young Architects Citation recognizes young and rising members of the architectural community. This year, AIA Minnesota cites Timothy A. Alt and Rolf Haarstad for demonstrating leadership and promise to the profession and community.

Alt is an associate with Walsh Bishop Associates in the firm's Financial Market Studio. His design credits

include the AT&T Tower in downtown Minneapolis, and is team leader of the firm's interior-design side for the new Federal Reserve Bank of Minneapolis. He also designs his own custom furniture.

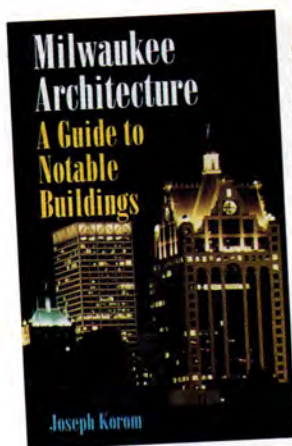
Haarstad began his architectural career in Baltimore. He was director of design for Hord Coplan and Macht, Inc., and was involved in the design of the Yellow Transportation Headquarters, which won a national AIA Honor Award. In Minneapolis, where he's lived since the early '90s, he is a founding member of Xerxes Architects. He won an AIA Minnesota Honor Award last year for the design of Xerxes's own offices.



Rolf Haarstad

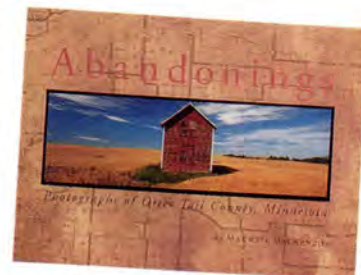
## Good as gold

Curt Green, one of the founding partners of the Minneapolis-based architecture firm Hammel Green and Abrahamson, is the ninth recipient of the AIA Minnesota Gold Medal. Among Green's most notable buildings are the Honeywell Headquarters Expansion, the Hamline University Library, St. Bede's Priory in Eau Claire, Wis., the College of St. Catherine Arts Building, and the Gustavus Adolphus College Arts Buildings. Through his career, Green has been a practitioner, teacher and lecturer. He graduated from the University of Minnesota in 1946, and received a master's degree in architecture from The Massachusetts Institute of Technology in 1948.



**M**ilwaukee Architecture: A Guide to Notable Buildings by Joseph Korom includes photos and descriptions of 150 buildings for this midwestern city along Lake Michigan. From the classically proportioned historic buildings to the glistening new skyscrapers, the book covers the gamut of Milwaukee's architecture. Korom's building descriptions include biographies of the architects and a brief architectural history of Milwaukee. Designed as a handy tool for walking, driving or bicycle tours, the book is organized geographically into five locations with reference maps. Joseph Korom is an architectural designer in Milwaukee. He manages rehabilitation of older buildings for Neighborhood Housing Services. His other book is *Look Up Milwaukee*, an architectural survey. *Milwaukee Architecture: A Guide to Notable Buildings* is published by Prairie Oak Press in Madison, Wis.

**S**hooting hauntingly beautiful full-color, panoramic images, photographer Maxwell MacKenzie records the abandoned structures of this western-Minnesota region in *Abandonings: Photographs of Otter Tail County, Minnesota*. The decaying barns, houses and schools featured were built by Scandinavian immigrants, whose struggle with the economic hardships of the Great Depression and frontier life propelled them to move onward for better opportunities. To evoke the spirit of the Upper Midwest, *Abandonings* intersperses quotes from writers Wallace Stegner and Hal Borland and other stories of prairie pioneers alongside the 28 photos. MacKenzie, a Washington, D.C.-based photographer, often spent his summers as a youth in Otter Tail County, where his Swedish great grandfather settled in 1882. In the early 1990s, MacKenzie returned to the county to record these structures during different seasons. *Abandonings* is published by Elliott & Clark Publishing in Washington, D.C.





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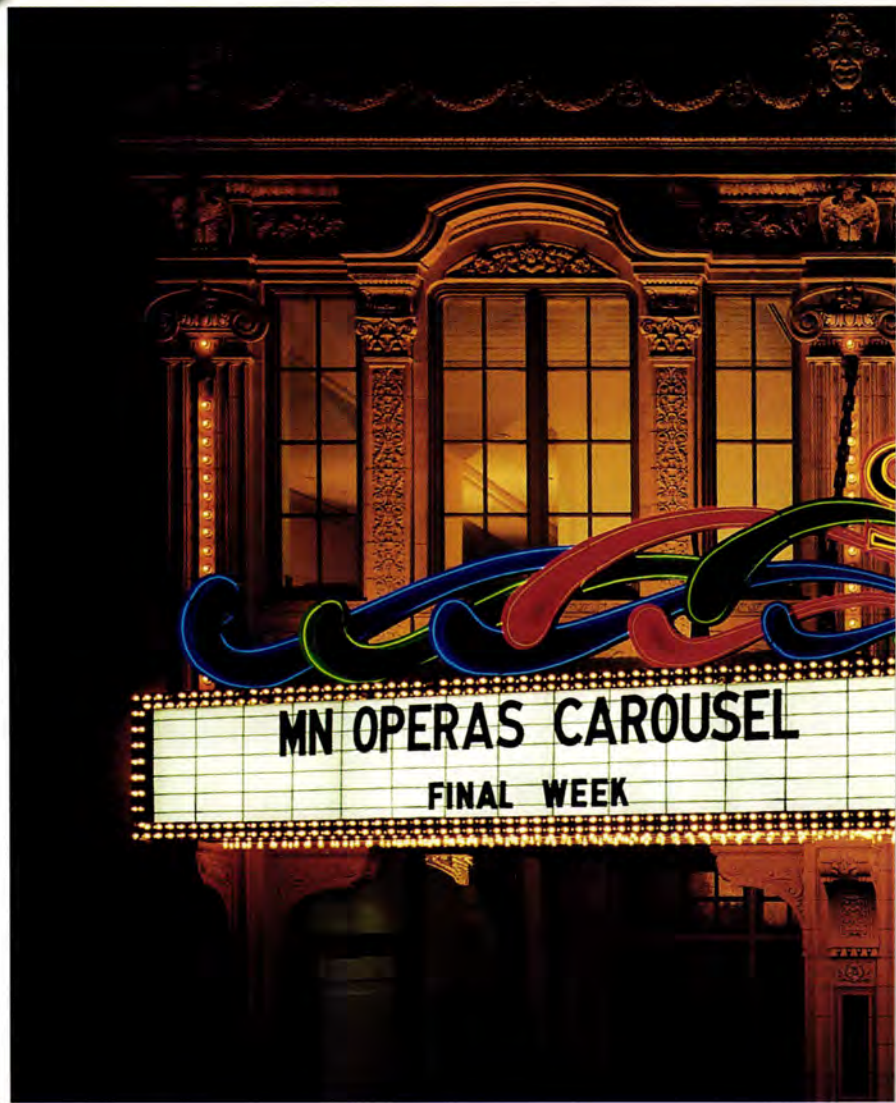
When it opened in 1921, the State Theatre in Minneapolis was hailed as the most luxurious showplace between New York and San Francisco. Sixty years later however, when planning began for a \$130 million office/retail complex for the site, it appeared this grand old theatre would go the way of the silent films it once screened.

But in 1985, a determined group of preservationists succeeded in getting the State placed on the National Register of Historic Places. And one of the first companies to become involved in its restoration was Marvin Windows and Doors.

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For the first time in more than 20 years, American art lovers will have the opportunity to see the full sweep of Andrew Wyeth's work. The exhibit, with its only American showing at



*Weatherside*  
 Andrew Wyeth, 1965

the Nelson-Atkins, will feature 142 pieces from Wyeth's six-decade career, from watercolors of the 1930s to the tempera paintings of the '50s and '60s, and his light-infused works of the 1990s. Wyeth's subjects, involving the everyday events and dramas of family members and friends, focus on two locales: his hometown of Chadds Ford, Penn., and Cushing, Maine, where he spends summers. A 165-page, fully illustrated catalog is available.

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**Legend and Legacy**  
**Recent Works by**  
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**Carolyn Ruff Gallery**  
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Minnesota artist George Morrison, who has exhibited nationally and internationally, is known for his abstract paintings. A member of the Ojibwe Nation in Grand Portage, Minn., Morrison is artistically inspired by Lake Superior. Lillian Pitt, who lives in Portland, Ore., is known for her ceramic work and uses symbolic forms to highlight her Warm-Springs-Yakima heritage.

For more information, call (612) 338-8052.



*Raven Remembered. Procession Red Rock Variation: Lake Superior Landscape*, George Morrison, 1994

**Bewildered Image**  
**Minneapolis Institute of Arts**  
**Through Oct. 15**



*The Glass House*, Lance Kiland, 1993

Paintings by nationally recognized Minnesota artists Lance Kiland and T.L. Solien are featured as part of the Minnesota Artists Exhibition. The show highlights a series of new self portraits and a monumental landscape by Solien, and the more enigmatic works of Kiland, who integrates organic and architectural motifs. Solien often borrows from art-historical traditions to reflect on his

own life experiences. Kiland, however, works on a more intuitive level, using abstract painting methods to express "visual thinking."

For more information, call the Institute at (612) 870-3000.

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**Paul Shambroom: Hidden Places of Power**  
**Walker Art Center**  
**Minneapolis**  
**Through Oct. 22**



*From "Office" series: Untitled (General Mills, Golden Valley) 1989*

On display are approximately 50 large-scale color photographs from the past 10 years by this Minneapolis-based artist, whose documentary-style work explores the various places of power. Viewers will see pieces from his Nuclear Weapons series, as well as a selection from his earlier Factory and Office series. Pictures focus on such subjects as the ground-level view of a conference-room table at General Mills, the scaffolding beneath a space shuttle under construction at Rockwell International or the underbelly of a Minuteman II missile at Ellsworth Air Force Base.

For more information, call Walker at (612) 375-7600.

**Claude Monet: 1840-1926**  
**The Art Institute of Chicago**  
**Through Nov. 26**



*French Garden at Sainte-Adresse, 1867*

In one of the largest and most comprehensive exhibits mounted of Claude Monet's work, 159 works from around the world, including many from private collections of rarely seen pieces, will chronicle the life and achievements of the renowned French impressionist painter. The exhibit analyzes the primary phases and themes of his career, from flowers and gardens, bridges and cathedrals, sunrises and sunsets, wheat stacks and water lilies, and trains, boats and seascapes. Highlights include Water Lily Garden, a selection from the Houses of Parliament series, and a central panel from Luncheon on the Grass.

For more information, call the Art Institute of Chicago at (312) 443-3600.

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**Richard Avedon:**  
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**AIA Minnesota**  
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Speakers, programs, exhibits and special attractions highlight this year's AIA Minnesota convention. Architects, designers, members of the building industry and public are invited.

For program or registration information, call (612) 338-6763.

**Preservation Builds Communities**  
**International Market Square**  
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**Minneapolis**  
**11 a.m.-4 p.m.**  
**Oct. 22**

This statewide festival celebrating historic preservation will feature educational programs as well as booths and displays of preservation businesses, educational institutions, government agencies and community organizations.

For more information, call Preservation Alliance at (612) 338-6763.

**Fragile Dwelling:**  
**Photographs of Homeless Communities**  
**By Margaret Morton**  
**National Building Museum**  
**Washington, D.C.**  
**Through Nov. 8**

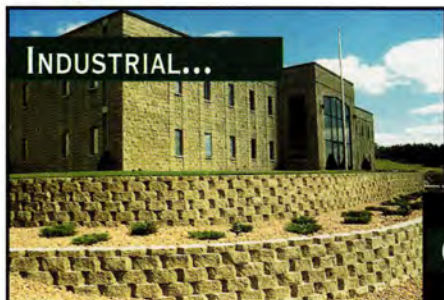
The featured photos tell stories of homeless individuals in New York City as they transform scavenged materials into personalized homes.

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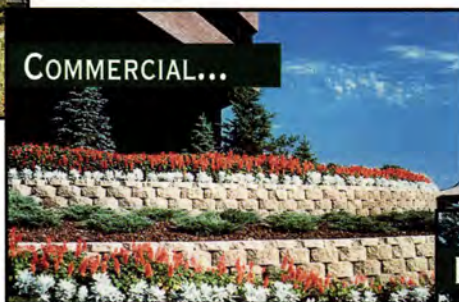


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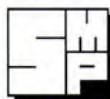
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## M

**ary Jo Copeland** Through the efforts of its tireless founder to provide transitional shelter for homeless women and families, Sharing and Caring Hands builds Mary's Place from the ground up in Minneapolis

By Diane Richard

Mary Jo Copeland, her expression earnest, settles into a swivel chair in the waiting room of Sharing and Caring Hands, a Minneapolis transitional shelter for women and families.

"What did you want to ask me?" she says.

Earlier this morning she had forgotten our appointment to tour Mary's Place, her new transitional shelter. When I introduced myself, she had surmised me to be a new volunteer and set me to

work. Her apology for the confusion is sincere, but her embarrassment slight.

"I'm too busy to show you around now," she says, placing an arm around my shoulder. "There's too much for me to do now."

Waving to anyone willing to run interference as a tour-guide, she foists me off on her daughter-in-law Michele.

An hour later, Copeland and I eke out a moment to talk.

But wait—two figures are filling the door frame.

Copeland raises a finger to me—a hold-that-thought gesture—as she rises to greet the volunteers. They hash out schedules and duties, Copeland's gravelly voice warm but definitive.

She turns to sit, lifting her eyebrows expectantly. Then, a knock.

Outside the door stands a group of kids from St. Andrews. They've come to meet the woman for whom they've collected two huge plastic bags filled with towels. Their faces register awe and fear, as if they were meeting a saint. She bends down to shake each child's hand.

"Thank you, thank you for your hard work and gen-



Mary Jo Copeland

COURTESY SHARING AND CARING HANDS

erosity," she says. "The poor thank you."

The teacher praises the neighboring Mary's Place, less than a month old and almost fully occupied. Copeland beams.

"Isn't it beautiful?" she says. "Isn't it just beautiful?"

The shelter that began on a lawsuit and a prayer now stands as a symbol of promise. Mary's Place—named not for Mary Jo Copeland, but for *The Mary*, the biblical mother of Christ—opened May 22 on the south side of the Seventh Street bridge near Target Center in Minneapolis.

Like the soft shoulder it hopes to provide, the 3-story, 52,000-square-foot transitional shelter for homeless women and families hugs the otherwise austere urban site

*Continued on page 52*

Mary's Place, designed by Cuningham Hamilton Quiter of Minneapolis



CHRISTIAN KOPRAB



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Suburban growth, fueled by the proliferation of automobiles and highway expansion after World War II, has changed the way Americans live. Suburban growth also has changed the way the built American landscape looks.

## Suburban landscape

Unlike America's older urban centers with densely developed downtown cores—New York, Chicago, Boston—many suburbs have grown amorphously, with seemingly no center or place of origin—no civic identity. They have become seas of tract-house subdivisions and random edge-city office towers sprouting up around highway exchanges. Strip malls and mini-marts along busy intersections have become the new downtowns.

In this issue featuring architecture and development in the suburbs we learn, however, that many towns are not satisfied to grow without reflecting upon where and how they're growing. They are trying to create new town centers that generate a cohesive civic identity.

Accomplishing such a goal won't be easy in municipalities accustomed to thinking in terms of subdivisions, freeways, and strip malls. Suburbs were created with cars in mind, not pedestrians. Places that evoke strong civic identities foster pedestrian activity and a sense of history.

Think of some of your favorite towns in Minnesota and around the country—places like Stillwater, Minn., Georgetown in Washington, D.C., Williamsburg, Va., Santa Barbara, Calif. Part of their lasting charm and value is that you can experience them on foot.

We hear a lot these days about the "New Urbanism." The New Urbanism is actually quite an old-fashioned idea: Create towns that resemble towns.

Although it's easy to criticize cars for fracturing urban planning, we need to remember that cities and towns—since the beginning of cities and towns—have been designed around the day's predominate mode of transportation. Up until the beginning of the 20th century, that primary mode of urban transportation was by foot, with some help from the horse and buggy.

With thousands of years of civilization under our belt, the car is a new-born babe. Civilization, accustomed to traveling at a horse's trot, became enamored of the automobile's speed. Urban planning after World War II recognized the seductive power of speed, and thus designed suburbs accordingly—meaning freeways and cars first. The New Urbanism cautions planners that the auto mentality of urban design has alienated the individual. People have the need to interact with each other outside of a congested rush-hour asphalt artery.

If the New Urbanism is to have any impact, it must apply the successes of old-fashioned, pre-auto town planning to a new civilization. Short of a catastrophic world event, cars aren't going away. We have to design for people, but we also have to design for cars. Somewhere between the car and the foot lies the solution to better town planning.

**Eric Kudalis**

And for those who can't wait, we still have Georgetown and Stillwater to enjoy.



# Ground crew

By Eric Kudalis



ASSASSI PRODUCTIONS

*Miller-Dunwiddie used varied brickwork and colorful structural elements (above) to enliven this equipment-maintenance facility addition at Minneapolis-St. Paul International Airport. Metal-screen awnings (opposite) shield windows while projecting a sun-dappled pattern on the walls. The scale is whopping big (bottom), but the color and materials lessen the impact of its size.*

Unlike train stations, airports rarely have achieved soaring architectural heights. Typically, airport terminals have been pretty perfunctory spaces. There are a few historic exceptions, of course, notably Eero Saarinen's famous terminals at Dulles and Kennedy airports in the early 1960s, and more recently Helmut Jahn's United Terminal at O'Hare. Perhaps

because train travel is a near-extinct mode of transportation, airports of late have been putting more design punch into their new terminals. Midfield Terminal at the Pittsburgh airport has some razzle and dazzle. And Denver's new airport, a running joke long before it opened due to cost overruns and technical problems, nonetheless presents a striking image with its roof forms resembling tents.

Surprisingly, the new emphasis on airport architecture is reaching beyond the terminals. All those maintenance facilities and hangars out back are hardly the stuff of great design, but there are some bright spots at the Minneapolis/St. Paul International Airport.

Miller-Dunwiddie's addition to the airport's Equipment Maintenance Center brings color and drama to a purely utilitarian building in an architecturally uninspiring setting. The expanded facility accommodates ever-increasing air traffic and the inherent need for more airport maintenance. Two wings at right angles to each other connect with the original building, providing a new maintenance











garage, office space and dormitory for 120 crew members.

In such a setting, almost any shedlike structure would have done the job as long as it satisfied its functional requirements. Credit the architects—and the client—for looking beyond mere function.

Reflective of such ubiquitous airport-maintenance machines as snow plows, deicers and the like, the facility has a humming machinelike aesthetic. Structural supports, steel beams, metal-truss roof, and nuts, bolts, cables, brick and precast concrete all express their function and content. Yet all these structural components are brightly colored and articulated in such a way as to tame the building's whopping scale and ignite architectural energy, inside and out. Yellow, red and blue metal structural elements define the office/dormitory wing, while green and purple garage doors punch up the maintenance wing.

Color aside, smaller details and unexpected use of materials nudge this building above the rest of the pack. An angled plane, breaking the rigidity of the boxy massing, marks the front entrance to the dormitory/office side. In addition, corrugated-aluminum sunscreens—framed



in blue-painted steel and supported with red-painted steel struts—protect interior spaces from glare and create a shimmering band along the west and south façades. This high-industrial aesthetic continues inside, where the architects combine intersecting planes of particle board with exposed carriage bolts to form the reception desk. A typical machinelike materi-

al—chrome checker-plate—forms the base of the desk.

As might be expected, the 25,300-square-foot addition offers state-of-the-art technology in heavy-equipment repair. An under-floor heating system melts snow from the vehicles upon entry, while an in-floor service pit with exhaust and oil-evacuation lines expedites repairs.

Up above, a 6-ton crane zips 185 feet along the full length of the facility to allow crews to service equipment in different locations.

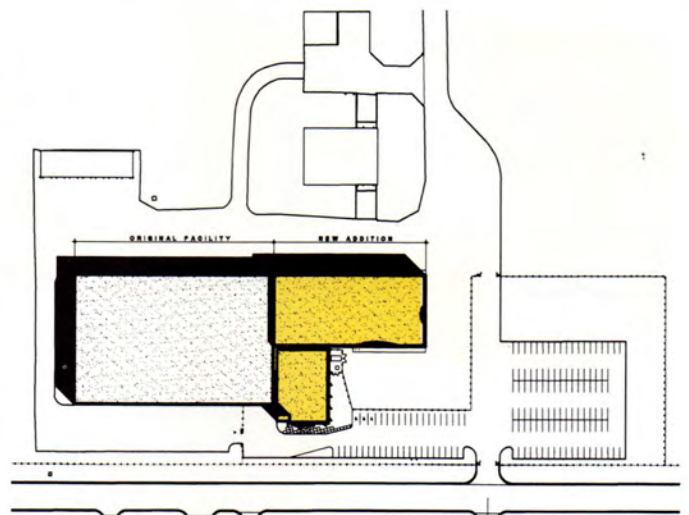
**Project:** Airport Equipment Maintenance Building Addition  
**Architect:** Miller-Dunwiddie Associates  
**Client:** Metropolitan Airports Commission



An expanded  
equipment-maintenance  
facility enlivens  
an airport's landscape  
with an  
industrial aesthetic



The 25,300-square-foot addition (shaded on plan) includes maintenance area (above), dormitory and locker rooms (top left), and offices. The reception desk (right) is composed of standard industrial materials.











## A park facility builds on history for future growth

**F**or centuries, Peninsula Point has served the various people occupying it. In the 1600s, the Dakota Indians staked their ground where the Rum and Mississippi rivers meet. Later, white settlers built their commerce here, as the rivers' currents fueled a thriving logging industry. Most recently, the area has served the less glamorous function of sewer-waste site.

**W**ith the closing of the waste site about two years ago, the city of Anoka saw a prime opportunity to capitalize on the area's history with a new park building. Designed by BWBR of St. Paul, the park facility is the first step in the city's overall plan to develop the site as an interpretive center.

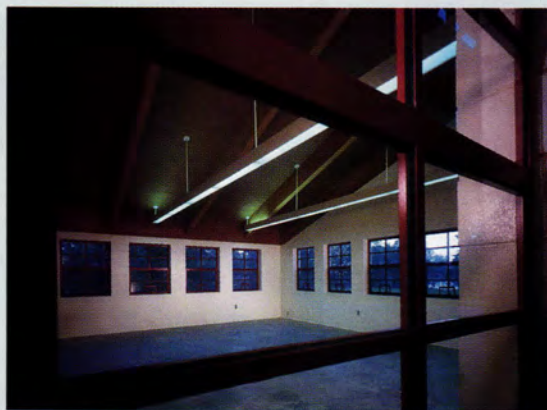
**S**tephen Patrick of BWBR says the design was inspired by images of early 19th-century settlements and saw mills, here apparent in the heavy-timber trusses, sloping metal roof, and exposed brackets and hardware. Functionally, the 4,400-square-foot, masonry-block building is straightforward. A covered walkway divides the park facility in half, with a classroom and restrooms to one side, and administrative/public-information office, food-service and covered picnic shelter to the other.

**F**or the city of Anoka, the building establishes a strong architectural precedent for future development. **E.K.**

**Project: Two Rivers Historical Park Structure**

**Architect: BWBR Architects**

**Client: City of Anoka**



For this park structure in Anoka, the architects pulled references from the site's historic saw-mill days. The heavy-timber, gridded-roof forms (opposite and top) recall old saw mills. A pattern along the sidewalk reflects the location along the Rum and Mississippi rivers. An open shelter (above) is used for picnic tables. The interior (left) offers an open floor plan for multiple uses.

# Park history





*The Pleasant Hill Library (above), built on a prairie setting in Hastings, respects the city's historic character. The architects used such sturdy and classic materials as copper and horizontal brick to create a textured façade. An arched awning (right) protects the front entrance. Copper detailing and skillful brickwork (opposite right) enhance windows.*



LEA BABCOCK





# PRAIRIE LEARNING



The Pleasant Hill Library in Hastings, Minn., is a little gem in a prairie setting.

Historic Hastings, the second oldest city in Minnesota with a population of 19,000, played a role in the facility's design. Downtown Hastings, still thriving, is distinguished by elegantly detailed brick commercial buildings. Designed by Meyer, Scherer & Rockcastle of Minneapolis, the 16,000-square-foot library is meant to historically respect—yet not mimic—the architectur-

*A small-town library combines history, nature and high-technology*



al history of Hastings, while creating an updated feel that accommodates the latest in library-computer technology.

MSR is well versed in the language of library design, with more than 1 million square feet of library construction to its credit. The Hastings library, however, presented a particular challenge. Vandals torched the existing facility during early design phases for the new building. Without a home base, the library camped out in temporary quarters. Thus the architects had to work fast without compromising quality.

Though removed from downtown, the building possesses a sense of history. The architects chose such sturdy and timeless materials as copper, brick and terrazzo, and fashioned them into a building that is both textural and contextual.

Essentially a rectangular plan, the building is neither dull nor unadorned. The brick is beautifully detailed, especially around the arched windows and along the roof line. The architects chose a rectangular 12-by-2-inch iron-spot brick that gives the

library a horizontal feel on the prairie. Window bays with arched roof canopies trimmed in copper punch up the façade. A sweeping arched entry canopy, again trimmed in copper with treelike steel supports, leads to the main entrance.

Inside, a skylight brightens the circulation desk. Further inside, a main skylit east-west circulation axis runs past the reference desk to an elliptical-shaped reading area. The reading area is bright and airy, both comfortable for reading, relaxing or enjoying the outdoor scenery. An oval-shaped skylight and floor-to-ceiling windows frame a panorama of the prairie grasslands and Mississippi River. Though new, the interior has an updated historic feel, with wood trim and furnishings resembling modified Prairie School detailing.

Landscaping also is an integral part of the architectural plan. The designers enhanced adjacent virgin prairie with additional plantings of native wildflowers and grasses, thus minimizing the need for high-maintenance turf grass. The wildflowers themselves form part of the children's outdoor reading garden.

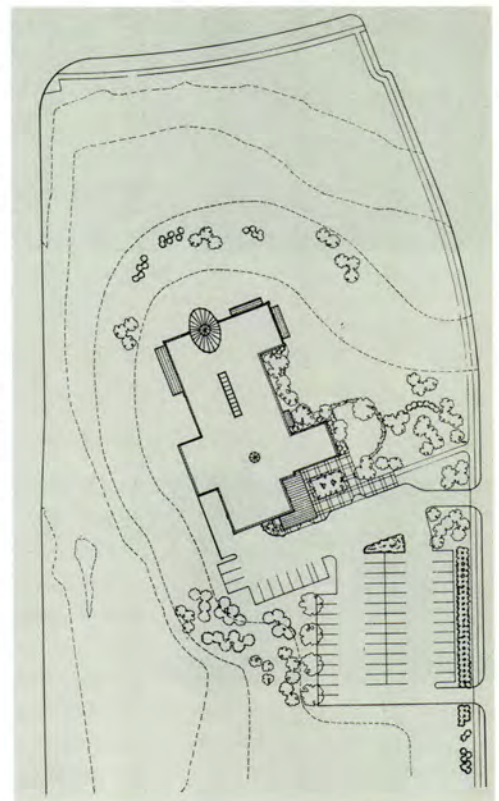
**E.K.**

**Project: Pleasant Hill Library**  
**Architect: Meyer, Scherer & Rockcastle**  
**Landscape architect: Damon Farber Associates**  
**Client: Dakota County Library**

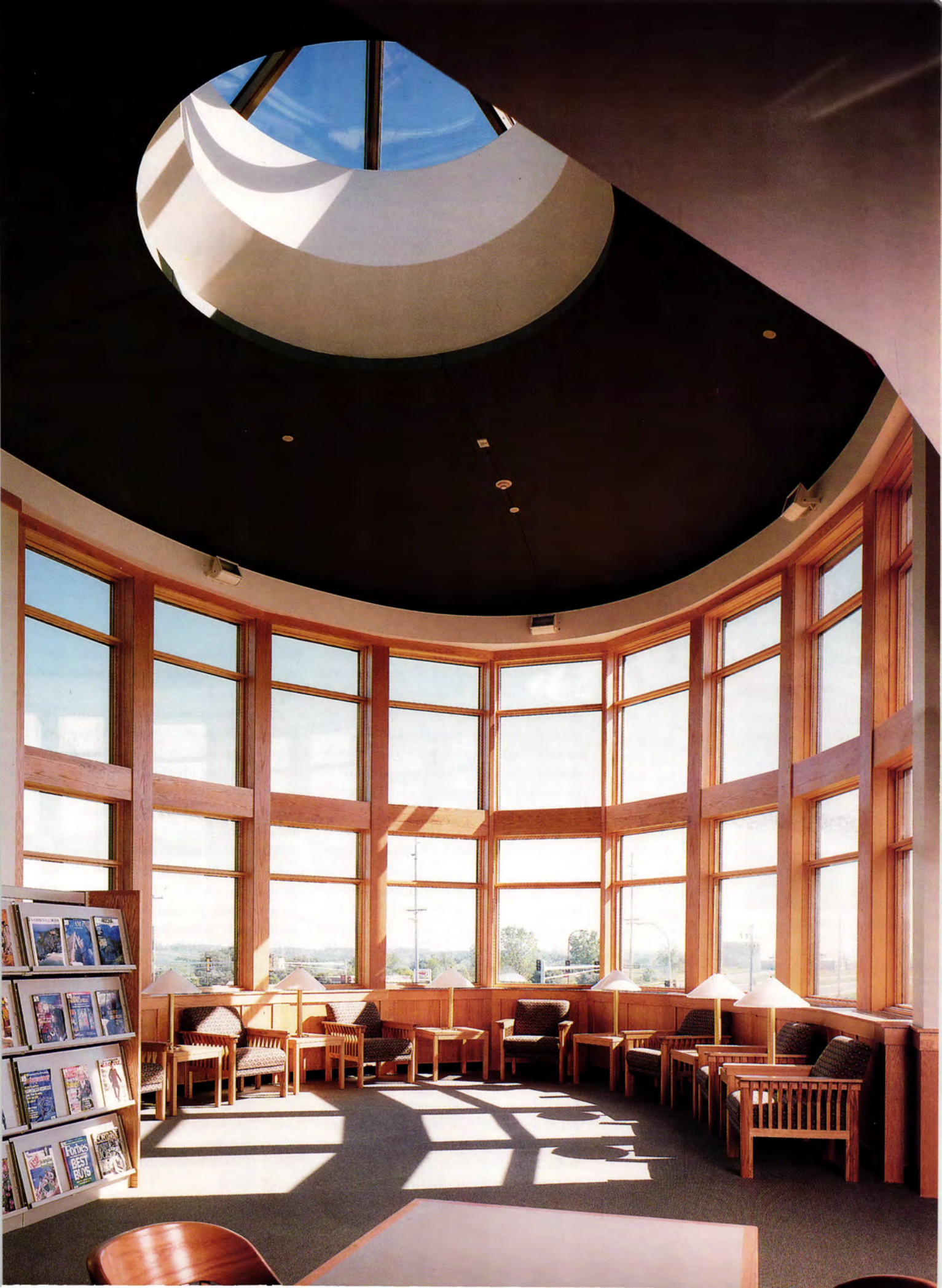


LEA BABCOCK

*Interior woodwork and furnishings recall Prairie School detailing, as seen in a reference desk (above). Tall windows brighten the oval-shaped reading area (opposite), while allowing patrons views of the prairie. The floor layout (plan) is straightforward, running from the main entrance directly to the reference desk at center and then to the oval-shaped reading area. Skylights at the entrance, center and reading area offer plenty of daylight.*









A new campus

library bows

to its historic

neighbor while

maintaining its

own architectural

identity



GEORGE HEINRICH

# Academic *resources*



Berntsen Resource Center at Northwestern College north of St. Paul is a simple plan highlighted by fine brick detailing, seen particularly in the reading bays (top). An arched canopy (opposite) shelters the main entrance, while a glass-enclosed stair tower appears as a beacon in the night. Book stacks (above) are on two levels.

Berntsen Resource Center at Northwestern College north of St. Paul is a low-key building that serves its clients well. Designed by Collins Hansen Architects of Minneapolis, the 38,000-square-foot library, which accommodates up to 140,000 volumes, is part of the nondenominational Christian college's expansion plans.

The college occupies a 100-acre wooded site overlooking Lake Johanna. Northwestern bought the site in 1970 from the St. Paul Archdiocese and inherited Nazareth Hall, a 1922 Romanesque-revival beauty with arched loggias, fine brick detailing and a 10-story water tower. Since then, all new buildings have related, in one way or another, to Nazareth Hall.

Berntsen Resource Center, named after a former president and chancellor, William B. Berntsen, is a straightforward rectangular box that places open book stacks on three levels. A tight budget of about \$80 per square foot, however, dictated function over architectural frills. The facility makes room for increased seating and study areas, the

latest computer technology, and state-of-the-art listening/viewing areas and media services.

Despite financial constraints, the building displays a steady architectural hand, especially in the exterior detailing. A curving aluminum-panel canopy announces the entrances. Reddish brick with precast detailing and panels relates the building to its collegiate neighbors. Reading bays and vertical glass walls illuminate stairwells, further breaking up the façade's massing. Brick arches around windows and vertical bands of brick along the roof line reflect finer, similar detailing found on Nazareth Hall. The 2-story height keeps Berntsen in line with the nearby Fine Arts Center and still allows Nazareth to remain king of the campus.

**E.K.**

**Project: Berntsen Resource Center**

**Architect: Collins Hansen Architects**

**Client: Northwestern College, St. Paul**







# Lake house



writer's studio built into the cliff, car port and garden gazebo.

Stageberg, once shy of color like a true modernist, credits his wife to introducing him to tones and hues. Color finds its way into many of his residential projects today, from a screened gazebo in Marshfield, Wis., to a recent house at University Grove in St. Paul and even on the side of a downtown-Minneapolis parking ramp.

For this new house at Lake Johanna, Stageberg bypasses color for natural wood grain—but not entirely. Brush strokes on the front door—teal, yellow, burnt burgundy—tell you you're entering Stageberg territory.

The clients, who originally owned a duplex in south Minneapolis, gave Stageberg a fairly open design board.

"We had ideas of what we wanted in terms of rooms and such, but we wanted the architect to have a level of freedom," they say.



DANA WHEELLOCK

**G**ood architects always give the clients what they want. Great architects do more.

They create lasting pieces of architecture that satisfy clients' functional requirements while expressing a self-assured signature style. Step inside the Carlson/Larson house on Lake Johanna north of St. Paul and you know

you're in a James Stageberg-designed house. That's not because Stageberg repeats himself; it's because he has developed architectural themes and concepts that evolve and mature with each new project.

Once a strict modernist, Stageberg has entered a lighter, more whimsical phase of his career. Gone are modernism's straight, rigid lines and cool, aloof hues. Planes are now softer and lines gently curve, while ceilings soar and colors sometimes pop up in the most unexpected places.

Look at his own retreat on Lake Pepin in Wisconsin, which he designed for his wife, writer Susan Allen Toth. Over the years it has become a minicom-pound of colorful, curving forms, from the main house with rooftop deck, to



*The exterior is designed by James Stageberg to embrace views of Lake Johanna. A roof deck (top) offers a bird's-eye view of the surroundings, while a wall of windows in the back (above left) curves outward toward the water. The front façade (above) is more reserved than the back. A roof overhang (opposite) provides a protective shelter.*

*A new house  
designed by  
James Stageberg  
blends  
uncluttered  
modernism with  
spaciousness  
and color*











Stageberg himself admits that he prefers the interior to the exterior. Sheathed in cedar with a band of teal trim, the exterior is a bit unassuming. The back—with its curving façade reaching out to the lake and a garden path extending to a small deck overlooking the dock—is certainly the most appealing side. The back of the house, indeed, takes full advantage of the lake. Windows for the den, and dining and living rooms sweep the length of the curving wall. Up above, a triangular balcony pokes out from the master suite, and from there a roof-top deck offers a bird's-eye view of the lake and environs.

Some of the house's real pleasures and surprises are reserved for the inside. The living and dining rooms arch outward, and the birch-wood ceiling soars upward. Diamond-shaped portals from the upper-level hall overlook the main room. Though the living and dining rooms are actually quite small, the high

ceiling and generous windows create a spacious feel.

Stageberg's modernist training is clearly evident in the understated detailing and simple, uncluttered surfaces. The main room, with birch trim and walls, maple floors and limestone fireplace reaching the height of the ceiling, has a serene, almost Scandinavian aura; perhaps all that natural-tone wood soothes the senses, making the living room feel peaceful.

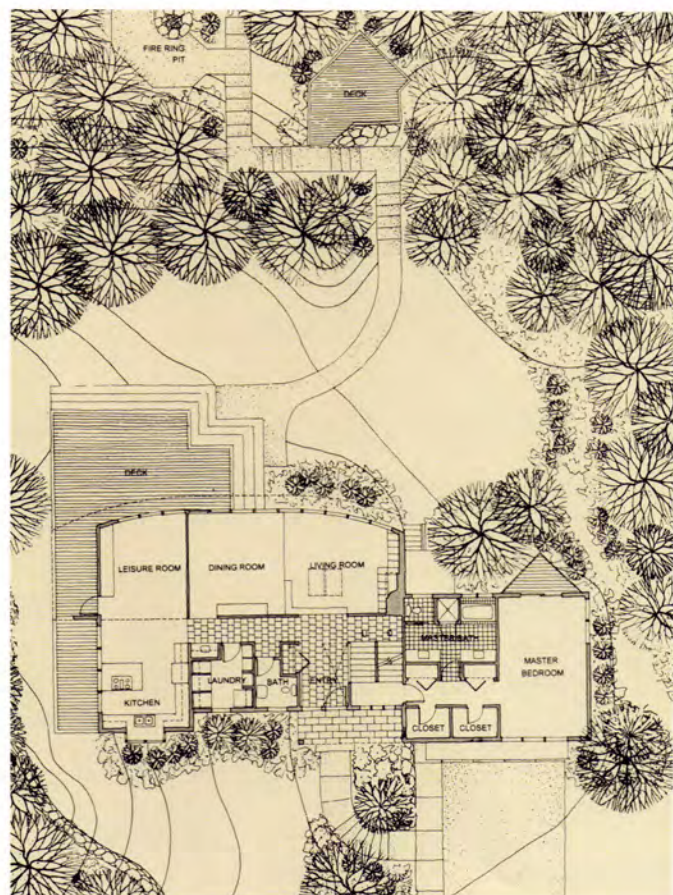
The house also has a strong spatial flow. A few steps up take you to the master suite, with its cathedral ceiling clothed in birch. Some more steps take you up to a

hall, where you can peek through the diamond-shaped portals to the main room below or outward to the lake. A few more steps lead to the roof-top deck, a feature characterizing many of Stageberg's house designs.

Residential design is always a duel creative process, with architect and client working hand in glove. Stageberg is quick to credit the homeowners when a project turns out well.

"A great client is open and asks questions," Stageberg says. "They never ignore what you say. That's why certain clients get better houses." **E.K.**

**Project: Carlson/Larson House**  
**Architect: The Stageberg Partners**  
**Client: Carlson/Larson**



*A dramatic arched ceiling heightens the spacious of the living and dining rooms (opposite and top). Diamond-shaped portals (above) overlook the living and dining rooms from the upper-level hall. Leisure, dining and living rooms (floor plan) are grouped under the arched ceiling, with large windows framing the lake. The master suite is up half a level from the main floor. Another bedroom and den are a half level up from there.*



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R

In the face of continuing urban sprawl, many Twin Cities suburbs seek a way

**A**cross the country, suburban sprawl has reached epidemic proportions. A recent report from the Bank of America states that suburban sprawl in California creates "enormous social, environmental and economic costs, which until now have been hidden, ignored, or quietly borne by society. Businesses suffer from higher costs, a loss in worker productivity and underutilized investments in older communities" (*Newsweek*, May 15, 1995). Well sure, but that's California.

Of course there's Cleveland, where the metropolitan area expanded by one-third in 20 years even though the population declined. And there's Phoenix, which is currently adding 5,000 houses every three months. No one even mentions the Boston-to-Washington, D.C. corridor anymore.

Here in the Twin Cities, suburban growth has been equally dramatic. According to the Metropolitan Council, suburban growth has doubled the size of the "urban" area in the last 25 years. The number of jobs increased by two-thirds

and the number of households increased by one-half (*Council Directions*, July/August 1995). Virtually all of this growth has occurred in suburban areas.

In general, this growth is based on the demographics of the baby-boom generation—as is its eventual decline. How individual suburbs deal with the growth will determine the quality of life we enjoy for the next decades.

In Plymouth, a second-ring Minneapolis suburb, there is a six-month moratorium (May-November 1995) on all new subdivisions for commercial and industrial development. According to Anne Hurlbut, Plymouth's director of community development, the moratorium provides time to update procedures and ordinances. This is especially critical because Plymouth has reached a point where wide-open development parcels, especially for residential construction, are no longer available. Plymouth is in the enviable position of having an excellent tax base and abundant jobs. There are 40,000 jobs ranging from manufacturing to medical research, and single-family homes have an average value of \$200,000.







# THE NEW

# ECLECTICISM

CITYWALK AT  
UNIVERSAL CITY  
IN LOS ANGELES  
EPITOMIZES  
THE TRIUMPH  
OF STYLE OVER  
SUBSTANCE

**Text and photos  
by Robert Gerloff**

To stroll through Universal CityWalk, a 4-block long "pedestrian promenade"-cum-shopping mall by The Jerde Partnership and developed by MCA Development Co. for Universal City Studios, Inc. is to be bombarded and manipulated by the history of architectural imagery. A pink Cadillac flies from the façade of The Hollywood FreeZway, an ice-cream parlor. King Kong clambers up the 1920s art-deco skyscraper façade of The Warner Bros. Store. A Frank Gehry-inspired metal-panel construction flies from the otherwise classical façade of the Sam Goody Superstore, contradicting its overscaled, 4-story-tall Corinthian columns. Giant cutouts of hockey and baseball players decorate an art-moderne ziggurat façade. An upside-down, bright-yellow surfboard with a pink fin forms a googie roof to Current Wave. Neon-blue atoms float free from the façade of The Scientific Revolution. Meanwhile, a life-size Fiberglas statue of Marilyn Monroe pushes her dress down in front of Wolfgang Puck's Cafe, whose façade is a nuclear melt-down of neo-Mediterranean polychromatic tile.

After an hour or so, one's initial wave of wonder at CityWalk wanes, degenerating to restless boredom. Then it's hard not to be depressed by what CityWalk represents: the triumph of style over substance. For at CityWalk, the meaning of architecture—and the power of architecture to have meaning—is being watered down by the values of the marketplace.

Welcome to The New Eclecticism.

Eclecticism is nothing new. It dominated the 19th century until being swept away by the cultural juggernaut we call modernism. In retrospect, 19th-century eclecticism seems perfectly innocent, the consequence of excessive enthusiasm. Architects were giddy with their knowledge and wanted to introduce their fellow citizens to the wonders of the world. They abandoned the quest for a distinctly American architecture and packed American cities with buildings clad in every conceivable style: office towers shaped like Egyptian obelisks; prisons decorated with ancient Egyptian motifs; libraries based on the palaces of Italian Renaissance bankers. What would Minnesota be without such eclectic masterpieces as the Foshay Tower, or the New Ulm Post Office or St. Paul's Landmark Center?

But if innocence marked the old eclecticism, cynicism defines the new: The marketplace is free to separate style from substance and exploit any style that will sell.

Consider Seaside, Fla.



Universal CityWalk at Universal City in Los Angeles is a stylized pedestrian market that is meant to replicate urban experiences in a theme-park setting. The main strip (right) is sensory overload with its clash of styles and images.





**New towns  
may sound  
good on paper,  
but critics  
often complain  
that these  
self-contained  
“utopian” villages  
create unreal  
environments that  
ignore more  
important  
regional urban  
concerns**

around the world. Variations of his themes resurfaced in the 1960s and 1970s, when the federal Department of Housing and Urban Development (HUD) adopted new town planning principles as part of its policy for managing suburban growth.

**A**mong the most prominent advocates of new town thinking in the metro area was Henry T. McKnight, a Minnesota state senator with a strong interest in planning and environmental issues. In 1966, McKnight, an urban visionary, formed a partnership known as the Ace Development Corporation (later renamed the Jonathan Development Corporation), which acquired 5,000 acres on the outskirts of Chaska for a new town development. They called it Jonathan, after the early English explorer Jonathan Carver who ventured up the Minnesota River in search of the Northwest Passage.

**F**rom the start, the group was careful to distinguish itself from other suburban developers. “Contrary to popular thinking,” the prospectus says, “the Jonathan story did not begin just a few years ago with an idea, a desire for profit and the purchase of substantial quantities of land.” Jonathan Development distanced itself from its contemporaries with good reason. Developers such as Orrin Thompson, who by the time of his retirement in the 1970s accounted for 10 percent of the postwar housing stock, churned up the countryside for his industrial house farms, blanketing farm fields with tidy but featureless bedroom communities almost overnight.

**I**nstead, Jonathan advertised itself as a complete cradle-to-grave community which promoted social, urban and environmental ideals. According to the prospectus, Jonathan “has its roots in man’s failure to plan his living, working and playing areas so as to take advantage of, but at the same time preserve and protect natural resources and the environment.” It was also a place for “all kinds of people with all kinds of ideas about how they want to live... a community where people can live up to their full potential and capabilities as human beings.”

**T**o accomplish these utopian-sounding goals, Jonathan would provide its residents with local sources of employment, offices and stores, along with social, cultural and recreational facilities—“a compact, closely knit, recognizable place to live and work, that is both urban for convenience and rural for the pleasures of Minnesota living.”

**U**nlike the anonymity of the Levittown look-alikes in other parts of the metro area, Jonathan was to have consisted of three distinct residential villages of about 10,000 to 15,000 people each. A range of housing types, costs and densities, from garden apartments to single-family detached homes, was to cluster around a village center, which provided local convenience shopping. Major retail, office, medical, entertainment and other service needs would be accommodated by a larger regional commercial center located on Jonathan’s periphery.

**P**lans also called for four industrial sites, which would provide a wide array of jobs for 18,000 workers. These industrial zones would be buffered from the Jonathan villages by open space and park lands and accessible to Jonathan residents via highway or the villages’ internal streets and pedestrian pathways.

**C**entral to the industrial, commercial and residential areas were public green spaces. Developers pledged more than 25 percent of Jonathan’s square footage to parks, picnic areas and walkways. Lakeshore and wetlands were to be set



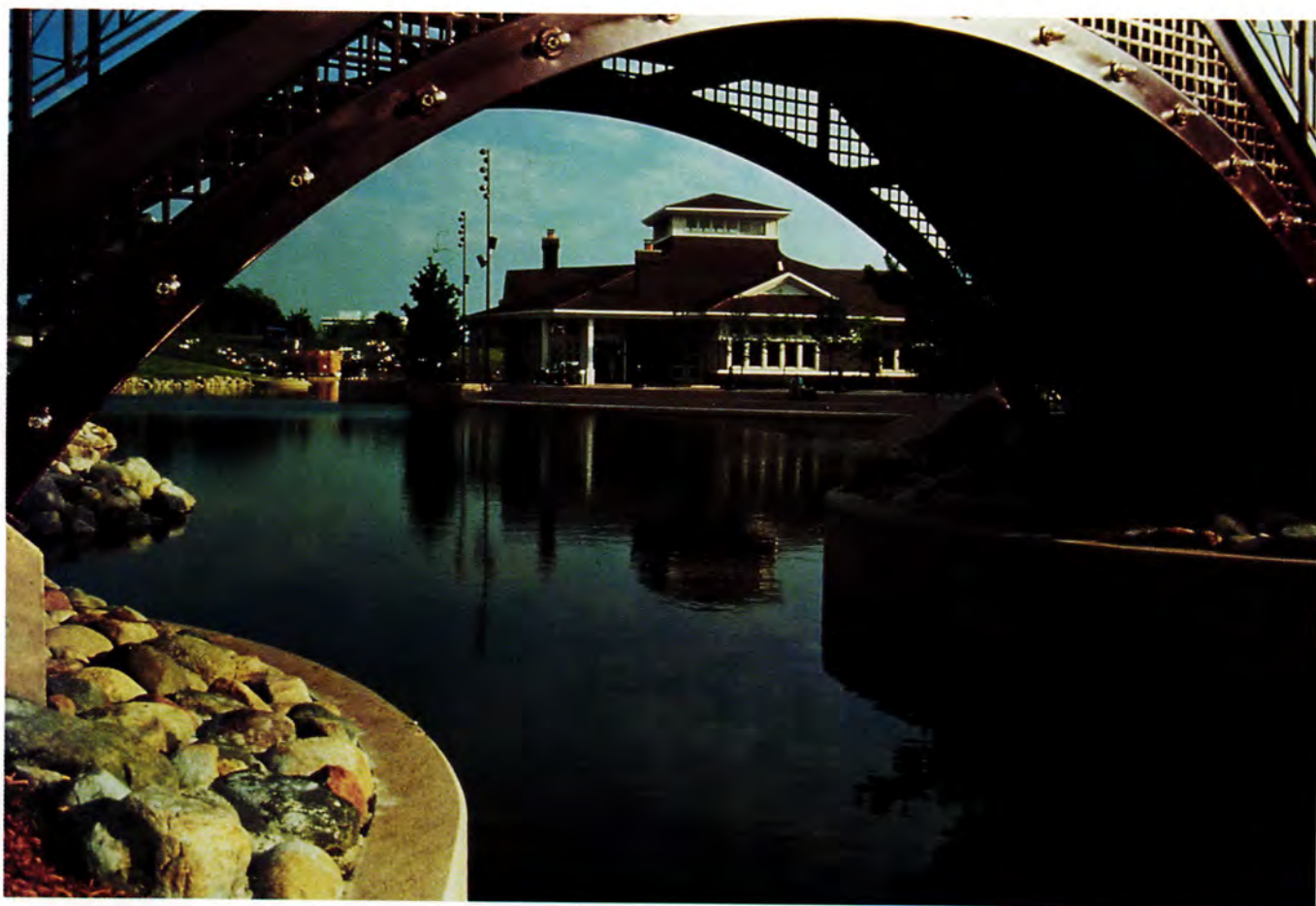
AM FILES

*Continued on page 63*



# New Towns

By Adelheid Fischer



ARLIS PAKALINS

Planned communities in Minnesota include Jonathan (opposite) west of Minneapolis, and the Centennial Lakes development in Edina, with a man-made lake and park pavilion (above), designed by BRW Einess Architects.

**A** chorus of critics, from the pulpit to the town hall, warns that the Twin Cities metro area is going the way of other big American cities—a widening doughnut hole of blight and abandonment surrounded by expanding rings of suburban development. Their concerns—though well-taken—are nothing new. More than three decades ago, a handful of Twin Cities developers tried to break this cycle of abandonment and sprawl using principles known as new town planning. Though communities like Jonathan in Chaska or the Preserve in Eden Prairie never attained the scale and prominence of their East Coast cousins—Reston, Va., and Columbia, Md.,—they represent more than just historic curiosities. The inquiries that led to their creation cut to the heart of debates about urban livability and environmental preservation, and resurrect some of the same issues hotly contested today in such widely

publicized movements as New Urbanism.

**N**ew town planning traces its roots to Sir Ebenezer Howard, a 19th-century British court stenographer who launched the garden-city movement (later renamed the new towns movement) with his 1898 volume, *Tomorrow: A Peaceful Path to Reform*. Howard proposed that self-sufficient communities be built around London with a full range of employment and services close at hand. The hope was that Londoners, attracted to these green-belted new towns, would vacate the city so that its slum housing and aging infrastructure could be rebuilt without massive displacement of residents.

**L**ewis Mumford and his colleagues, architects Clarence Stein and Henry Wright, introduced new town planning to America in the 1920s. Stein's design for Radburn, N.J., with its segregation of pedestrian paths from roadways and houses clustered around common greens set a new standard for community design



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to define their town centers and civic identity

By Janet Whitmore

The most exciting development right now is the creation of "downtown Plymouth." Located at Highway 55 and Vicksburg Lane, this city-owned land has become the focal point for an out-pouring of community enthusiasm. "We have to decide what we want that land to be before we do anything," Hurlbut says. "The City Council is really committed to the planning process."

Under the guidance of the Hoisington Koegler Group, the community has already drafted a vision statement and is in the process of developing design guidelines. Although nothing is finalized yet, there is consensus that the land be developed as a civic center, a place where residents can gather and enjoy a sense of community.

In nearby Golden Valley, that same sense of community takes a different form. As a first-ring Minneapolis suburb, Golden Valley's civic/commercial center at Highway 55 and Winnetka Avenue needs revitalization. The once-fashionable

# TOWNS

*Continued on page 53*

SCOTT NEWLAND







Seaside is a radical new/old idea of how Americans might live. Rather than building autonomous houses packed around endless suburban cul-de-sacs, architects

Andres Duaney and Elizabeth Plater-Zyberk proposed we rediscover the classic American small town. The meaning of Seaside rests in its substance: Every Seaside resident lives within five-minutes' walk of such basic day-to-day necessities as a post office, grocery store, coffee shop; each house has a front porch close to the street to encourage spontaneous social interactions; white picket fences demarcate the public and private realms; and garages are behind houses to make the streets more pedestrian friendly. Substance, not style, has made Seaside a phenomenal success.

Yet stretching for miles along Florida's Highway 98, developers have pasted Seaside's style—its white picket fences, pastel colors, and metal roofs—onto the tract-house façades of standard subdivisions. Each bad imitation is a triumph of style over substance. Each bad imitation further waters down the meaning of Seaside. Each bad imitation is another example of The New Eclecticism.

Consider MTV.

Only on MTV is a skinhead no longer a white supremacist, but any guy who shaves his head and buys the right Doc Marten boots and the right brand of tight black jeans. A Rastafarian is no longer a Jamaican who believes his soul resides in his hair and who worships the former emperor of Ethiopia, but any guy who buys the right hair-care products to replicate dreadlocks. The colors and clothes urban gangbangers wear on Saturday night show up in white suburban high schools Monday morning. On MTV, style is separated from belief. Meaning is diluted to no meaning.

Now think of CityWalk as the architectural equivalent of MTV.

CityWalk epitomizes—indeed cartoons—the New Eclecticism.

Its designers began with a genuine experience: the dynamic variety one experiences on a walk through a real city like Los Angeles.

But Los Angeles gains its energy and vitality from genuine diversity, from the



At CityWalk, pedestrians encounter a wolf popping out of a restaurant façade, King Kong hanging out, Marilyn Monroe fixing her dress, and a car popping out of a building.

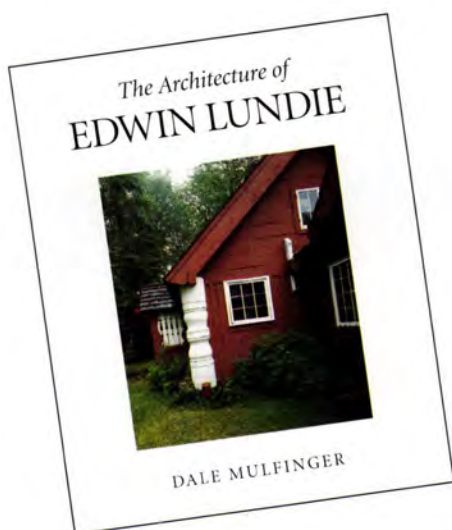


*Continued on page 68*



*A new book focuses on one of  
Minnesota's great architects*

# LUNDIE REVEALED



PETER KERZE



DALE MULFINGER

**T**hough born in Cedar Rapids, Iowa, in 1886, Edwin Lundie seems the quintessential Minnesota architect for creating a romantic, North Woods image of the state's vernacular architecture. In his 50-year practice, he designed modest cabins, sprawling country estates and finely detailed city houses primarily in Minnesota. He also designed publicly accessible structures, most notably Lutsen Resort and the Minnesota Landscape Arboretum. Anyone who has ever been in a Lundie-designed building is familiar with his trademark concerns for detailing and proportions. He lived in a time of sweeping modernist changes, but Lundie stepped to a different beat, preferring picturesque romanticism to austere modernism.

Lundie is truly one of the 20th century's great architects. Surprisingly, Lundie is little known outside Minnesota. He's one of those hidden treasures with a small but select group of followers. A new book by Minneapolis architect Dale Mulfinger, however, illustrates for readers everywhere the treasure Minnesota has in the lasting legacy of Lundie's work.

*The Architecture of Edwin Lundie* is a beautifully rendered 132-page monograph that uses 160 luminous color photographs, floor plans and reproductions of Lundie drawings and renderings to document some 30 projects. Organized in such categories as Country Houses, City Houses, Cabins





PETER KERZE

Reviewed by Eric Kudalis

and Other Structures, *The Architecture of Edwin Lundie* shows how Lundie's structures are recognized for their detailing, which can be found in hand-crafted timbers, molding, wrought iron and delightful brickwork.

While many great architects create icons to their own egos, Lundie created lasting architecture that is highly livable. In the book's forward, architectural historian David Gebhard writes, "Lundie's work impressively fulfills several of the essential qualities sought by traditionalist architects—of expressing romance, character, and personality."

Anyone fortunate enough to pick up *The Architecture of Edwin Lundie* will discover these qualities of Lundie's work. Lundie was influenced by both early American and Scandinavian architecture. His structures seem timeless because they evoke a far-away, story-book feel. The book's clean, polished design heightens the sense of romance.

Eileen Michels, an architectural-history professor at the University of St. Thomas in St. Paul, provides a biographical essay on the architect. Mulfinger, also an architecture professor at the University of Minnesota, explores Lundie's design concepts and examines—through an opening essay and project descriptions—the architectural concepts and craftsmanship that make a house or cabin truly Lundie. Also included is one of the last interviews Lundie agreed to before his death in 1972.

With this book, Lundie finally wins well-deserved public recognition. We can only speculate on how many other architects of his caliber have existed through history, designing for a select client base with little recognition outside their small circles.

*The Architecture of Edwin Lundie* will be published by the Minnesota Historical Society Press this October, in cloth or paperback.



DALE MULFINGER

*Binswanger Residence, St. Paul (opposite top); pump house at Minnesota Landscape Arboretum (opposite bottom); dining room at Sunfish Lake house (top); Weyerhaeuser cabin at Brule River (above).*



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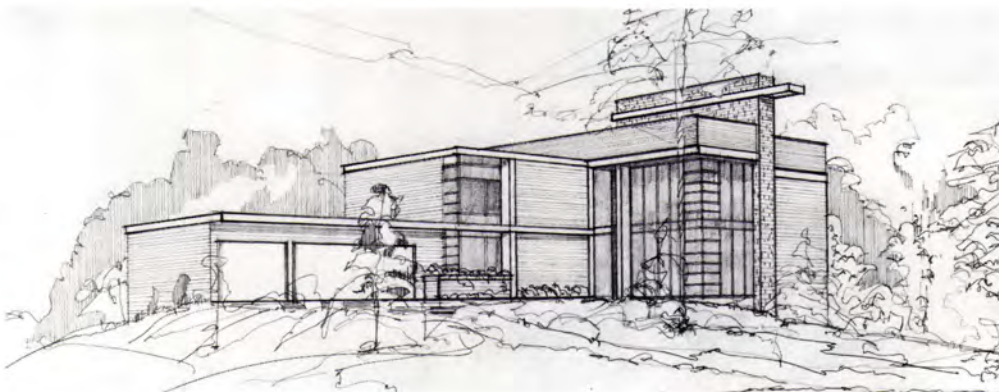
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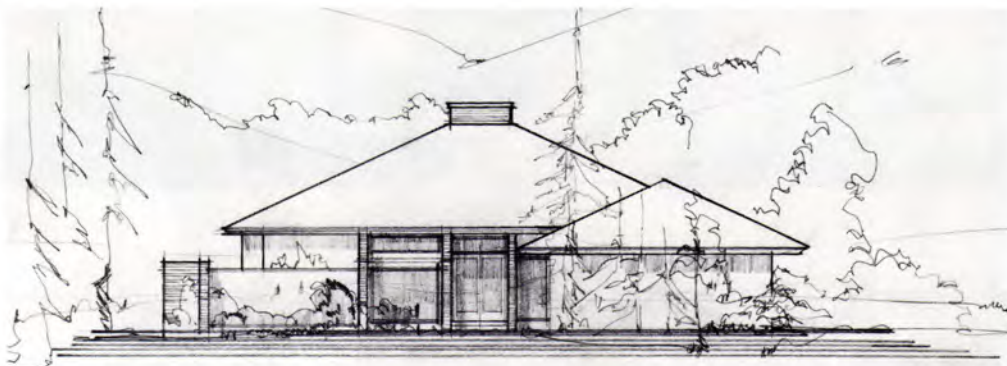
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## up close

*Continued from page 19*

where Copeland's day shelter, Sharing and Caring Hands, also stands.

The place vibrates with Copeland's energy and moral resolve. A devout Roman Catholic and mother of 12 children, Copeland and her new facility propel people toward self-sufficiency through personal discipline, comfort and inspiration.

But Mary's Place grew out of adversity.

First it was the Minneapolis City Council, who opposed building the residence on an industrial site; when the charity sued, the council gave the shelter a zoning variance.

Then there was the matter of raising \$6.6 million to finance the building, entirely, Copeland emphasizes, *without* government resources. ("When something's built with private dollars, it's not work," she says. "It's an act of love.") An inveterate canvasser,

Copeland raised \$5 million in private donations from large corporations, small businesses and individuals. A loan for the remainder will be repaid with future donations, she says.

Then there was the building itself.

"We didn't have a program," says project architect David Engleson of Cunningham Hamilton Quiter Architects. "The only program we had was how they helped people, which was different from how everyone else helps people in the Cities, or even in the country."

The architectural team took its lead from Copeland and her husband, Dick, who helped oversee the three-year project. Designed for two- to six-week stays, the shelter contains 56 dorm-style apartments and 200 beds to house up to 2,400 people per year. There are two levels of single apartments in one wing

and two levels of family apartments in the other. Each apartment contains a bathroom, kitchenette and furnishings, as well as a telephone with voice mail.

There are also classrooms, a children's play area, laundry facilities and other support areas on site. For security, the building uses a key-card system, equipped with preprogrammed photos of each tenant.

The goal was to provide dignity, durability and security for residents, says John Hamilton, CHQA's principal in charge.

"For a shelter, I think this is a highly appropriate place," he says. "It's not a dishonor to live there, nor do people



*Children's play area at Mary's Place.*

who have donated [to it] feel their money is misspent. It feels right."

Copeland agrees.

"It's been a dream trying to give these people some dignity," she says.

Moreover, everyone involved with the building has remarked on the profound experience of working with the Copelands.

"It was an incredibly different project than any I ever worked on, stemming from Mary Jo herself," Engleson says. "It's really personal. They have 12 kids, but I kind of feel I'm their 13th."

"[Copeland] cares for the people, then the work, then the people," Hamilton says. "She lets herself be so vulnerable, so trusting, that you want to be dog-gone sure that you get it right."

*Diane Richard is a writer living in Minneapolis.*

AM



## sprawl

*Continued from page 41*

strip malls of the 1960s now look grubby, and the traffic patterns are woefully inadequate.

The City of Golden Valley began the revitalization process when Hennepin County decided to upgrade Winnetka Avenue. Damon Farber Landscape Architects of Minneapolis designed semicircular arbors for the main intersection, creating not only a visual focal point, but also a pedestrian orientation for the heart of the commercial district.

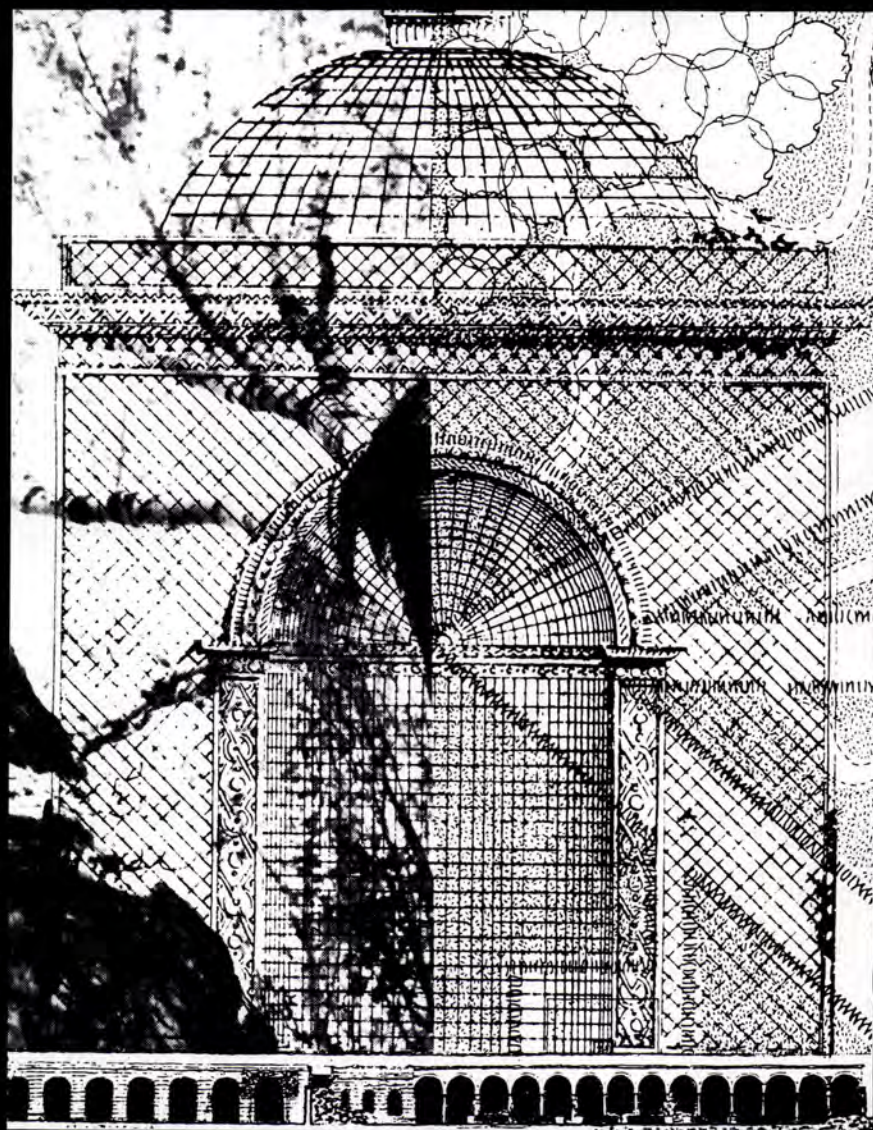
The planning process continues as the city takes on the development of the Valley Square Redevelopment Area on the north side of Highway 55. This 100-acre parcel has been under consideration for development since the 1970s, but only recently has it actually become a viable project. In part, the development was spurred by community opposition to a proposed 68,000-square-foot Cub Foods store. Mark Grimes, Golden Valley's director of planning and development, states the case clearly: "The community opposed the development of a big-box retail outlet at this site. They wanted a pedestrian-friendly, smaller-scale retail development."

The Golden Valley HRA rejected the Cub Foods proposal and appointed a special citizens' task force to evaluate the development options. The task-force report is a strong statement about the value of community-based development. "We are convinced that a proper pedestrian-friendly community and a realistic acceptance of the automobile's continuing impact can exist together," the report states. "What is required is imagination, skill and commitment. The challenge to developers who may submit a proposal is that they think like pedestrians and propose a development that they would want for their own communities."

The report goes on to specify three uses that are not acceptable: big-box retail, free-standing fast-food restaurants and any drive-through facility. In short, the civic/commercial heart of Golden Valley is to be respectful of community values that encourage a pedestrian context. The city has received two development proposals based on the task-force criteria; it remains to be seen if either one will be approved.

In contrast to the community-driven

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George F. Cook Construction Co. is a general contractor providing rehabilitation and new construction for commercial, industrial, and manufacturing facilities. Company employees perform selective demolition, concrete, and all types of carpentry work. Projects include schools, community facilities, high tech manufacturing, and power plants.

Theatre de la Jeune Lune, Minneapolis, MN; Westminster Presbyterian Church, Minneapolis, MN; GTC Infill Construction, Airport; Hennepin County Correctional Facility, Plymouth, MN; Semiconductor Plant Remodeling, Bloomington, MN



■ **CHRISTIENSEN  
CONSTRUCTION CO., INC.**

2805 Washington Avenue SE  
PO Box 456  
Bemidji, MN 56601  
Tel: 218/751-4433  
Fax: 218/751-0946  
Established 1948  
Contact: Don Berg

Don Berg, Pres.  
Marilyn Paulson, Vice Pres.  
Eddie Christiansen, Sec/Treas.

Commercial and Industrial Buildings,  
Concrete Work, Design-Build,  
Crane Service

Paul Bunyan Telephone Office Building,  
Evangelical Covenant Church,  
North Country Hospital, Northwest  
Juvenile Training Center, Lakehead  
Pipe Line Offices, Bemidji, MN

■ **DONLAR CONSTRUCTION  
COMPANY**

480 Cedar Street, Ste. 500  
St. Paul, MN 55101  
Tel: 612/227-0631  
Fax: 612/227-0132  
Established 1972  
Other Offices: St. Cloud, MN  
Contact: Jon Kainz

Lawrence S. Dotte, Pres.  
Donald A. Kainz, Exec. VP

Donlar provides a full range of construction services including general contracting, construction management and design-build services for commercial, institutional and industrial owners. We specialize in religious, educational, institutional and medical facilities with extensive experience in expansion, renovation and restoration.

Roseville Area High School, Roseville, MN; St. Benedict Monastery, St. Joseph, MN; Albany School District Building Program, Albany, MN; St. Odilia Catholic Church, Shoreview, MN; Rush Creek & Basswood Elementary Schools, Maple Grove, MN

■ **FRANA AND SONS, INC.**

7500 Flying Cloud Drive Ste. 755  
Eden Prairie, MN 55344  
Tel: 612/941-0282  
Fax: 612/941-4993  
Established 1977  
Contact: Peter Donnino

Gary Frana, CEO  
Peter Donnino, Pres.

Frana and Sons, Inc. has directed construction of over 6000 units of housing representing over \$200 million in construction costs. Frana specializes in all types of housing with extensive experience in new multi-unit elderly and family, assisted living, nursing homes, government assisted, barrier free, and renovation housing of all types.

Meridian Manor Assisted Living, Wayzata, MN; Oaklawn Nursing Home, Mankato, MN; Rosewood Estate Assisted Living, Waterloo, IA; Lourdes Square Townhomes, Minneapolis, MN; Southwinds Estates Barrier Free Housing, Great Falls, MT

■ **W. GOHMAN  
CONSTRUCTION CO.**

30618 County Road 133  
PO Box 57  
St. Joseph, MN 56374  
Tel: 612/363-7781  
Fax: 612/363-7207  
Established 1950  
Contact: Bruce Gohman

Bruce Gohman, Pres.  
Denis Anderson, VP Project Admin.  
Dennis Klehr, VP Field Oper.

W. Gohman Construction Co. specializes in commercial, industrial and institutional building, remodeling, renovation and retrofit. Providing complete Construction Management, estimating, budgeting, value engineering, and construction services to Owners throughout the greater Central Minnesota area.

Nahan Printing, Inc., St. Cloud, MN; Benton County Jail, Foley, MN; S. L. Haehn Student Center, College of St. Benedict, St. Joseph, MN; Heartland Family Practice Clinic, St. Cloud, MN; Church of St. Joseph Addition, Grey Eagle, MN

■ **MAX GRAY  
CONSTRUCTION, INC.**

2501 5th Avenue W.  
PO Box 689  
Hibbing, MN 55746  
Tel: 218/262-6622  
Fax: 218/262-2109  
Established 1947  
Other Offices: Satellite operations in Duluth, MN  
Contact: Scott R. Erickson

Scott R. Erickson, Pres/CO-Owner  
James M. Erickson, Vice Pres/  
Co-Owner

Max Gray Construction, Inc. is a diversified general building contractor headquartered in Hibbing, MN, serving all of Northeastern Minnesota and Northwest Wisconsin. MGC has a proven track record with a wide variety of different types of construction (commercial, industrial, institutional, Varco-Pruden Pre-Engineered metal buildings, remodeling of all types, multifamily residential, etc.), as well as with different project delivery methods (lump sum, negotiated, Design-Build, construction management, etc.). Projects range from under \$100,000 to over \$10 million.

■ **H. G. HARVEY  
CONSTRUCTORS, INC.**

PO Box 558, Old Hwy. 53 N.  
Eveleth, MN 55734  
Tel: 218/744-3344  
Fax: 218/744-4824  
Established 1962  
Contact: Rick or Chris Harvey

Richard H. Harvey, Sr., Pres.  
Richard H. Harvey, Jr., Vice Pres/Treas.  
Christopher H. Harvey, Vice Pres.  
Nancy Harvey, Sec.

A medium-size general contractor, serving N.E. Minnesota for over 30 years. Customer-oriented, committed to quality work done on time and within budget. Very strong in working with owners who need to stay in operation during their construction project; we've never had an uncompleted project.

U. S. Border Station, International Falls, MN; Blandin Foundation Headquarters, Grand Rapids, MN; U.S. Hockey Hall of Fame, Eveleth, MN; Vermilion Student Housing, Ely, MN; Ironworld Amphitheater, Chisholm, MN

■ **HASSEN  
CONSTRUCTION CO., INC.**

45 First Street S.E.  
Ortonville, MN 56278  
Tel: 612/839-2529  
Fax: 612/839-2339  
Established 1893  
Other Offices: Willmar, MN  
Contact: Dan C. Hasslen

Dan C. Hasslen, Pres/CEO  
Brent C. Hasslen, Vice Pres.

Hasslen Construction Company, in addition to general contracting, provides design-build services, custom building programs, professional construction management and consulting services.

Unity Square Community Center, Milbank, SD; Lyon County Courthouse Addition and Renovation, Marshall, MN; A.M.P.I. Cheese Factory, Dawson, MN; 40+ Church construction projects in Illinois, South Dakota and Minnesota; 60+ School projects including elementary, junior high schools, senior high schools, and state university buildings in Minnesota and South Dakota.

■ **HAYMAKER  
CONSTRUCTION, INC.**

2201 W. River Road N.  
Minneapolis, MN 55411  
Tel: 612/522-2200  
Fax: 612/522-2728  
Established 1981  
Contact: Mark H. Haymaker

Mark H. Haymaker, Pres.  
Doug L. Fendler, VP Operations  
Boon L. Ang, VP Estimating  
Mark A. Denhartigh, Gen. Supt.  
Randy Robinson, Field Supt.

Haymaker Construction is a full service general contracting, construction management firm specializing in commercial, industrial, multi-family and medical projects throughout the Upper Midwest.

The Henley at Edina Condominiums, MN; Elk River Medical Building, MN; Sherburne County Government Center, MN; Cloverleaf Park Apartments, MN; Ridgepoint Medical Building, MN



**HEYMANN  
CONSTRUCTION  
COMPANY**

210 3rd South Street  
PO Box 606  
New Ulm, MN 56073  
Tel: 507/354-3174  
Fax: 507/354-3175  
Established 1918  
Contact: John P. Heymann

John P. Heymann, Pres/Treas.  
John H. Heymann, Vice Pres.  
Jerry O'Brien, Vice Pres.  
Patricia M. Heymann, Sec.

General contractor doing own concrete, masonry, carpentry and finishing. Working in a 60-mile radius of New Ulm. Have completed industrial, institutional, commercial, educational and multi-family construction, much of which have been negotiated contracts. Construction management. In-plant maintenance (contracts with several major manufacturers).

Martin Luther College construction, New Ulm; Oak Hills Living Center - Nursing Home, New Ulm; Water Treatment Plant, New Ulm; Markplatz Mall, New Ulm; Law Enforcement Center, New Ulm, MN

**KNUTSON  
CONSTRUCTION  
COMPANY**

5500 Wayzata Blvd., Ste. 300  
Minneapolis, MN 55416  
Tel: 612/546-1400  
Fax: 612/546-2226  
Established 1911  
Contact: Edward B. Curtiss

Steven O. Curry, Pres/CEO  
Edward B. Curtiss, Vice Pres.  
James Mee, Dir. of Project Mgmt.  
Richard H. Peper, Vice Pres.  
Lawrence A. Trom, Vice Pres.

Knutson Construction Company provides construction management, general contractor, and design/build services through the use of its in-house estimating department, state of the art software systems, and highly trained and skilled personnel. Knutson devotes its energy toward exceeding customers' expectations and employs a nationally award-winning work force of 300 skilled craftspeople. They have expertise in the areas of concrete, masonry, rough and finish carpentry, ironwork and stonework.

Minnesota History Center, Saint Paul, MN; St. Marys Hospital, Rochester, MN; Andersen Corporation, Bayport, MN; Arlington High School, St. Paul, MN; Plymouth Congregational Church, Minneapolis, M

**KRAUS-ANDERSON  
CONSTRUCTION  
COMPANY**

525 South Eighth Street  
Minneapolis, MN 55404  
Tel: 612/332-7281  
Fax: 612/332-8739  
Established 1897  
Other MN Offices: St. Paul, Circle Pines, Bemidji  
Contact: Ray Rauch

Lloyd Engelsma, CEO  
Bruce Engelsma, CFO  
William J. Jaeger, Jr., Pres.

Kraus-Anderson Construction Company is a privately held contractor/construction management firm that provides services to a diverse client base primarily in the Upper Midwest with capabilities to manage projects on a nationwide basis.

Modern Woodmen of America Corporate Office, Rock Island, IL; Bureau of Engraving Office/Manufacturing, Minneapolis, MN; Mervyn's Department Store, Roseville and Blaine, MN; Mystic Lake/Dakota Country Casinos, Prior Lake, MN; Beacon Hill Terrace Independent and Assisted Living, Minnetonka, MN

**A. J. LYSNE  
CONTRACTING  
CORPORATION**

Route 3, Box 325  
Owatonna, MN 55060  
Tel: 507/451-7121  
Fax: 507/451-0957  
Established 1978  
Contact: Allen J. Lysne

Allen J. Lysne, Pres.

General commercial contractor, design builder and construction management firm whose owners are third generation of a construction family. Projects include industrial plants, churches, government buildings, schools, hospitals, hotels, and retail establishments in Minnesota, the East Coast, Southwest and the Southern part of the United States.

Design Build, Hormel Foods Corp. Plant Expansion, Austin, MN; Construction Management, Steele County Administration Building, Owatonna, MN; General Contractor, Austin High School, Austin, MN; General Contractor, Sheraton San Marcos, Chandler, AZ; Equipment Setting, Mayo Medical Incinerator, Rochester, MN

**M. A. MORTENSON  
COMPANY**

700 Meadow Lane North  
Minneapolis, MN 55422  
Tel: 612/522-2100  
Fax: 612/520-3430  
Established 1954  
Other Offices: Grand Rapids, MN; Milwaukee, Honolulu, Denver, Colorado Springs, Seattle, Los Angeles  
Contact: Jerry Parks

M. A. Mortenson, Jr., Pres.  
Tom McCune, CEO/Exec. VP Bldg. Div.  
Tom Gunkel, VP Bldg. Div.  
Ron Attig, Senior VP Heavy/Industrial Div.  
Jerry Parks, VP Minnesota Group

Construction Services: general contracting, construction management, design/build or engineer-procure-construct, turnkey/fast-track, development services, preconstruction/consulting; constructability consulting, remodeling, tenant improvement. Construction Specialties: commercial, health care, office, sports facilities, public/cultural, educational, industrial, hotel/retail/mixed-use, transportation/parking facilities, aviation, high-tech, governmental/correctional facilities

Minneapolis Convention Center, Minneapolis, MN; Mall of America Parking Structures, Bloomington, MN; Williams Arena Sports Renovation, Minneapolis, MN; Abbott Northwestern Hospital Ambulatory Expansion, Minneapolis, MN; Country Inn & Suites, Plymouth, MN

**OLSON GENERAL  
CONTRACTORS, INC.**

5010 Hillsboro Avenue N.  
New Hope, MN 55428  
Tel: 612/535-1481  
Fax: 612/535-1484  
Established 1909  
Contact: Ed Sorgatz or Jack Jarrard

Robert Olson, Pres.  
Edward Anderson, Vice Pres.

A full service industrial/commercial design/build general contracting firm handling all phases of project development, including planning, site analysis and selection, design and construction.

Scherer Bros. Lumber Co., Offices, Yards, Millwork Plant, Shakopee, MN; Advantek, Inc., World Headquarters, Minnetonka, MN; Cirrus Design Corporation, Corporate Headquarters, Duluth, MN; Young America Corporation, Bulk Warehouse, Glencoe, MN; Systematic Refrigeration, Inc., Company Headquarters, Dayton, MN

**PCL CONSTRUCTION  
SERVICES, INC.**

9330 James Avenue S.  
Bloomington, MN 55431  
Tel: 612/888-9200  
Fax: 612/888-1733  
Established 1906  
Other Offices: Denver, Seattle, San Francisco, Los Angeles, Phoenix, Fort Lauderdale, Mexico City; Edmonton, Toronto, Ottawa, Winnipeg, Vancouver, Regina, Calgary and Yellowknife  
Contact: Fred Auch

Fred Auch, District Mgr.  
Steve Knight, Chief Estimator  
Peter Taylor, Special Projects Mgr.  
Bruce Lowell, Administration Mgr.

PCL Construction Services, Inc. is one of Minnesota's largest and most diversified construction firms. Founded in 1906, the company is engaged in industrial, medical, institutional, commercial and civil construction - delivering projects as a general contractor, construction manager and as a design builder.

United Hospital, St. Paul, MN; FSI International, Chaska, MN; QMR Plastics, River Falls, WI; Cargill - Fargo, Fargo, ND; Sioux Falls Convention Center, Sioux Falls, SD

**RYAN CONSTRUCTION  
COMPANY OF  
MINNESOTA, INC.**

700 International Centre  
900 2nd Avenue S.  
Minneapolis, MN 55402  
Tel: 612/336-1200  
Fax: 612/337-5552  
Established 1938  
Other Offices: Hibbing, MN; Phoenix, AZ; Cedar Rapids, IA  
Contact: Jeffrey A. Cupka, AIA

James R. Ryan, Pres.  
Patrick G. Ryan, Vice Pres.  
Timothy M. Gray, Vice Pres.  
Robert J. Cutshall, Jr., Vice Pres.  
Jeffrey A. Cupka, AIA, Vice Pres.

Ryan Construction is a full service design/build development company whose products and services are found in the corporate office, manufacturing, high-tech, retail, food and commercial marketplaces. Ryan also owns and manages nearly five million square feet of lease space.

LPI Linerboard Mill, Becker, MN; Super Target, Lawrence, KS and Papillion, NE; Damark, Brooklyn Park, MN; Twin Lakes Medical Center, Roseville, MN; SciMed, Maple Grove, MN



## ■ SHAW-LUNDQUIST ASSOCIATES, INC.

2805 Dodd Road  
Saint Paul, MN 55121-1519  
Tel: 612/454-0670  
Fax: 612/454-7982  
Established 1974  
Contact: Paul Nelson

Fred Shaw, Pres.  
Thomas J. Meyers, Vice Pres.  
Wayne Werkhoven, Vice Pres.  
Hoyt Hsiao, Sec/Treas.

Shaw-Lundquist Associates specializes in the management of our construction projects. With this expertise, we coordinate projects in both the private and public environment. Our contracting services and specialties include: Construction Management, General Construction, Design/Build, Commercial, Industrial, Institutional, Concrete, Masonry, Carpentry, Demolition/Remodeling, Tenant Improvement, and Service Contract work.

Ravoux Hi-Rise Community Room Addition and Renovation, St. Paul, MN; New Northwest and West Central Elementary Schools, Minneapolis, MN; Mn/DOT Transportation Building Life Safety Improvements, St. Paul, MN; Messiah Lutheran Church Addition and Remodel, Lakeville, MN; Southdale Area Hennepin County Library Addition and Remodel, Edina, MN

## ■ STAHL CONSTRUCTION COMPANY

5900 Rowland Road  
Minnetonka, MN 55343  
Tel: 612/931-9300  
Fax: 612/931-9941  
Established 1981  
Other Offices: Kansas City, MO;  
Waterloo, IA; Denver, CO  
Contact: Cathy Schmidt,  
Dir. of Mktg.

Wayne Stahl, Pres.  
Phillip Baum, Vice Pres.  
Sharon O'Brien, Sec/Treas.

Stahl Construction Company provides construction management and general contracting services to public and private clients in the Upper Midwest. Services include planning, estimating, value engineering, competitive bidding, guaranteed maximum pricing, job site supervision, project management, scheduling, cost control, on time completion and a commitment to meeting the needs of each client.

Sears, Mall of America, Bloomington, MN; St. Croix County Government Center, Hudson, WI; Rocky Mountain Factory Outlet, Denver, CO; Wayzata Community Church Addition, Wayzata, MN; South St. Paul High School Addition/Renovation, South St. Paul, MN

## ■ TURNER CONSTRUCTION COMPANY

1201 Marquette Avenue, Ste. 350  
Minneapolis, MN 55403  
Tel: 612/338-2488  
Fax: 612/338-1226  
Established 1902  
Other Offices: Kansas City, St. Louis, Chicago, Boston, Dallas, Houston, Detroit, Cleveland, Cincinnati, Columbus, Nashville, New York, Pittsburgh, Philadelphia, Portland, Seattle, Washington DC, Miami, Orlando, Atlanta and 6 California locations  
Contact: Glenn W. Anderson,  
Regional Mgr.

A. T. McNeill, Chrm.  
H. J. Parmelee, Pres.  
J. V. Vumbacco, Exec. VP  
J. A. McCullough, Senior VP  
J. S. McIntire, Vice Pres.

Turner provides services to public and private clients from 35 office locations in 20 states and abroad. Services include program and construction management, preconstruction and construction consulting, design-build, design-build/finance, general contracting and building maintenance for industrial/manufacturing, R&D, healthcare, hotel, commercial, justice, educational, recreation, public, retail and interior renovation projects.

U. S. Federal Building and Courthouse, Minneapolis, MN; IDS Building, Minneapolis, MN; Circuit City Stores, Various Twin Cities Locations, MN; Holland High-Rise, Minneapolis, MN; Summit Park Development, Burnsville, MN

## ■ WATSON-FORSBERG CO.

1433 Utica Avenue S., Ste. 252  
Minneapolis, MN 55416  
Tel: 612/544-7761  
Fax: 612/544-1826  
Established 1965

John Forsberg, Chrmn.  
Dale Forsberg, Pres.  
Mike Ashmore, Vice Pres.  
David Forsberg, Sec/Treas.

General Contractor and Construction Manager providing services for commercial, retail, multi-family residential and industrial projects.

University of Minnesota, Riverside Family Practice Clinic, Minneapolis, MN; Schmitt Music, Minnetonka, MN; Lincoln Apartments, Chisholm, MN; Fairview Ridge, Burnsville, MN; Long Lake Power Equipment, Long Lake, MN

## ■ WEIS BUILDERS, INC.

1550 E. 79th Street, Ste. 350  
Minneapolis, MN 55425  
Established 1939  
Tel: 507/288-2041  
Fax: 507/288-7979  
Other Offices: Rochester, MN  
Contact: Dave E. Olson

Joe Weis, Chrm. of the Board  
Jay Weis, Pres.  
Erik Weis, Exec. VP  
Dave Olson, VP Business Dev.  
Larry Corbin, VP Finance  
Ron Kreinbring, VP Operations

Weis is a general building contractor serving the Upper Midwest with significant experience in Commercial, Retail, Industrial, Health Care, and Multi-Housing construction. Services include: preliminary cost estimating, detailed scheduling, value engineering, cost and quality control, award-winning safety program and partnering. Customers are offered a choice of general contracting, design-build, or construction management.

IBM Credit Union, Rochester, MN; JC Penney, Eau Claire, WI; Lake Pepin Plaza Senior Housing, Lake City, MN; Shops at Lyndale Shopping Center, Richfield, MN; Mayo Clinic, Rochester, MN; Northtown Village Shopping Center, Coon Rapids, MN

## ■ WESTIN CONSTRUCTION COMPANY

250 Prairie Center Drive  
Eden Prairie, MN 55344  
612/946-1519  
Fax: 612/946-1576  
Established 1994  
Contact: Mark Westin

Mark L. Westin, Pres.

Westin Construction Company is a full service general construction and construction management firm. We provide a very customer-focused approach to our projects and our business. In particular, our comprehensive preconstruction phase services, to include cost estimating, planning, scheduling, value engineering, etc. provide great value to our clients and design team partners. We also offer project/program management, design/build and build-to-suit construction services.

Cargill Records Storage Warehouse, Minnetonka, MN; Fluoroware Manufacturing and Headquarters Facility, Chaska, MN; Cargill Headquarters Parking Facility Expansion, Minnetonka, MN; Viking Engineering Headquarters Remodeling, Fridley, MN

## ■ WITCHER CONSTRUCTION CO.

P.O. Box 581549  
Minneapolis, MN 55458-1549  
Tel: 612/830-9000  
Fax: 612/830-1365  
Established 1945  
Contact: Kenneth A. Styrland

Kenneth A. Styrland, Pres.

General Contracting and Construction Management for negotiated, design build, public and private projects. Extensive experience in fast track and remodel projects. Services include pre-construction and construction planning and scheduling, value engineering, cost estimating and overall project management. Crews self perform demolition, concrete and carpentry - rough and finish.

Target Distribution Centers, Fridley, MN and Oconomowoc, WI; Metropolitan State University Student Center, St. Paul, MN; Edina Country Club, Edina, MN; Target and Mervyns, Upper Midwest; Kohls, Upper Midwest, Cosmopolitan and Lowertown Commons, St. Paul, MN





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Arnie Tietz  
Dave Larson, CDT  
Architectural/Commercial Representatives

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*Ray Damis*



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**OLENE BIGELOW**  
Director of Marketing

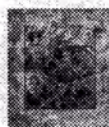
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Craig Johnson

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**Michael R. Brown**  
Sales Representative

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**James D. Thieke**  
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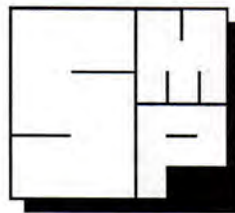


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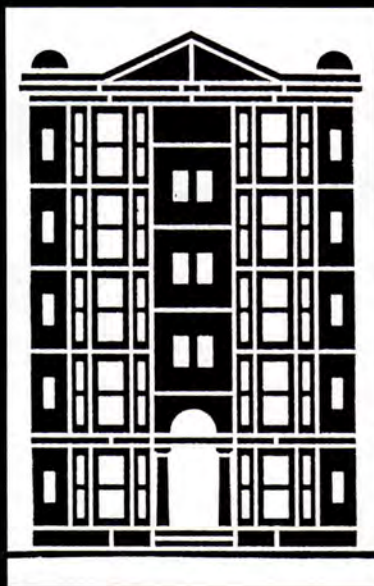


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planning in Golden Valley and Plymouth, the outer-ring suburb of Eagan has taken a different approach. "To a large degree, the private market has planned Eagan, and that's okay with the City Council," says Peggy Reichert, Eagan's community development director.

Eagan is a young suburb, a growing residential community with good schools, lots of parks, and a location near the airport and freeways that attracts numerous businesses. As Reichert notes, "the commercial development follows the residential growth."

Only recently has the community begun to articulate its desire for a strong sense of place. The discussion was initiated by the same kind of proposal that distressed Golden Valley citizens; a developer wanted to create a big-box retail power center at the intersection of Interstate 35E and Yankee Doodle Road. Ironically titled Eagan Promenade, this proposal calls for a series of large, box-like retail outlets engulfed by the requisite parking lots. "Promenading" in this complex is highly unlikely.

The community objected, saying that it wanted a small-town environment with small shops lining the streets. They itemized such things as a "place for a community Christmas tree," or festivals and special events. The desire for a more humane, pedestrian scale of design is clear.

The city is negotiating with the developer for better materials and more landscaping, trying to "mesh the community's goals with what the private sector is doing," according to Reichert. Ultimately, it seems unlikely that the citizens of Eagan will get a genuine community space in this particular development. The lessons learned here, however, may well be the catalyst for the next development proposal.

The upcoming decade will be the proving ground for Twin Cities suburbs. With the Metropolitan Council increasing growth restrictions, insisting on cluster planning among communities and wrestling with difficult transportation issues, there is no doubt that urban sprawl will be curtailed. How the suburbs respond will make the difference between creating vital communities, and a series of disconnected housing and businesses without a sense of place.

*Janet Whitmore is a frequent contributor to Architecture Minnesota. AM*



aside and "accessible for any resident ... from house or apartment."

This same egalitarianism extended to the governorship of the Jonathan Association. Each property owner automatically became a member of the Jonathan Association, which owned and maintained greenways, walkways and recreational facilities, as well as exerted architectural control over new and existing properties. Contrary to the "boxes, little boxes" stereotype of midcentury suburban design, Jonathan residents were encouraged to test the limits, says Jim Main, Jonathan's executive director. "When you bought a house here, you were buying into an experiment," Main observes. He says some homes were built using a new plastic material developed by Olin Chemical. Ceilings, flooring, even bathroom fixtures were made of the material. Movable walls enabled residents to reconfigure their living spaces. Stanford Research Corporation built an entire fleet of experimental houses devoted to the efficient use of interior space. Another street featured design-competition housing. Also encouraged were experimental residential arrangements, such as prefab modular housing and yardless homes.

But the Jonathan dream was never fully realized. The up-front planning and development costs for new towns made them initially more expensive to build than traditional suburban subdivisions. Ironically, though McKnight believed that American new towns, unlike their British counterparts, should be privately financed, the Jonathan Development Corporation, like many other new town developers, was encouraged to approach the federal government for help. In 1970 HUD granted the Jonathan group a \$21 million loan to keep the company afloat until housing sales rolled in, making Jonathan the first new community in the U.S. to qualify for funds under Title IV of the New Communities Act of 1968. This loan was followed up by a substantial grant awarded to the City

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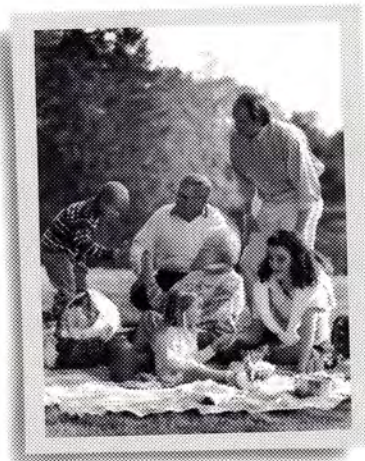
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of Chaska to help underwrite Jonathan's infrastructure needs.

**B**ut a slump in the real-estate market in the early '70s put a damper on Jonathan's plans. Rumors unfairly painted a bleak picture of the company's finances, scaring off prospective buyers who turned instead to more conventional suburban housing. Main says the company dwindled by the late 1970s and finally defaulted on its government loan. HUD sold the property to a new developer who abided by the legal covenant restrictions on the land, but passed over much of the project's innovative spirit.

**W**ith the change in ownership went the emphasis on residential innovation, Main observes, but he points to several enduring features of the original Jonathan vision. Though only one of the four light-industrial sites was built, the complex remains framed by a rolling landscape of prairies, woodlands and wetlands. Only one of the three villages was constructed. Its center is a truncated version of the shops, schools, fire station and churches called for in the original plan. Today, a gas station and convenience store, as well as an early childhood center and a park-and-ride lot, mark the spot. The village center, along with a beach, parks and neighborhoods, are linked by popular pedestrian paths which tunnel under major roadways, providing safe and pleasant access on foot or bicycle to every corner of the community. And Jonathan has fulfilled its founders' concern for a range of housing types and costs. The highest residential densities—condominiums, apartments and townhomes—are clustered around the village center as planned, with lower-density, single-family homes ringing the periphery. Home valuations range from \$80,000 to \$500,000, with subsidized rental units located across the street from \$200,000 homes, Main points out.

**T**hough Jonathan new town never reached maturity, its design ideals inspired other developers in the metro area. In the 1970s, emboldened by the Jonathan example, as well as new communities in Britain and northern Europe, John Gertz and George Carter set out with blessings from the likes of Minnesota's governor and Senator Hubert



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Humphrey to create an 1,100-acre new town in the farm fields west of Eden Prairie's Anderson Lakes. Known as the Preserve for its emphasis on retaining area trees, lakes, open meadows and topography, the development features multifamily housing around a community-and-recreation center ringed by lower-density, single-family homes. Pedestrian paths crisscross the development and connect residents to a restored wetland, as well as such regional amenities as the public trail system around the Anderson chain of lakes. Backyards eschew the isolation of other suburban lots and abut green commons which contain tot lots and picnic areas. Like Jonathan, the community features a wide price range of housing, including a subsidized rental building whose construction was sponsored by the Minnesota chapter of the American Institute of Architects in the 1970s and designed by local architects Elizabeth and Winston Close.

Like Jonathan, the full spirit of the project, however, was never realized. Though critics, such as Edward Relph, maintain that "like clean-sweep urban renewal, the planning of new towns is an idea whose time has passed," these communities nonetheless present a number of ideas worth revisiting. Minneapolis architect James Stageberg, whose firm designed the community layout for the Preserve, praises the new town push for greater densities while preserving open space around environmental features, pedestrian paths and a variety of housing types and prices. But he decries their lack of architectural interest. This is true of new towns, whether abroad or at home, says William Whyte in his 1968 book *The Last Landscape*. "Big housing projects tend to look like big housing projects," Whyte observes in a critical chapter on new town developments. "It does not seem to matter when they were put up or where.... It is the sameness, not the differences, that impress one. Whether the projects are built by a speculative builder or by a government agency, whether they are animated by social impulses or the desire for money, the layouts and the arrangement of space—even down to the fanciful statuary—has the same recurring patterns."

More important, in the last three decades, as communities have tallied the



environmental, economic and social costs of leapfrog development, they've exposed the folly of thinking, as Whyte submits, that new towns "will have everything the city has ... except its faults." Both the Preserve and Jonathan, however laudable their internal design goals, have become islands cut off by the seas of sprawl and gridlock they hoped to escape. Self-containment, we've discovered, is a dangerous myth, and there is a big price to be paid for taking a private parcel-by-parcel approach to planning instead of a more inclusive regional view.

**T**he call for architects, planners, governments and developers in the '90s is for less hubris and more humility. Instead of lighting out for the *tabula rasa* of our countrysides, we should be attending to the task of restoring the abandoned corners, the overlooked interstices, and restoring the connective tissue we've severed in our hasty retreat to greener pastures. Local infill projects, such as the Centennial Lakes development in Edina, which reclaimed an abandoned gravel pit with a pleasing landscaped promenade flanked by housing, shops and offices, seems a good place to begin.

**T**he most worthy challenges now lie in mending the connections between existing human communities and the forces which revitalize and sustain them. In the *Culture of Nature*, landscape architect Alexander Wilson observes: "My own sense is that the immediate work that lies ahead has to do with fixing landscape, repairing its ruptures, reconnecting its parts. Restoring landscape is not about preserving lands—'saving what's left,' as it's often put. Restoration recognizes that once lands have been 'disturbed'—worked, lived on, meddled with, developed—they require human intervention and care. We must build landscapes that heal, connect and empower, that make intelligible our relations with each other and with the natural world: places that welcome and enclose, whose breaks and edges are never without meaning."

*Minneapolis writer Adelheid Fischer writes frequently about landscape issues.*

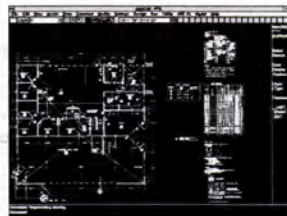
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## eclecticism

*Continued from page 45*

raw energy of different people speaking different tongues and holding different beliefs colliding in shared public space. Genuine diversity and vitality are titillating, but threatening, and real cities like Los Angeles have a scary edge of dangerous unknowability.

CityWalk, in contrast, is utterly safe. It is a sanitized commercial simulacrum of a real urban experience stripped of all danger for its suburban milieu. The genuine diversity of beliefs and values that gives a city its edge are reduced to the symbolic diversity of architectural styles and ethnic foods, all strained through the filter of the values of the marketplace: whatever sells is good.

CityWalk stands traditional marketplace architecture on its head. Architecturally, bazaars or souks provide a simple, quiet backdrop to the age-old dance between merchant and customer, featuring the goods front and center. Excitement rests not in the architecture, but in the goods and interactions be-

tween people. Style defers to substance. CityWalk, in contrast, spends millions pumping up visitors with ersatz energy and excitement. There's no place to buy the necessities of life, say a hammer and nail, groceries or white cotton boxers. You can get anything there except what you may really need.

One can argue that CityWalk is a harmless distraction, and that the values of the marketplace respond to what people genuinely want. Yet the values of the marketplace are not neutral. They have but one yardstick of measure: whatever sells is good. They encourage blandness and conformity, for strongly stated beliefs might scare away customers. And by defining citizens as consumers, they encourage passivity. Don't worry; be happy. Where there is no meaning, there must be excitement, pizzazz, visual energy, hyperactivity and constant buzz of the new.

What happens when the marketplace appropriates an architectural style? It is stripped of its vitality, integrity and meaning. Style in architecture, like style in clothing, originates in someone's desire

to make a statement. Frank Gehry's discordant forms and industrial materials grew out of his musings about post-industrial L.A. Google's wacky forms and wild colors originated in the delirious optimism of post-World War II prosperity. Classicism's sober, symmetrical forms are rooted in a belief in the ultimate order of the universe and the perfectibility of form. Modernism's stark, simple forms are the direct expression of one generation's exaggerated belief in the power of reason and logic. Style originates in belief. Style has substance. Style has meaning. Style by style, the New Eclecticism is impoverishing the very language of architecture.

Like it or not, California in general and L.A. in particular is America's testing ground for new architecture. Such radical ideas as gated communities and drive-in architecture first flourished in L.A. before spreading throughout the United States (and the world). Whatever happens in L.A. will soon happen in Minnesota.

*Robert Gerloff is an architect in Minneapolis.* **AM**

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Qualification Based Selection of Design Professionals  
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The Process of Engaging Design Professionals to Achieve  
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the Disadvantages of Price Bidding

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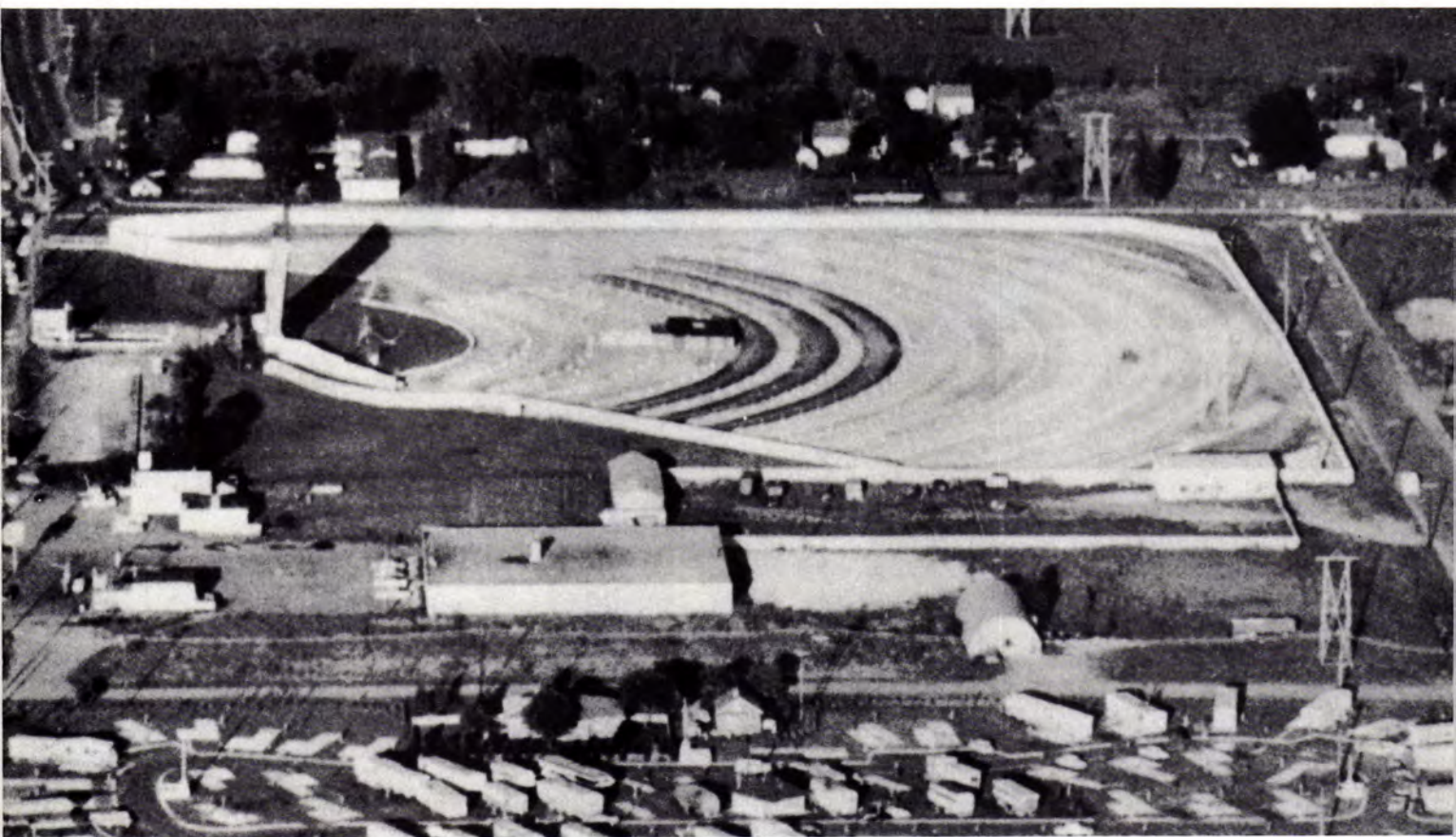
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HISTORIC PHOTOS

The Bloomington Drive-In, 1947 to early-'70s.

**F**or decades, the drive-in movie theater reigned as perhaps the most ubiquitous commercial enterprise of post-War suburbia. Not only were big tracts of land available in the suburbs, but so were culturally hungry residents.

The Bloomington Drive-In may have been Minnesota's first such theater, and it was certainly the Twin Cities'. For 14 years after the opening of the nation's first drive-in in Camden, N.J., theater owners in Minneapolis and St. Paul had successfully blocked all building-permit applications for outdoor cinemas. In 1947, however, the Flager drive-in theater chain of Memphis, Tenn., managed to slip in an application without any publicity, and construction was underway before the

area's other theater owners could mobilize opposition. The Bloomington Drive-In opened on Aug. 29, 1947.

Designed by prolific theater architects Liebenberg and Kaplan, the drive-in had a 600-car capacity, ramped parking, and room in front of the autos for viewers in beach chairs to watch the films. The audio system, which provided individual speakers for each car, cost nearly \$100,000. Admission was 60 cents for adults and 12 cents for kids. Handicapped by winter's cold and summer's late sundown, Flager planned a 150-night season, with two screenings per night.

Twin Citians responded with enthusiasm. During the drive-in's first week, Bloomington saw some of its earliest traffic jams and thousands of

cars had to be turned away. It was novelty, not the opening-week film, a lackluster musical called *Carnival in Costa Rica*, that lured them. *Minneapolis Tribune* film critic Will Jones watched the first night's show in a taxi cab, racking up a \$9 fare.

In 1958, drive-in theaters reached their peak numbers nationally. More and more, however, commercially zoned suburban land gained in value, and drive-in owners frequently sold out to the highest-bidding developer. By 1966, 16 drive-ins remained in the Twin Cities, and a few years later the Bloomington Drive-In closed. It served as a drive-in church for a time before being razed in the early '70s.

*Jack El-Hai*