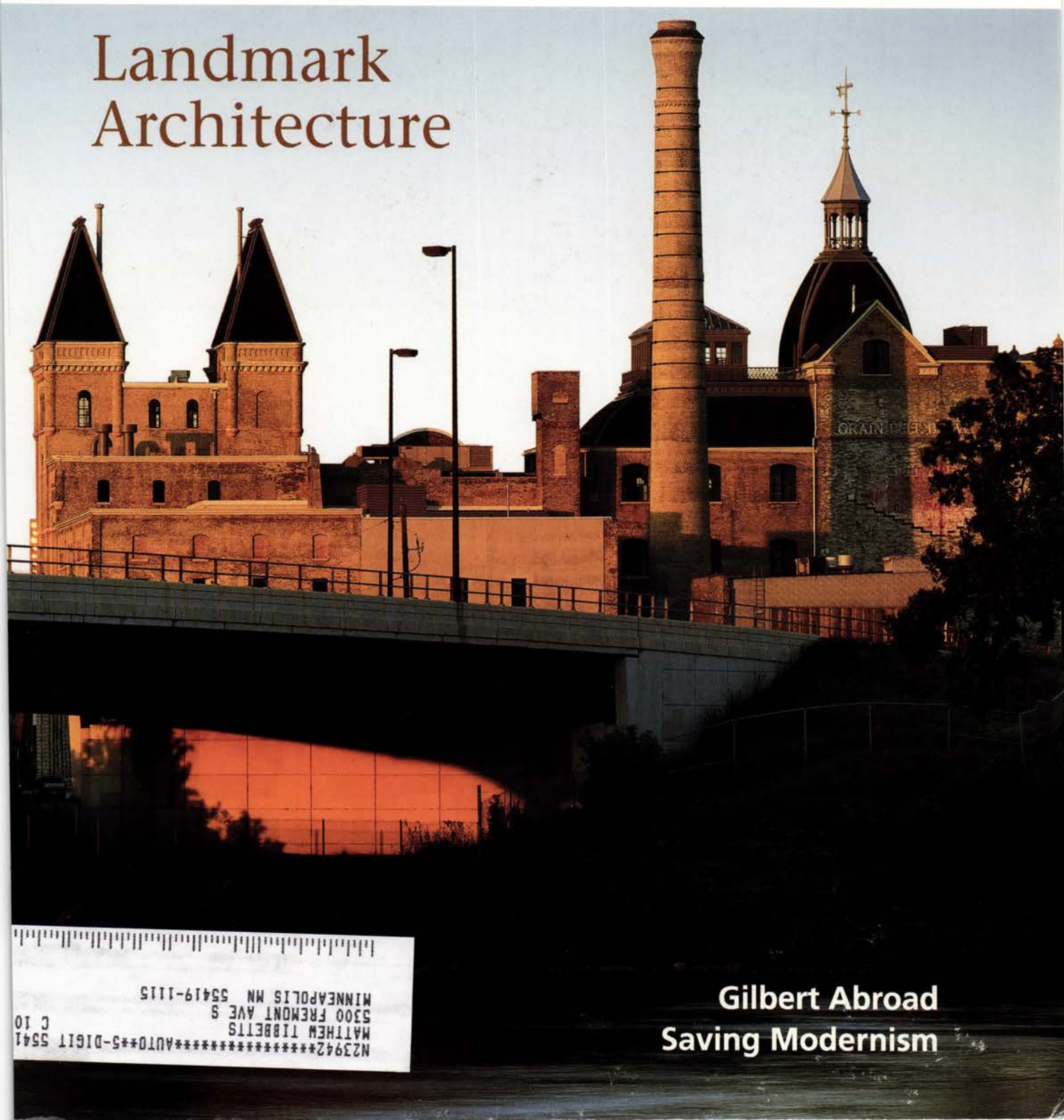


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HANI AYAD

Cover

Grain Belt Brew House Renovation
Architect: RSP Architects
Photographer: George Heinrich



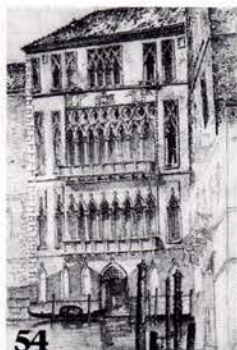
PETER BASTIANELLI KERZE

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New Landmarks,
Familiar Contexts

Last May, I traveled to Milwaukee with an architectural group to see that city's version of the Bilbao effect: Santiago Calatrava's addition to the Milwaukee Art Museum. Like Frank Gehry's art museum for Bilbao (the prototype of which exists in the University of Minnesota's Weisman Museum), Calatrava's fusion of sculpture and structure is attracting visitors from around the globe.

Initial glimpses of the building from downtown, watching it loom into sight, then crossing its 280-foot-long mast-and-cable bridge were the first thrills. Inside, the reception hall extended toward Lake Michigan like the hull of a giant ship, the marble floor shimmering like the lake's surface beneath the glass-and-steel prow of the brise-soleil.

I sat down on the floor, the sea-swell quality of room was so dizzying. "There are no flat surfaces," one architect pointed out. "The building's all angles and arches." Nearly all of the structure's glass panes are angled and the curved Saarinenesque arches (a nod to the old art museum next door, designed by Eero Saarinen in 1957) are repeated in the galleries and even in the garage.

Vertigo aside, Calatrava's abstraction of nautical imagery was poetic. But wayfinding was difficult. How do you get to the bathrooms, was a oft-repeated question; finding a way into—and out of—the old museum was challenging (it was easier to dash from one building to the other outside in the rain). And the addition houses very little art; most of museum's galleries are in the old building.

The addition certainly gives Milwaukee an identity. A spectacular civic gathering place (with an equally spectacular price tag), it doesn't function well as a museum. Still, one can't help but wish the Twin Cities had a building with this sort of panache. While putting the finishing touches on this edition of *Architecture Minnesota*, however, I marveled at the architecture we do have.

The fact that RSP Architects transformed the historic Grain Belt Brew House into stunning architectural offices (in a mere two

years) is nothing short of wonderful. Similarly, Walsh Bishop took on an enormous challenge (especially given the controversy over Gunnar Birkerts's original structure) in renovating the iconic former Federal Reserve Bank building. Like the brew house, the old bank is a Minneapolis architectural landmark now free of toxic materials and structural flaws, viable for another generation of users and drawing renewed attention to its urban neighborhood.

Two new architectural landmarks occupying familiar sites are also featured. The Minnetonka Center for the Arts long resided in an old school in Wayzata; today the center is housed in a facility by James Dayton Design that's an assemblage of color, material and form. Between two older existing buildings on the Mayo Clinic campus the Gonda Building now rises, a rippling glass-and-steel tower designed by Ellerbe Becket and Cesar Pelli, FAIA, that's the clinic's new front door.

At the risk of sounding too Minnesotan, I'll venture that I'd rather live in a state filled with historic, renovated buildings in a variety of architectural styles, augmented with new structures exploring material, light and space, then in a city with one remarkable building. Besides, none of the projects featured in these pages—all light-filled, spacious, delightful to visit and architecturally significant—make me dizzy.



DON F. WONG

Camille LeFevre

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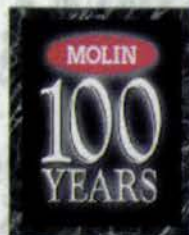
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New Releases

Structures of Our Time: 31 Buildings

that Changed Modern Life by Roger

Shepherd (McGraw-Hill, 2002) is, at

its most basic, a compendium of the

31 winners of AIA National's 25-Year

Award. But the book, organized into

eight themes, also provides readers

with a collection of architectural

portraits that create a valuable

overview of mid-20th-century Mod-

ern architecture (1930 to 1970, the

period of time in which the structures were built) and bears wit-

ness to the birth of such architectural types as the garden city, the

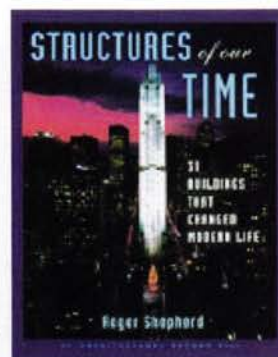
corporate campus, the glass box and environmental design. At

the same time, the book is peppered with sidebars on an array of

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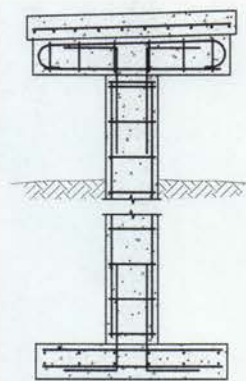


INSIDER LINGO By Gina Gensing

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land cement after a stone mined on the British Isle of Portland. The word "cement" is actually from the Latin word "caementum," meaning rough-cut stone.

Cement is a constituent of concrete, its binding material. Cement is made up of lime, silica and alumina, along with a small portion of plaster of paris. Concrete, made from a mixture of Portland cement, water, sand or gravel, and a small amount of air is the most widely used construction material in the world.

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AIA Minnesota's 2002 25-Year Award

The Minneapolis Clinic of Neurology, Ltd., Golden Valley, Minnesota, earned AIA Minnesota's 2002 25-Year Award. The building, completed in 1967 and originally known as the Minneapolis Clinic of Psychiatry & Neurology, was designed by Bruce Abrahamson, FAIA, Hammel, Green and Abrahamson, Inc., Minneapolis, Minnesota. This year's jurors were Wilt Berger, Assoc. AIA, principal, Miller Hanson Partners, Minneapolis; Tracey Jacques, AIA, designer, Elness Swenson Graham Architects, Inc., Minneapolis; and Dale Mulfinger, FAIA, principal, SALA Architects, Inc., Minneapolis.

AIA Minnesota established the 25-Year Award in 1981 to recognize exemplary architectural projects, 25 years or older, which have stood the test of time. The jurors critiqued projects based on slides and information assembled in a binder from the architect/architectural firm. They were not allowed to visit the project sites.

In 1965, the committee in charge of building the Minneapolis Clinic of Psychiatry & Neurology, a group of five psychiatrists and three neurologists, had definite aesthetic and space requirements when they approached an architect to design a new clinic. The building was to be warm, inviting and residential in character—primarily for the welfare of the patients. The building that grew out of the program consists of a long series of interrelated, but semi-independent forms that hug the ground and are kept in the horizontal plane by berms and deep overhangs at second-floor and roof levels. Today the clinic stands as is: No alterations have been made.

The 25-Year Award jurors commented that, "The project basically includes three gestures—a strong, stone foundation; a transparent middle ground; and hovering planes—and each gesture has its own purpose and nuances, while creating a progression of layers, forms and materials."



The clinic was constructed in 1967 based on a long series of interrelated forms that hug the ground in horizontal planes.

In addition, the transparency of the building allows viewers to see through the clinic while "the structure seems to disappear," the jurors continued. They praised the building's detailing and the use of high-quality materials—redwood, stone, copper, glass—which contributed greatly to the building's "longevity and weather-worthiness." The jurors also lauded the way the clinic was sited into the expanse of lawn, noting that "the building rests itself according to the topography. It sat well there yesterday and still sits there well today."

Overall, the jurors thought the Minneapolis Clinic of Neurology "has a nice serene quality, underscored by its simplicity" that was decades ahead of current trends in healing environments. In conclusion, they added, "the clinic was and continues to be a great place to perform and receive neurology care and mental-health services."—C. L.



Today the unaltered building continues to embody transparency, an assemblage of quality materials, solid detailing and a sensitivity to site—all timeless qualities that impressed the jury.



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AIA Minnesota's 2002 Convention & Product Exhibition "Crossing Borders"

The 68th annual state convention of AIA Minnesota will be held November 12-15 at the Minneapolis Convention Center. The theme of this year's convention is "Crossing Borders," with a focus on exploring and celebrating the connections between design communities and cultures.

Nearly 2,000 architects, landscape architects, interior designers, engineers and other design professionals attend the convention, which features a hall of approximately 200 exhibitors and a wide range of inspiring and educational programs. Program topics this year include supporting gender, racial and cultural diversity in the profession; how social action is manifested in housing; top sustainable-design projects; lessons learned by local firms working with star architects; and ethics, power, leverage and leadership.

Keynote speakers for this year's convention include Robert Ulrich, CEO, Target Corporation, Minneapolis, who will talk about Target's use of talented designers to capture the attention of the American public and the borders the corporation has crossed in using design to further its business. In his keynote, Barry Posner, dean, Leavey School of Business, Santa Clara University, Santa Clara, California, author of *The Leadership Challenge: How to Keep Getting Extraordinary Things Done in Organizations* and a public director on AIA National's Board of Directors will explore what people look for in the leaders they follow.

The convention also features the announcement of Honor Awards winners. This year's Honor Awards jurors are: Shirley Blumberg, Assoc. AIA, principal, Kuwabara Payne McKenna Blumberg Architects, Toronto, whose firm is recognized internationally for excellence in architecture, urban design and interior design with an award-winning portfolio of institutional and cultural projects completed throughout North America and Europe; Tom Buresh, chair, Architecture Program, Taubman College of Architecture and Urban Planning, University of Michigan, Ann Arbor, Michigan, and principal, Guthrie + Buresh Architects, West Hollywood, California, whose work includes commercial, single-family residences/additions, interiors and public-works projects in the Los Angeles area, as well as conceptual and academic work that's been exhibited throughout the U.S. and Europe; and Scott Sickeler, AIA, principal, Thompson, Ventulett, Stainback + Associates, Inc., Atlanta, Georgia, (the firm on which AIA National recently bestowed its 2002 AIA Architecture Firm Award), who focuses on such convention-center and hospitality projects as the AIA National award-winning McCormick Place South expansion in Chicago.

For more information about registration and programs, please visit aia-mn.org or call (612) 338-6763. — C. L.



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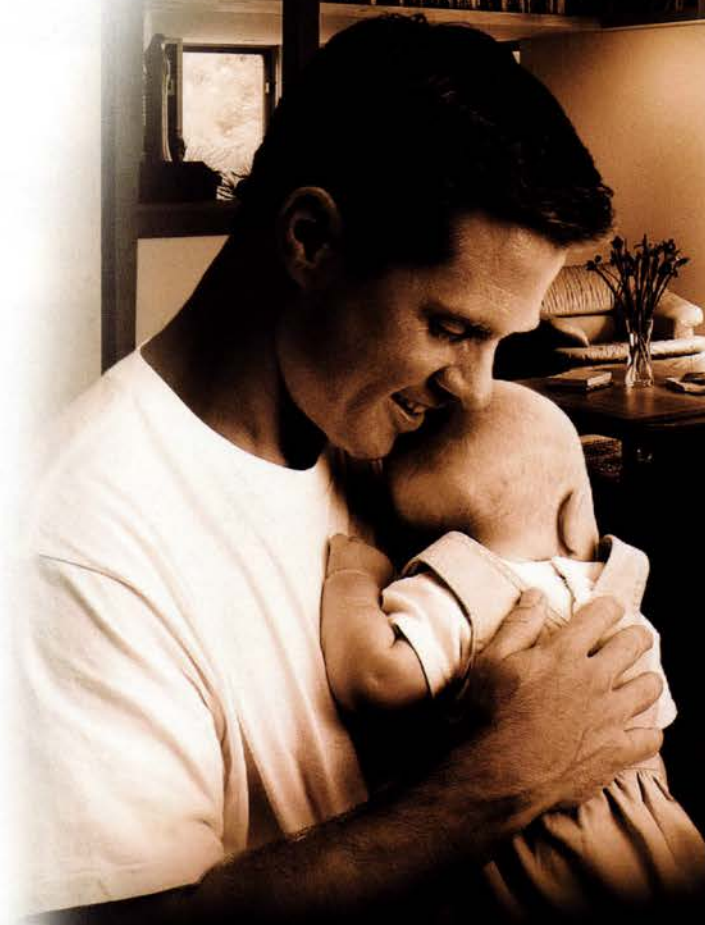
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AIA MINNESOTA ARCHIVE

Elizabeth "Lisl" Scheu Close, FAIA

AIA Minnesota 2002 Gold Medal Winner

BY JANE KING HESSION, ASSOC. AIA

On June 4, 2002, family and friends gathered at the University Grove home of Elizabeth "Lisl" Scheu Close, FAIA, to celebrate her 90th birthday. As they raised champagne glasses, guests recalled how they came to be numbered among Lisl's close friends. In explanation, several offered the same response: "I live in a Lisl Close house."

As numerous Close homeowners are only too happy to attest, to live in a "Lisl Close house" is to reside in a Modern structure that is efficiently planned yet spacious, uniquely responsive to each client's needs yet welcoming, well integrated with its site yet architecturally distinctive. "I am continually amazed at the loyalty Lisl's clients have to her buildings," marvels Michael Schrock, AIA, who along with Susan Blumentals, FAIA, nominated Close for the AIA Minnesota 2002 Gold Medal.

There are few more meaningful testimonials to the quality and significance of an architect's work than to say her buildings are still vital, relevant and in use. This is the resounding truth about the architecture of Lisl Close. In awarding the Gold Medal to Close, the jury cited her "exceptional design work" as having a "consistency" with regard to modular planning, site integration and "environmentally responsible design before it was called sustainable."

One of the first practitioners of Modernism in the state of Minnesota, Close has convictions that date to her early childhood. "I was born in a house in Vienna designed for my parents by Adolf Loos," she explains. Growing up in the landmark 1912 Scheu house, the young architect-to-be not only developed a respect for the aesthetics and vocabulary of Modernism, she realized how effectively its principles could be applied to residential architecture.

Lisl Scheu came to America in 1932 to attend the Massachusetts Institute of Technology, Cambridge, Massachusetts, where she earned both her bachelor's and master's degrees in architecture by 1935. At MIT she met fellow graduate student—and future husband—Winston Close, FAIA. Joining him in Minnesota, in 1938



they established the firm of Close and Scheu (later Close Associates) focusing on residential architecture. Resolute Modernists, they politely suggested clients seek another firm if they wanted anything other than a house of Modern design—a bold stance in the historicist architectural climate of Minnesota in the late 1930s.

In fact, their first important house, the Faulkner/Lippincott House (1938) in the Prospect Park neighborhood of Minneapolis, almost did not happen when banks refused to finance a flat-roofed house. The house was built and led the firm to design scores of understated, superbly crafted residences in the Twin Cities, including Duff House (1964) in Wayzata (which earned AIA Minnesota's 25-Year Award in 1988) and 14 houses, including Close's own residence, in St. Paul's University Grove.

She also designed numerous nonresidential projects, notably Gray Freshwater Biological Institute (1974) in Navarre, and Ferguson Hall at the University of Minnesota (1986). In 1969 she and Winston became the first couple simultaneously elevated to the rank of Fellow by the American Institute of Architects.

When Bob Close describes his mother as "a diminutive woman in a hardhat," no doubt he is commenting on more than her stature and head gear. In her life and career Lisl Close has simply ignored or negotiated all limits, barriers and obstacles on the way to her goals. Although she prefers to be thought of as "an architect who happens to be a woman" rather than a "woman architect," Close was one of the first women to practice architecture in the state of Minnesota.

In her nomination of Close for AIA Minnesota's 2002 Gold Medal, Blumentals wrote, "Elizabeth has been a leader in our profession for several decades and a role model when women were scarce in architecture."

Close designed such projects as a beach cabin in Osceola, WI (above left), Duff House in Wayzata (above center) and Hambridge House in Roseville (above right).

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Newsmakers *By Bette Hammel*

The alcohol-, drug- and gambling-addiction recovery center Project Turnabout, damaged two years ago when tornadoes roared through Granite Falls, is being redesigned to meet present and future needs by **Engan Associates, P.A.**, Willmar. A winding road leads to the center's covered entrance, which opens into the main lobby, family and group rooms, a lounge and then a series of linked buildings that include a central medical area, dining room, gallery and lecture room, activity areas, nondenominational spiritual center and residential components. The four wood-frame residential buildings serve 20 patients and include rooms for group and one-on-one discussion. Patients are housed according to gender and type of addiction. **Richard Engan, AIA**, principal, says the landscape surrounding Project Turnabout is uniquely beautiful with its large rock outcroppings and native prairie. Because of the importance of a peaceful environment in helping clients recover, the project includes restoring native vegetation on the 10-acre site.

Since 1985, **Rafferty Rafferty Tollefson Architects, Inc.**, St. Paul, has continued the Modernist style of Marcel Breuer's work on the St. John's University campus, Collegeville, with 12 new buildings. The firm's latest effort involved two new student dormitories immediately adjacent to the Breuer dormitories. The challenge, says **Lee Tollefson, AIA**, principal, was to create a different kind of housing, namely vertical row houses that would be harmonious with the typical double-loaded-corridor-type dormitories. The firm selected compatible exterior materials of black brick with concrete bases and sunscreens, and similarly massed the buildings, partly so that, from a distance, the new row houses appear to be horizontal. The facilities accommodate 106 students, six to each spacious apartment.

After two and a half years of schematic plans for seven different Twin Cities suburbs, **Cunningham Group**, Minneapolis, is in design development for the Gift of Mary Children's Home, the dream of Mary Jo Copeland, director, Sharing and Caring Hands, Minneapolis. The City of Eagan approved the residential and educational campus, which is scheduled to rise next spring on a hilly wooded site. For phase one, 10 single-family homes of wood-frame construction and gabled roofs (10 more are planned for the project's second phase) surround a play area with an all-season pavilion in the center. Down the hill and separate from the houses will be a K-12 school for 160 to 200 children, complete with large dining hall, gym, media center, library and community center. "The Gift of Mary is Dick and Mary Jo Copeland's lifelong dream," says **David Engleson, AIA**, project architect. "It's their baby and we've found that it is our baby, too."

The St. Paul Riverfront gained another new attraction this fall when a dazzling glass band shell, the Schubert Club Heilmaier Memorial Bandstand, was dedicated on Raspberry Island. Designed by New York glass artist James Carpenter and his associate Richard Kress, the structure is a curved-glass shell that echoes the flared arches of the adjacent Robert Street Bridge. The design, says Carpenter, was inspired by the curving hull of a 1940 ChrisCraft boat. "We view the band shell not just as a performance venue, but as a beautiful piece of sculpture that people can enjoy from the bridge and many other places along the city's riverfront," says Bruce Carlson, executive director, Schubert Club, who led the fund drive for the band shell.

In the heart of downtown St. Paul, Landmark Plaza will soon replace the old triangular parking lot between Landmark Center and the Lawson building with greenery, flowers, pedestrian walkways and sculptures inspired by Charles Schulz cartoon-strip characters. The design features an ephemeral streambed of rocks and gravel that runs through a space accentuated with prairie-style plantings. The site, adds Tim Agness, project manager, also includes quaking aspens, sugar maples, oaks and river birch, and is ringed with low, partially turf-covered walls. The original design concept included input from a variety of firms, including the SRF Consulting Group Inc., Minneapolis, Olin Partnership, Philadelphia, **Julie Snow Architects Inc.**, Minneapolis, Schuler & Shook, Inc., Minneapolis, and public-art consultant Terry Kivant.

For many years, **Architectural Resources, Inc.**, Hibbing, has carried on extensive modernization and improvement programs for the Nett Lake Reservation located near Lake Vermillion in northeastern Minnesota. The firm's most recent project, scheduled for completion this fall, is a new public-safety building, which is linked to an existing 1994 community center and sports a pyramidal roof that has become a landmark. In the garage portion of the new building, the architects designed a roomy fire station and clad it in red-metal siding with translucent panels across the façade to bring in natural light. The rest of the public-safety building's exterior features an indigenous brick pattern inspired by native crafts. Integrating the two buildings into a single form is a pair of matching barrel-vaulted canopies linking the main entrance to the community center and secondary vestibule, says **Doug Hildenbrand, AIA**, CEO and president.

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Union Depot

St. Paul, Minnesota

BY ROBERT ROSCOE

St. Paul enjoys a downtown of gentle topography, short blocks and narrow streets lined with old buildings that collectively embrace each other while allowing glimpses of their façades. On East Fourth Street between the commercial core and the Mississippi River bluffs, for instance, the St. Paul Union Depot's gray-toned neoclassical architecture is a monumental presence in the midst of neighboring commercial structures, reminding passersby that railroads were largely responsible for the creation of the city of St. Paul.

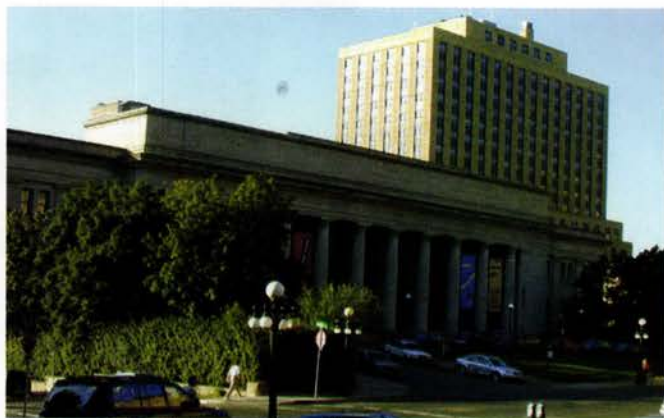
But trains don't run here anymore. The front section of the depot has few commercial tenants and lots of empty floor space. The rear concourse is owned by the U.S. Postal Service, which uses it for storage and truck parking. The apparent paucity of rental receipts could result in deferred maintenance on the depot; the Postal Service's use leaves the building unheated; cracks in the brick are early signs of deterioration. Left unchecked, such slow-acting degradation to the Union Depot could lead to its demise.

In the early 19th century, the Mississippi River was the major transportation source for the development of what is now the Twin Cities. The U.S. government built a military outpost, Fort Snelling, at the confluence of the Mississippi and Minnesota rivers. Soon after, riverboats found harbors and favorable topography a few miles downriver from the fort, where the Mississippi reached its uppermost navigable limit, leading to the early settlement of St. Paul.

Later, railroads supplanted river transportation and created a stronger, more far-reaching economic base for the settlement to evolve into a city. But by the 1880s, early St. Paul depots built by individual railroad companies became outdated. Controversy over the concept of building a large union depot serving several railroads was resolved by James J. Hill, who found a means to serve multiple railroad interests by constructing the massive St. Paul Union Depot.

The depot opened in 1924, serving as "another step forward by Saint Paul as the Gateway City which serves the great expanse of country containing the most extraordinary vast resources of farm-field, mine, forest and waterpower," according to the *Saint Paul Pioneer Press* (January 27, 1924).

The Union Depot was designed by architect Charles Frost, renowned for the design of many important railroad depots in America, with engineering by Toltz Engineering Company, which evolved into Toltz King Duvall Anderson & Associates, St. Paul. The



Reuse as a multimodal transit hub could save the neoclassical Union Depot, which is the focus of this year's Unauthorized Design Charrette, sponsored by the St. Paul Chapter of AIA Minnesota.

depot complex essentially is two large structures: the "headhouse" or lobby building, which houses the passenger waiting area, ticket-sales booths, baggage facilities and offices; and the rear-adjointing passenger concourse, a vast vaulted area resting on huge piers spanning the railroad tracks below.

A series of stairways, now removed, connected the arrival and departure-track platforms with the concourse above. When the depot opened, the magnificent deep-coffered high-ceilinged lobby and the concourse's clear-span interior must have been the most impressive pair of interior spaces in the region at that time. The headhouse's Doric colonnade, however, still stands against an unadorned Bedford stone façade, a formal setting augmented by a grassy lawn with a semicircular driveway skirting the entrance.

Together, headhouse and concourse total approximately 200,000 square feet. The size of the complex, in site coverage and square footage, makes the Union Depot one of downtown St. Paul's most imposing structures.

The depot ended its role as a passenger facility in 1971, during an era when downtown St. Paul revitalization was on the rise. Reuse ideas were proposed, including transforming the depot into a children's fantasy land based on a railroad theme that predated Mall of America's Camp Snoopy.

Continued on page 61

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Oshkosh, WI

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Ann Forsyth

The new director of the Design Center for American Urban Landscape envisions better integration with the architectural community and elevating the center's work to the national level

BY AMY NASH

In November, the Design Center for American Urban Landscape moves from two offices on separate floors of the University of Minnesota's Technology Building to the new addition to the Ralph Rapson College of Architecture and Landscape Architecture. The move better integrates DCAUL—a research unit within CALA where students, professionals and community members collaborate on design projects located in urban neighborhoods and communities—both physically and conceptually with the college, offering opportunities for serendipitous encounters and formal joint programming.

The background of the center's new director, Ann Forsyth, reflects the interdisciplinary approach to design and urban planning that Bill Morrish and the late Catherine Brown brought to life when they founded the design center almost 14 years ago. Forsyth, a native of Australia, holds a B.S. in architecture from the University of Sydney, a M.A. in urban planning from the University of California, Los Angeles, and a Ph.D. in city and regional planning from Cornell University, Ithaca, New York.

While working at the Harvard Graduate School of Design as an associate professor of urban planning, Forsyth accepted the directorship of DCAUL because of the center's unusual focus on metropolitan issues.

Much of Forsyth's career has centered on how to make greater-metro areas vital and sustainable. For instance, she co-founded the Urban Places Project (with landscape architects Henry Lu and Patricia McGirr), an urban-design and neighborhood-planning collaboration in western Massachusetts. Her recent book, *Constructing Suburbs: Competing Voices in a Debate Over Urban Growth* (1999, Gordon and Breach/Routledge)

and her forthcoming book, *Reforming Suburbia: Building New Communities in Columbia, Irvine, and the Woodlands*, both explore case studies involving metropolitan and suburban growth in the United States and Australia.

Established in 1988, DCAUL has become a think tank for researchers, planners, architects, landscape architects and geographers. Its mission is to educate public and private decision makers, professionals and citizens about the value of design in the making of community-based development strategies and sustainable urban landscapes. *Architecture Minnesota* spoke with Forsyth about how she hopes to guide DCAUL into its next phase.

Given Morrish and Brown's reputation as the "most valuable thinkers in American urbanism today" (according to *New York Times* architecture critic Herbert Muschamp), you must be used to hearing that you have big shoes to fill. How do you plan to take DCAUL in a new direction, beyond Morrish and Brown's work?

I have quite a different background. I have an undergraduate degree in architecture, but I am trained as a planner. Morrish is a memorable person with a special style and it's no use trying to fill his shoes. So I am really thinking about how to direct the center into the future. Part of what the university was looking for when they hired me was to broaden the scope of the center.

Although some of the design center's projects have been connected to larger debates, it has essentially focused on the Twin Cities area, rethinking metropolitan issues in the context of Minneapolis and St. Paul. Partly that's due to our



"It's a priority that the design center intersect productively with the practitioner community and the university community, because they are both our constituencies."

Continued on page 63



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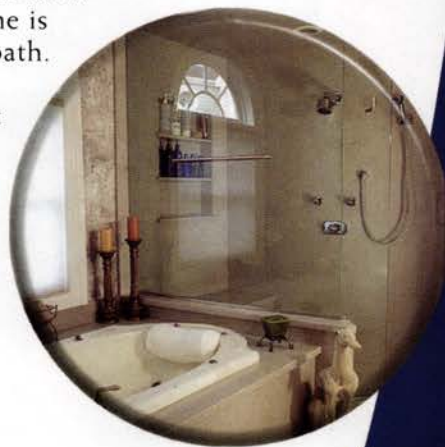


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Glass Works

From curtain wall to twin skins, glass technology keeps evolving to transform the aesthetics and operation of buildings

BY STEPHEN KNOWLES, AIA

During England's industrial revolution of the late 18th century, glass was developed as a new building technology, its transparency representing an opportunity to communicate openness, simplicity and intelligibility in buildings. Mid-19th-century industrialists and politicians lit on the notion that architecture incorporating glass was thus in a unique position to represent and facilitate social and spiritual change.

In 1851, the Crystal Palace in Hyde Park, London, a project of British industrialist Joseph Paxton, manifested this belief with stunning entrepreneurship. The world's first "modern" glass-and-metal building, the 772,784-square-foot Crystal Palace was a cathedral of commerce that embodied the optimism of what glass technology could bring to architecture. It was also a progenitor of the curtain wall, which, beginning in the early 20th century, European architects used to transform industrial and commercial buildings.

Industrialist Richard Steiff (creator of the Teddy Bear), for instance, used glass as a sophisticated buffer façade in his 1903 Steiff factory in Giezen/Brenz Germany. The façade incorporated two layers of single glazing with a sealed air gap (ranging from 10 to 30 inches) to increase heat and sound-insulation properties without sacrificing daylight. As a result, the glass transformed a

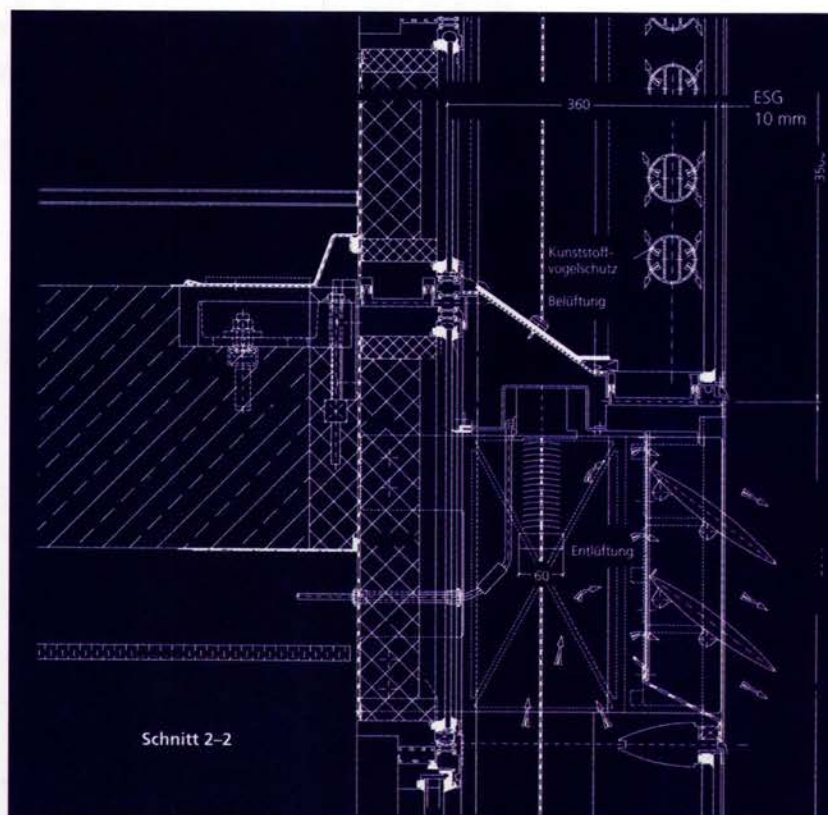
drab factory environment into a comfortable daylight place.

Shortly thereafter, Walter Gropius and Adolf Meyer, working together, used glass to bring daylight into the Fagus Factory (1911) and the Werkbund Pavilion (1914). Mies van der Rohe's use of glass in houses and small projects after World War II demonstrated how to simultaneously create free-flowing open space and enclosure.

The design of glass towers that offered inhabitants copious amounts of daylight and a visual connection to a building's setting was also realized in the United States by such firms as Skidmore, Owings & Merrill, which designed Lever House (1952) in New York. After moving to the U.S., van der Rohe also explored and applied ideas of glass architecture to larger commissions, such as the Seagram Building (1957) in New York.

In these and other multistory glass buildings, the way floor planes met the wall determined the final aesthetic. Architects made immense efforts to reduce the point of contact and increase glass size in order to express the "liberated wall" as a possibility of bringing light, air and openness to urban workers.

In the 1960s and '70s, developers mass reproduced the glass-tower effect, but in the process



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The building façade for the Viktoria Insurance Company in Dusseldorf employs a variety of elements to form a complex yet utilitarian ventilation unit.

Continued on page 66

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Make No Brittle Plans

BY BILL BEYER, FAIA

As a student in search of real-world experience, I worked in a third-ring suburb's city-planning department. My first professional job continued the planning emphasis and included developing the comprehensive land-use plan for that same city. I vividly recall the large hand-colored maps, late-night public hearings, noisy NIMBY-ism and no tangible results other than a lingering Magic Marker headache.

Our firm did many other planning projects, including an urban-design scheme for a large downtown riverfront property incorporating housing, riverfront open space and the preservation of historic buildings. But the landowner failed to enlist interested developers and 100 acres of prime riverfront languished.

We also served as consulting planners for a large midwestern university. Reaching beyond simple planning, we developed a "plan for planning," which embodied an "Incremental Response Planning Process." The acronym "IRPP" summed up our staff's jaded take on the absurdity of planning anything so unruly.

We continued to generate studies and colored maps for a variety of clients, but change was slow and nothing ever seemed to happen. After a few years I was reminded of Sisyphus, who cheated Death and was condemned by the Greek gods to a push a large rock up a steep hill, only to have it roll back down again and repeat the process forever. Eventually, I began designing buildings, which produced more immediate and gratifying results, with progress measured in years rather than decades.

Because planning is such a common human activity, we often add words like "comprehensive" or "master"—or both—to exalt the process. We desperately want plans to be real, but the

glacial pace of development in cities injects risk. We want plans to be final, but change is forever. Daniel Burnham's famous exhortation, "Make no little plans," reminds us that the proper function of plans is to stir our souls, so we add hype as an essential ingredient. Each new plan is hyped, hailed, filed and forgotten. And we begin again.

Cities don't evolve inevitably and orderly according to planning rules, but slowly and unpredictably. Consider, for instance, the Metropolitan Council's latest draft plan for the region, Blueprint 2030. It features development clustered around regional centers, enhanced transit corridors and preserved natural features—and looks a lot like the Met Council's first Regional Development Guide, issued in 1968.

A good plan must be flexible enough to accommodate accident, serendipity, the big idea or the bigger mistake. A fire in the Washburn Mill finally spurred the structure's redevelopment. The IDS Center defined a new building type and became Minneapolis's skyway hub. The restaurant Pracna-on-Main sparked a river renaissance. The Mall of America exploded as an instant regional and national destination. Downtown Minneapolis's Gateway area was cleared of perceived pestilence, followed by 50 years of emptiness.

The operative sense of plan is the verb, not the noun; the process, not the result. In his famous essay "The Myth of Sisyphus," Albert Camus reminds us that happiness and absurdity go hand in hand; Sisyphus finds joy by embracing futility.

As Camus concludes, "The struggle itself toward the heights is enough to fill a man's heart." Or as Dwight D. Eisenhower once said, "Plans are worthless. Planning is essential."

"Plan: To bother about the best method of accomplishing an accidental result."

— Ambrose Bierce,

The Devil's Dictionary

After languishing for years, a 19th-century brew house is transformed into a 21st-century architectural office

By Camille LeFevre



GEORGE HEINRICH

Home Brew



Design team (clockwise from back left): Jim Noreen, AIA, Bryan Gatzlaff, AIA, David Norback, AIA, John Panian.

The brew house's iron-scrollwork staircase winds from the reception area (opposite) up four floors to RSP's library and reading lounge.

On Christmas Day, 1975, the last batch of Grain Belt beer produced by its namesake brewery left the landmark building in the Sheridan Neighborhood of Minneapolis. Much of the building's contents, from massive brewing kettles to office equipment to vintage beer bottles, were sold at auction. The lights were switched off. For the next 25 years, the building sat vacant, representing the end of an era and an uncertain future for neighborhood residents.

Since 1891, when French immigrant John Orth moved his brewery to a new building on the Mississippi riverfront north of St. Anthony Falls, the business had grown to occupy a complex that included four connected buildings celebrated for their rare blend of architectural styles. Ranging from Roman and Neo-Romanesque, Late Gothic and Early Renaissance

to Neo-Baroque and Second Empire, the brew-house's architecture flaunted such details as a mansard roof, turrets, a widow's walk, a weathervane, bull's-eye dormer windows and arches.

"The conflagration of historic-revival styles was so fitting for northeast Minneapolis," says David Norback, AIA, president, RSP Architects, Minneapolis. Settled by immigrants from throughout Eastern Europe, northeast Minneapolis was a microcosm of the American melting pot. Fittingly, Norback continues, the Grain Belt Brewery, "was a melting pot of architectural styles. And while the building's technologies, stone work and details were signatures then, they make the brewery the sort of building with a whole new value these days."

Norback certainly knows. When he was a child growing up in the nearby Audubon Neighborhood, "the brewery was a romantic



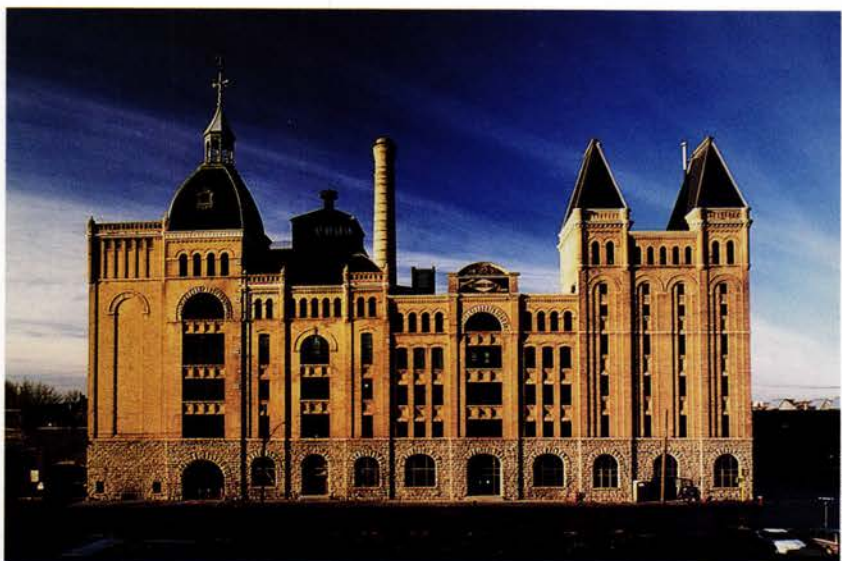


building with a physical presence that brought mystery and intrigue to the neighborhood," he recalls. After the brew house closed, demolition loomed. Neighborhood activist Jeannette May helped secure the building's historic status. The Guthrie Theater looked at relocating there; Horst Rechelbacher saw a site for Aveda headquarters; plans were floated for an art museum.

But the structure's constraints were formidable. Asbestos, toxic mold and petroleum-distillate products needed cleanup. Some structural problems were obvious; others lurked beneath the building's surface. The floors weren't level and multistory holes gaped where brewing vats once stood. While the square footage was generous, the floor plan was a maze, its quirky charm virtually unusable.

Meanwhile, in 1998, RSP retained the real-estate consulting firm Nelson Tietz & Hoyer, Minneapolis, to help the architectural firm—spread out between three locations—locate a new home. Naturally, Norback asked about the Grain Belt Brewery. "It was a long shot, but we followed up on it," says Anna Coskran, associate, Nelson Tietz & Hoyer.

Coskran knew the Minneapolis Community Development Agency was eager to find the building a new owner. Ryan Companies, Minneapolis, she explains, is skilled in toxic-materials cleanup,

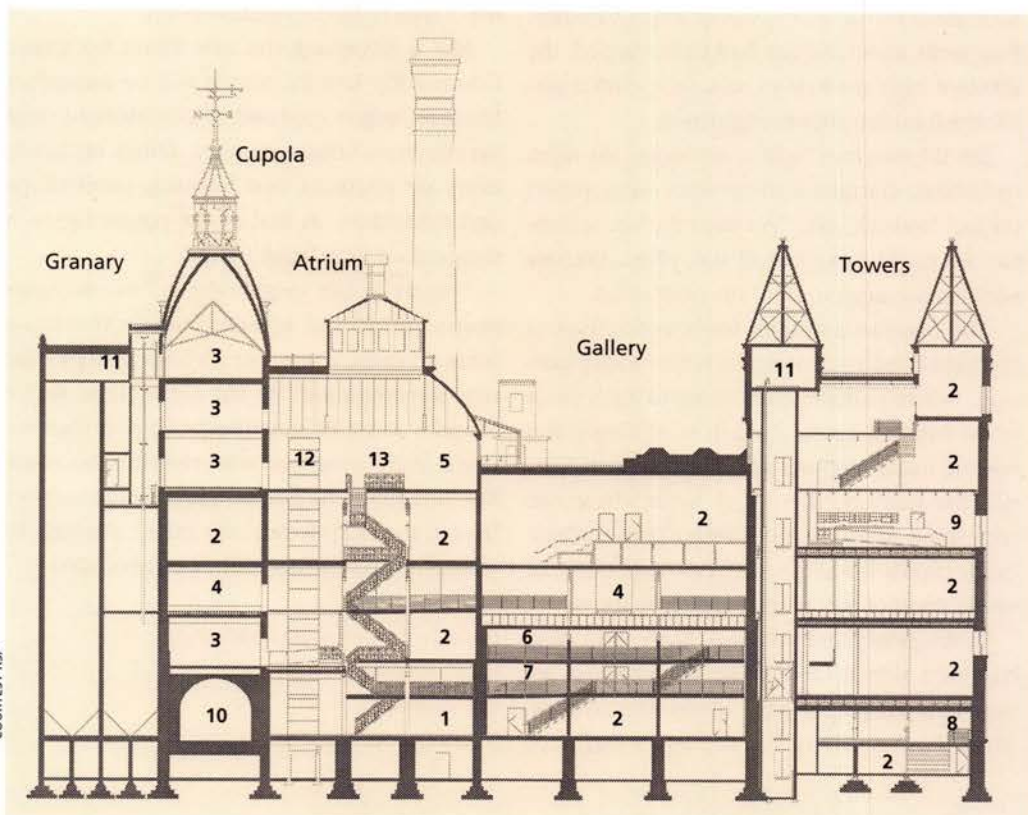


GEORGE HEINRICH

could work through deconstruction and renovation to ensure the historic structure met contemporary building requirements, and could "put credible, hard numbers on the project."

RSP could provide the in-house architectural expertise and creativity to make the idiosyncratic building work. Nelson Tietz & Hoyer could help forge agreements with the city, contractors, tenant, landlord and the neighborhood, Coskran continues, "to get people involved at the right time, keep the project on track and keep the costs on line."

A composite of four buildings in various architectural styles (above), the brewery's cupola now houses stacked conference rooms, one of which lies directly beneath the cupola's trussed ceiling (opposite).



COURTESY RSP

Section

1. Main lobby
2. Studio space
3. Conference room
4. Office
5. Reading lounge
6. Upper catwalk
7. Lower catwalk
8. Employee entrance
9. Employee breakroom
10. Porte cochere
11. Elevator
12. Glass elevator
13. Central stair



RSP converted the brewery's vast open spaces into light-filled work areas (above) and removed an attic to create an open-air deck overlooking the city for employees and clients to enjoy (opposite).

The players committed to the team effort and in 2000 renovation began. So did the surprises. "The project posed some significant challenges that we did not or were not able to anticipate," says Rick Collins, vice president of development, Ryan.

After peeling away the surface of some walls, for instance, workers discovered the structural steel had deteriorated. A floor in one of the towers also had to be replaced. Cleanup of more toxic mold disrupted the construction schedule. Four wells under the site had to be capped; the 200-foot-high smokestack was tuckpointed and its structural integrity strengthened.

But the interior's "spatial hierarchy, the light, the nooks, crannies and volumes were perfect for us," Norback says. "We liked the visual identity we could carve out of this place. We saw win-win solutions to all of the problems."

The cavernous atrium, for instance, is now the light-filled reception area where a lacy cast-iron, white-painted stair leads to each floor while winding up to a fourth-level library and reading lounge topped by a glass "lantern." Beside the stairway, the empty holes where vats once stood have been filled with a glass elevator. In the cupola where the grain conveyor once ran are six floors of offices and conference rooms.

In the gallery and towers sections, floors that had been sloped for cleanup and drainage are now covered with a level raised-floor system, which houses cabling for the firm's high-tech

data systems and connections. The former power-utility room, with its 30-foot-high ceilings and huge windows, is the interior-design studio. Studios for public-sector work are flooded with natural light from windows that were previously bricked over.

"The basic floor plate in these former processing and storage areas, with columns on 13-foot centers," Norback adds, "set up a rhythm for the workstations that we respected and that gives us tremendous circulation and free-flowing space." Other offices are located on mezzanines, while new catwalks connect the north and south sides of the building.

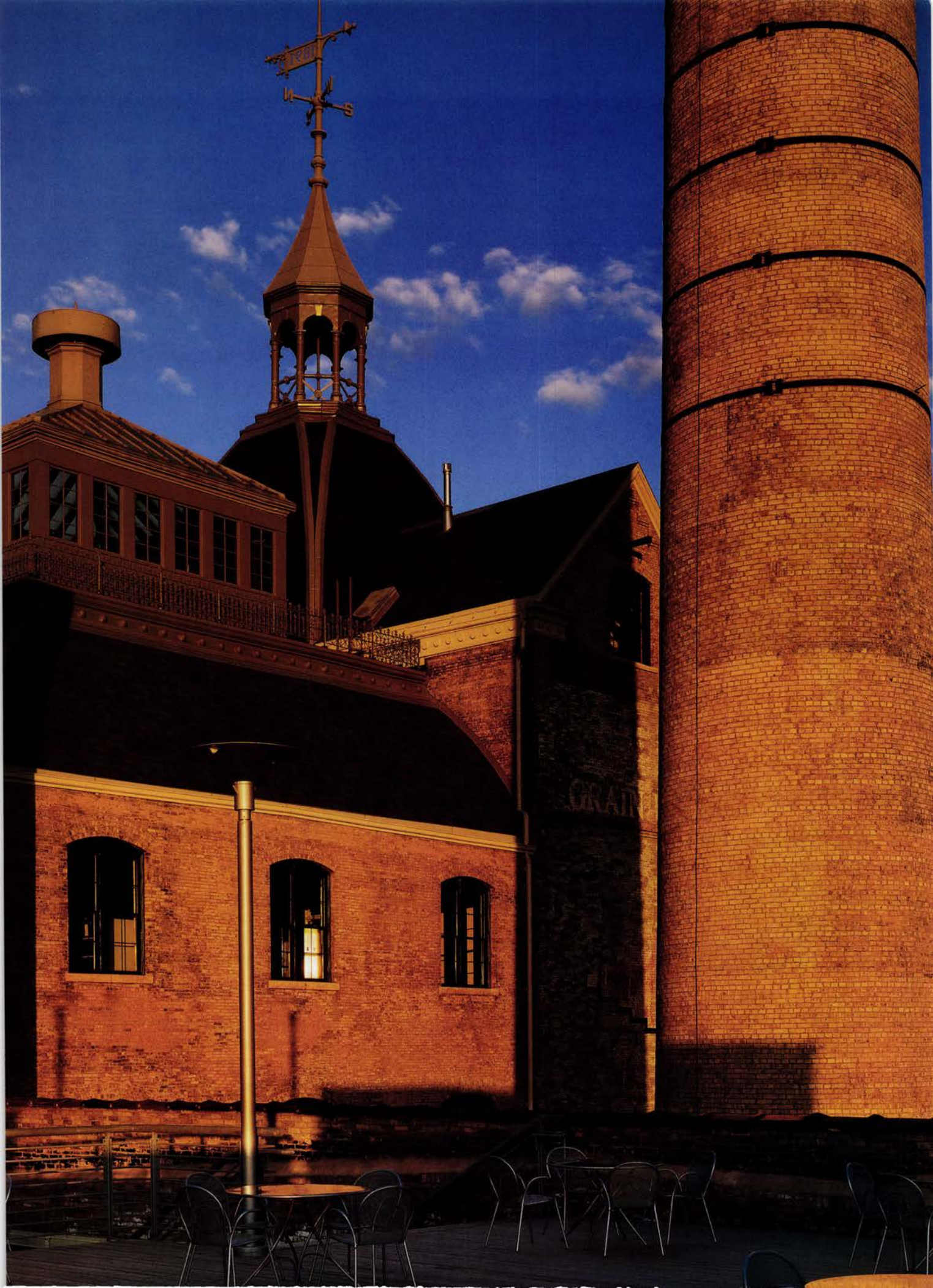
In addition, an attic was demolished to create an outdoor deck. Original golden Chaska-brick walls still display bits of plaster. Grain chutes have been removed, revealing rivulets worn by streaming grain in the brick. Keystone stones marked with the original contractor's notations are exposed. Throughout the building, RSP maintained an understated industrial aesthetic that enhances the brew house's historic architecture.

"The end result," Norback says, "is a serendipitous, delightful set of spaces, even if there are bumps and tweaks we're still trying to massage out. It's really a work in process we'll continue with for years and years." Even so, the renewed brew house is already spurring further development in the neighborhood.

RSP is designing the new Pierre Bottineau Community Library, which will be located in the 1893 wagon shed and 1913 millwright shop on the brew-house property. Other organizations are planning new housing, retail shops and restaurants, as well as the restoration of a theater for a local ballet troupe.

"People in this neighborhood have an enormous emotional attachment to the brew house," Norback says, "so it's been a catalyst for new development. At the same time, we've found a sense of neighborhood and identity that's really resonated with the firm. So while RSP has plans to pursue more opportunities here in the next decade, our intent is always to remain a good partner in the neighborhood."

Grain Belt Brew House Renovation
Minneapolis, Minnesota
RSP Architects
Minneapolis, Minnesota





Gunnar Birkerts's iconic former Federal Reserve Bank building is renovated into Marquette Plaza and reinvigorates the north end of Nicollet Mall

By Barbara Knox

Historic Reserve



Design team (from left to right): Steven "Buck" Gronberg, Jr., Gary Lampman, Charlie Charlton, Michael Shields, AIA (not pictured Dennis Walsh, AIA).

When it opened in 1973, the Federal Reserve Bank in downtown Minneapolis was hailed as an architectural wonder. Supported by a catenary curve of structural-steel cables, the office tower floated above a sloped granite plaza that featured a dramatic negative-flow fountain. Architect Gunnar Birkerts received widespread recognition and the building won a flurry of awards.

"It was an architectural icon," says Michael Shields, AIA, principal, Walsh Bishop Associates, Inc., Minneapolis. "It was innovative and radical but, unfortunately, the uniqueness of the original design was also its Achilles's heel."

By the mid-1990s, the Federal Reserve was looking for additional space and found it would be less expensive to build a new building than to remodel the iconic structure the bank

had occupied for two-plus decades. Asbestos in the building's fireproofing negated the possibility of undertaking renovation while the building was occupied. So the Federal Reserve Bank went up for sale. In 1997, FRM Associates, Henderson, Nevada, paid \$500,000 for the glass-and-steel landmark on the north end of Nicollet Mall.

According to FRM, the very characteristics that made the building so unique had also rendered it obsolete. The glass curtain wall had developed fatal flaws early in the building's life, the column-free office floors were too narrow for multitenant use in a 21st-century market, and the windswept granite plaza was nearly inaccessible and known mostly as a hangout for skateboarders. Nonetheless the developer wanted to find a way to reuse the building.



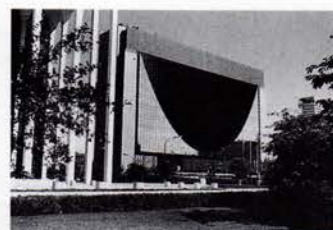
STEVEN DAHLMAN

In 1998, FRM asked Walsh Bishop to investigate alternatives to teardown. The design team proposed maintaining the building's relationship to Nicollet Mall and constructing a 40-foot-wide addition on the Marquette Avenue side. The team felt the resulting 36,000-square-foot floor plates would be more attractive to prospective tenants. FRM agreed. Plans for renovating the building, now called Marquette Plaza, were launched.

Walsh Bishop began with asbestos abatement and with removing the existing glass curtain wall, since the window seals had opened, allowing air and moisture into the system. They replaced the old material with a state-of-the-art, thermally broken aluminum-and-glass curtain wall. The new material "respects the original design while completely enclosing the structure," Shields explains.

In general, the design team took pains not to disturb the look of the building's west side. On the building's east side, a 13-story reflective-glass tower provides the additional floor space the client required. Echoing the proportions of the original building, the addition added a third stairwell to accommodate multiple tenants.

When construction on the renovation began in 2000, plans were also under way for a new Minneapolis Central Library on the north end of the mall. Suddenly, along what had been an uninviting stretch of Nicollet, things were looking up. But the dramatic transformation of the old Federal Reserve's granite plaza into green space may have been the catalyst that caused people to finally notice something was happening between Washington Avenue and Third Street.



AIA MINNESOTA ARCHIVE

The building's new curtain wall (top) replaced the failing one on the original building (above), while a 13-story addition to the back of the building (before, opposite right; after, opposite left) provides the additional floor space the client required.





Calling the Fed's granite plaza "dramatic, but not very people friendly," Gary Lampman, landscape architect, Walsh Bishop, settled on a plan that left the plaza as open space, but provided a softer greener environment for pedestrians. Because the design team wanted landscaping elements that would be legible against the dramatic sweep of the building's catenary curve, they selected birch trees as the focal point.

The ground plain is planted with hydrangea and red barberry, shade plants that will thrive under the birch canopy. For the hard surfaces, Lampman salvaged the existing granite—despite the fact that it was more expensive to salvage than rip out and throw in the dumpster—to create low walls that surround the new plaza. He also saved the existing fountain, which appears to have water running uphill, and moved it down to the edge of the plaza near the mall in hopes of engaging passersby.

The revitalized Marquette Plaza already houses a group of telecommunications clients, including Qwest Communications, Allegiance Telecom and 360 Networks, mostly in the underground space that once held vaults for the Federal Reserve Bank. Most recently, the downtown library moved into about 100,000 square feet of space, which it will occupy until the new Minneapolis Central Library opens in 2005.

Because the building is still only partially occupied, plans for most of the public spaces have not yet been realized. Still to come are skyway dining facilities, a coffee shop and possible outdoor din-

ing on a granite patio located on the new plaza. A skyway connection through the Reliastar Building already connects Marquette Plaza to the rest of downtown. In fact, Marquette Plaza is the first building in downtown Minneapolis to have its skyway accessible directly from the outside, via a series of gently sloping ramps and sidewalks.

While Shields acknowledges that undertaking an adaptive reuse of the old Federal Reserve "was a difficult project politically," he says, "I'm very pleased with the results. We knew we would take some flack because of the building's status, but I think we came up with a solution that satisfies the owner's needs. And," he adds, pausing for effect, "the building is still here. It's not an empty building in the middle of downtown and it's not a pile of rubble."

While debates will continue to rage as significant mid-20th-century buildings face destruction or wholesale renovation, the solution for the old Federal Reserve Bank building is still in the making. A pragmatic architectural revamp, combined with a welcoming green public space, sets the stage. Only as people make new connections with the building and the plaza, and rediscover a stretch of Nicollet they may have forgotten, can the true success of the project be judged.

Marquette Plaza
(former Federal Reserve Bank building)
Minneapolis, Minnesota
Walsh Bishop Associates, Inc.
Minneapolis, Minnesota



Birch trees are the focal point of the lush new landscaping on the building's plaza (opposite). Conference rooms with views of downtown Minneapolis (top) and light-filled lobbies (above) are among the interior spaces currently occupied.

As the new centerpiece of Mayo Clinic, the Gonda Building integrates the campus's medical services into a caring whole

By Judith Neiswander



Medical Marvel



STEVEN BERGERSON



Ellerbe Becket design team (from left to right): Craig M. Hall, Michael L. Spence, AIA, James K. Mischnick, AIA, John L. Waugh, AIA, Michael Kennedy, Michael D. Kinnee.



Cesar Pelli, FAIA, design architect.

The new "front door" for the Mayo Clinic, the Gonda Building (opposite, top and above) ripples majestically between the Mayo and Charlton buildings at the center of the medical campus.

Twenty stories high, the Leslie and Susan Gonda Building rises majestically from the middle of Rochester's Mayo Clinic medical complex. Its rippling steel-and-glass façade, a shining canvas that sunlight and clouds traverse throughout the day, is visible from far across the fields of southeastern Minnesota. Conceived nearly 20 years ago by Ellerbe Becket, Minneapolis, the Gonda Building has been realized in collaboration with Cesar Pelli & Associates, New Haven, Connecticut.

"The Gonda Building is now the centerpiece of the Rochester skyline," says John Waugh, AIA, design principal, Ellerbe Becket, "as well as the new beacon for Mayo Clinic, a century-old institution dedicated to healing." As such, adds Cesar Pelli, FAIA, design architect, Gonda is "a beautiful glowing building that gives you hope from miles away."

Hope and healing, of course, are watchwords of the Mayo Clinic, whose innovative system of integrated care draws patients from all corners of the

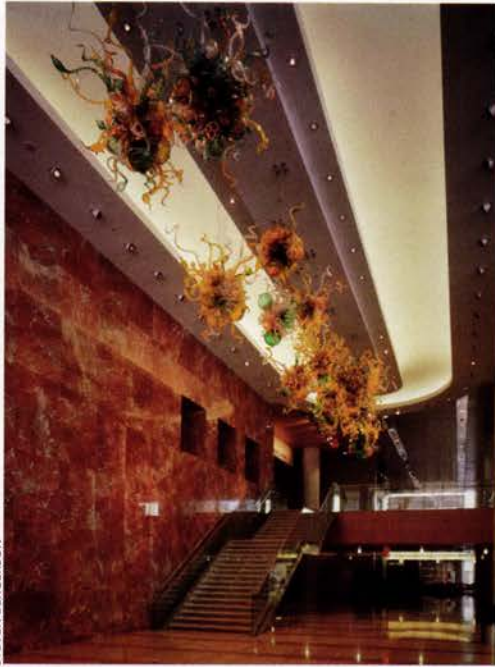
world. Also laudable is the clinic's tradition of architecture created by Ellerbe Becket, Minneapolis.

Franklin Ellerbe designed the clinic's first building in 1912; the Romanesque Revival Plummer Building, with its landmark bell tower and carillon (1928), and the International Style Mayo Building (1950) followed. Along with the Charlton Building of Rochester Methodist Hospital (1988), "the Gonda Building is the fourth generation of clinical facilities designed by Ellerbe Becket for the Mayo Clinic," Waugh says. A Rochester native, Waugh is the grandson of one of the first physicians to join the Mayo practice in 1910; Waugh's father, a surgeon, joined in the 1930s.

Situated between the Mayo and Charlton buildings, the Gonda Building is clad in a Brazilian granite accented with linen-finished stainless steel to echo the soft gray of Mayo's marble exterior. It's connected on all floors with the Mayo Building by an undulating glass wall "like a huge waterfall," Pelli says, that plunges to the building's lower level and ends in a terraced garden.







STEVEN BERGERSON

Gonda is also connected with Charlton via a seven-story skyway. Underground corridors, called the "subway," link Gonda with other buildings on the Mayo campus. Together the Mayo, Charlton and Gonda buildings form the largest integrated medical facility of its kind in the world, with more than 3.5 million square feet of interior space.

As the new front door for the medical campus, the Gonda Building is the point of entry for the clinic's outpatient services. Its multiple interconnections facilitate patient access to a range of hospital and clinic activities, often performed on the same level across two or three buildings.

Inside the light-filled lobby, visitors are welcomed with warm tones of buff-colored travertine marble and paneling of anegre wood from West Africa. "We consciously chose to use these timeless materials throughout the building," says Bruce Rohde, project manager, Mayo Clinic. "Wood and stone express strength, stability and trust. We want our patients to feel they've come to the right place."

Curving shapes in the floor and ceiling draw the eye to the information desk, the symbolic portal to the Mayo campus, where patients and visitors are oriented to the clinic's integrated approach to patient care. To soothe the mind and refresh the spirit, a variety of artworks have been incorporated throughout the lobby, including 13 blown-glass chandeliers by Dale Chihuly and a monumental cast- and polished-glass sculpture by Stanislav Libensky and Jaroslava Brychtova.

Designed to blend art and architecture in an environment healing to body, mind and spirit, the Gonda Building has also been planned for maximum flexibility, efficiency and future expansion. By the end of 2003, floors one through 10 will be occupied by Mayo's radiology, cardiology, neurosciences, cancer and gastroenterology services, organized in accordance with Mayo's group-practice model of care.

The top 10 floors are currently unfinished. "Although there will be an integration of research, education, clinical-exam and treatment spaces," Waugh says, "the clinical services and locations have not all yet been determined. Since we don't have all the answers and because medical technology is evolving at lightning speed, we've planned and designed for a tremendous amount of flexibility."

"Heavy diagnostic equipment loads, such as MRIs, can occur in nearly any location," he explains. "There is excess capacity for ventilation, communication, electrical and material-handling functions. The structural bay size can accommodate patient beds or lab modules. The Gonda Building is probably the first health-care facility designed and constructed like a super high-tech, tenant fit-up hospital building." The building has also been designed so, in the future, it could be expanded to 30 stories.

For Pelli, the greatest design challenge was to "create a graceful building that would accommodate functions needed 10, 20, 30 years from now," he says. Gonda's luminescent exterior curves are "intended to counteract the necessary massiveness of function," he continues, adding that the minute people see the Gonda Building or enter its lobby, "the building should start making them feel better."

"The people who come to Mayo Clinic need to be reassured they're in good hands," he continues. "In our design of the Gonda Building, we've tried to aid the doctors with the spirit of architecture. For the doctors, this building is a new symbol for the clinic. It's about their expertise and about the humanity of their calling."

Leslie and Susan Gonda Building

Mayo Clinic

Rochester, Minnesota

Cesar Pelli and Associates (design architect)

New Haven, Connecticut

Ellerbe Becket (lead architect, architect of record)

Minneapolis, Minnesota



The architecture of the light-filled main lobby follows the curves of the building exterior (opposite); artworks including Dale Chihuly chandeliers are present throughout the interiors (top); wood and stone express strength and stability (above).



Project

The Minnetonka Center for the Arts introduces modern architecture to a western suburb in a friendly challenge to convention *By Thomas Fisher, Assoc. AIA*

Visual Art



Design team (from left to right): Scott Elofson, Jim Dayton, AIA, Patrick Regan, Tatsu Tanaka, Marcy Conrad Nutt.

Art has become so removed from everyday life—locked in museums, guarded in galleries—that we rarely think of it as an integrated part of our daily round. The new Minnetonka Center for the Arts, Wayzata, however, makes us think again. The building, designed by James Dayton Design, Ltd., Minneapolis, not only makes the production and exhibition of art a part of its users' daily routines; it shows how architecture itself can visually express artistic ideas and visibly shake up expectations.

The center has provided art education to children and adults for 50 years, despite a histo-



PETER BASTIANELLI KERZE

ry of compromised settings. After renting space for several years, the center moved to a 1948 elementary school on its current site in the late 1970s. The old school, says Jim Dayton, AIA, principal, "conveyed an image of the arts center that suggested it was for hobbyists rather than for the serious art work that goes on there."

After studies indicated the school building couldn't be rehabilitated to better serve the center's needs, the organization embarked on a fundraising campaign for a new building. Dayton, who had recently returned to Minneapolis to establish his practice after a five-year stint at



PETER BASTIANELLI KERZE



the office of Los Angeles architect Frank Gehry, got the job.

Working in a mode similar to Gehry's, Dayton organized the center's program into functional units and studied them in different configurations. "In the old school," Dayton says, "the various art media had been isolated from each other. So in the initial scheme for the new building, we grouped all of the space around a central courtyard." The single-loaded corridor that resulted, though, proved too expensive to build.

The final design puts public spaces on the east side of an outdoor courtyard and art studios on



A collage of materials and simple volumes, the arts center (top) was also designed to admit daylight into the main entry (opposite left), the hall leading to the gallery entrance and the corridor of studios (above left) and the gallery itself (above).



PETER BASTIANELLI KERZE

The building's accessibility, via a seamless flow of interior and exterior spaces, is most pronounced in the outdoor work area used by the ceramics and sculpture studios (top). A double-loaded corridor provides access to the seven art studios (above), which are used by people of all ages from the community (opposite below).

the west side of the building along a double-loaded corridor. The result is a 32,000-square-foot building with clarity and accessibility, well tuned to the center's purpose of bringing art to the public.

Even the landscape fulfills that purpose. In front of the new building, where the old school once stood, two crushed-aggregate parking lots flank a central driveway and an allée of trees that visually connects the road to the building's central outdoor courtyard and its 720-square-foot concrete "art wall" used for displaying large-scale outdoor works.

A gravel workyard adjacent to the allée provides outdoor space for the ceramics and sculpture studios, visible from the street. "We wanted to reveal the process by which art is made," says Roxanne Heaton, executive director, Minnetonka Center for the Arts, about the outdoor spaces, "as well as exhibit the outcome of that work."

That sense of accessibility continues with the building itself. Like a sculptor working in a variety of media, the design team clad the building exterior in Cor-ten steel, corrugated and galvanized metal, resin-coated wood, concrete, aluminum and glass, creating a dynamic collage of

color and material. Inside the building, the center's functions are organized as small-scale units to make the center approachable and the making of art less intimidating. While the sections flow from one to another with ease, each is defined through changes in material, space and light.

The steel-framed, tilted entry canopy leads to an aluminum-framed glass-enclosed two-story lobby, with public areas on the right: an information desk and adjacent retail shop; a glass-walled cafeteria; a lecture room whose walls are galvanized metal; and a high-ceilinged gallery. On a second level above the shop and cafeteria, accessible via a grand double-turned staircase or an elevator, are the offices, conference room and library—all clad in bright-yellow parklex wood.

Straight back from the lobby, a corridor passes by the grand staircase and the 3,000-square-foot exhibition space, both of which are illuminated by large skewed skylights and lined with rusted Cor-ten steel. The corridor then takes a perpendicular turn to provide access to seven art studios, mostly clad in corrugated metal.

Painting, watercolor, textiles and photography studios are located on the north of the corridor to take advantage of indirect light. In contrast, the sculpture and ceramics studios, with their outdoor



PETER BASTIANELLI KERZE

work areas, occupy the south side. Large windows allow students to display their art and visitors to observe the art-making process. Similarly, the building's exposed steel reveals the structure was put together with artful directness and economy.

Architect and director have some misgivings about the finished building. Heaton worries the acrylic-clad wall in the cafeteria looks too "temporary." Dayton laments the elimination of a metal cooling tower, which would have given the structure vertical balance, but was not approved in the permitting process.

Still, the Minnetonka Center for the Arts is one of the finest facilities of its kind in the country, as well as a work of architecture that challenges local expectations in a friendly way. In addition, Heaton says, "Thoughtful planning produced a facility that not only meets our current needs, but has created vast opportunity. We are now positioned to engage an expanded community of artists, students, members, teachers and visitors far into the future."



Minnetonka Center for the Arts
Wayzata, Minnesota
James Dayton Design, Ltd.
Minneapolis, Minnesota

Modernism's Midlife Crisis

Cold, stark, plain. Impersonal, ugly, boring. These and other sour adjectives are frequently used to describe the aging fruits of architectural Modernism. Even as tastemakers recycle the design aesthetic of the 1950s, '60s and '70s into retro-modern ads for *Wallpaper*, Old Navy and Target, vintage works of midcentury architecture are regularly knocked down without much ado.

Once the preferred style for commercial and institutional structures, Modernist architecture was handily subsumed by corporate Postmodernism by the early 1980s. Today, Modernism as an architectural style not only is out of vogue, its built legacy is regularly scorned by the public.

When Cesar Pelli, FAIA, spoke during the architect-selection hearing for the new Minneapolis Central Library last year, he showed a slide of the 1961 Minneapolis Public Library—two low-slung boxes dressed in thin granite panels and gold-mullioned curtain walls. “It would not be hard,” Pelli said, “to do better than this.” The local audience responded with enthusiastic laughter and applause.

Throughout the architect-selection process, the library received a flood of letters

requesting the new design “fit in” with the neighboring turn-of-the-century Warehouse District. Accordingly, a demolition permit for the old library was issued in the summer of 2002 without so much as a whimper from the preservation community.

To be clear, the 1961 library was no architectural wonder. At best, it embodied the optimism that fueled urban renewal in Minneapolis’s Gateway District, notorious for its run-down flophouses and littered streets. The library was the first project constructed in the revitalized area and employed such advanced technology as coin-operated typewriters and pneumatic-tube delivery systems. It may not have been the best example of Modernism, but it was also not the worst.

But do historic structures need to radiate architectural greatness to be of importance? Could the library have been renovated, added to, updated or adaptively reused? These questions rarely arise unless there is broad consensus that the building has inherent historic value. As the public reaction to the library’s demolition attests, architectural Modernism is at low tide and the loss of Minnesota’s Modernist legacy continues with little resistance.

Admittedly, every building and style of architecture has its detractors. In the arena of domestic construction these biases are quickly consigned to matters of personal taste. Within the larger public realm, however, the stakes are higher and the outcomes less forgivable. Since the early 1990s, Minnesota has witnessed the demolition of dozens of Modernist landmarks, from the idiosyncratic Cooper Theatre on Highway 12 (now I-394) in Golden Valley (see page 78) to the sublime Pillsbury House on Lake Minnetonka by Ralph Rapson, FAIA.

The high-profile debate surrounding the pending demolition of the Guthrie Theater in Minneapolis, another Rapson tour-de-force, has raised public awareness about the fragility of Modern architecture. Despite rulings of the Minneapolis City Council permitting the demolition, the passionate debate about the building’s fate continues. Opponents of the demolition argue that, despite the building’s many alterations and defacements, the structure is substantially intact. Conversely, supporters claim the original design has been so altered that little remains to be preserved.

Indeed, many lost midcentury landmarks are those in which historic integrity has been



Lutheran Brotherhood Home Office, later Minnegasco Headquarters (circa 1960).

DON F. WONG



Minneapolis Public Library (1961).

STEVE PLATTNER PHOTO, MINNESOTA HISTORICAL SOCIETY

Preserving Minnesota's midcentury architecture means struggling with preconceived notions of value, utility and aesthetics *By Phillip Glenn Koski, AIA*

erased by unsympathetic additions and alterations. Notable examples include the main terminal of the Minneapolis-St. Paul International Airport (1961) by Cerny and Associates, and Southdale Mall (1956) in Edina by Victor Gruen. Victims of their own success, the main terminal was slowly engulfed by its own additions, while Southdale's minimalist interiors were tarted up to help the venture compete with the Mall of America.

Even as the collateral losses of both great and everyday Modern works add up, the preservation community is aware of the burgeoning plight and beginning to take action. Over the past few years, Internet-based organizations have been formed to save single buildings, such as *SavetheGuthrie.org*, along with such national and international advocacy groups as *DOCOMOMO* (*DO*cumentation and *CO*nservation of the *MO*dern *MO*vement).

The nonprofit National Trust for Historic Preservation, based in Washington, D.C., is also raising public awareness about threatened midcentury Modernist buildings. In 2001 and 2002, the National Trust included three Modernist properties on its 11 Most Endangered Historic Places List (this year's list includes the Guthrie Theater).

In keeping with its trademarked motto, "Protecting the Irreplaceable," the trust does not limit its concerns to buildings beyond a certain age, but protects those of unique cultural, social and aesthetic value. "The preservation movement should be involved in saving really great architecture, period," says Richard Moe, president, National Trust. "Sometimes this includes saving the best of the recent past."

The organization's practice of recognizing relatively recent architectural works provokes public controversy, particularly because it's not bound by the same restrictions and criteria that govern regulatory preservation entities. The National Register of Historic Places (administered by the National Park Service), for instance, requires a building be at least 50 years old to be considered for historic designation. (The policy permits listing a structure younger than 50 years only under very specialized circumstances.) Because most states and local preservation agencies adopt the National Register standards, most midcentury buildings are not protected legally and cannot qualify for federal historic tax credits.

This legal vulnerability is further aggravated by Modernism's cool reception in the

theater of public opinion. "The philosophical issues are not much of a problem for active preservationists—there is broad agreement Modernist works should be saved," Moe explains. "But it is a tougher sell for the public at large."

"In some ways, it's not a new situation," he continues. "When Victorian architecture was first threatened, a lot of people hated it. It took a long time for people to appreciate that style and consider it something worth preserving. It was the same story with Art Deco in the '60s and '70s. Today those periods are very popular and it's Modernism that's controversial."

A case in point is Minneapolis's first glass-curtain-wall structure, the Lutheran Brotherhood Home Office (which later served as the headquarters for Minnegasco). A sleek, six-story office block skinned with a signature green-glass and porcelain-enamel-panel curtain wall, the structure was designed by the Chicago office of Perkins and Will.

In the September 1956 issue of *Architectural Record*, the building was hailed for its, "many refinements and design features,"

Continued on page 58



Main Terminal, Minneapolis/St. Paul International Airport (1961).



Guthrie Theater (circa 1960).

Academic Imports, Architectural Exports



By attracting students from around the globe, the University
of Minnesota's College of Architecture and Landscape

Architecture is graduating architects who return home to
create international practices By Jane King Hession, Assoc. AIA

Although it's not immediately apparent what a resort on the Red Sea in Egypt, a development of cottage industries on the west coast of Norway and a competition for the 2004 Olympics in Greece have in common, there is a connection. A prominent player on each project's design team is a graduate of the College of Architecture and Landscape Architecture at the University of Minnesota, Minneapolis. More specifically, each graduate came from another country to earn his or her degree at CALA, then returned home again to practice architecture.

CALA has long forged cultural bridges with students and architects of other nations. Thirty-six years ago, the college established a study-abroad program that is still going strong. But for decades, architecture students from around the world have chosen CALA as their site for foreign study, with many receiving their degrees from the college.

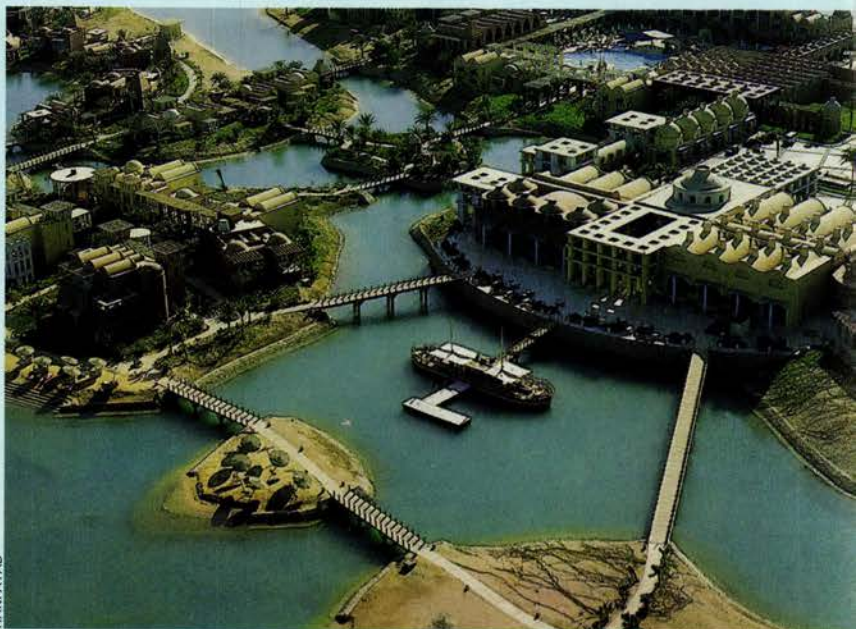
In fact, today 10 to 15 percent of a typical CALA class is made up of foreign students. "There are basically two types of CALA students," explains Thomas Fisher, Assoc. AIA, dean. "Those from Minnesota, Wisconsin and the Dakotas, and foreign students." Which raises two interesting questions: Why does CALA attract so many international students and how is their education manifested in their architectural practices after they return home? In other words, what is CALA importing and exporting?

Ralph Rapson, FAIA, who headed the school of architecture for 30 years beginning in 1954, speculates that some foreign students in the 1950s and '60s may have been attracted to the school because of his reputation as a Modernist and his international design work, notably his American-embassy projects in Paris, Copenhagen and Stockholm. In one instance, Rapson taught two generations of a single family from Thailand: Krisda Arunvongse, who studied under Rapson at the Massachusetts Institute of Technology, later sent his son, Nipit, to study with Rapson in Minnesota.

Fisher, who notes that the University of Minnesota has a tradition of hosting Chinese students and has the largest group of Chinese alumni of any American university, suggests a simple reason for this phenomenon: Northwest Orient (as Northwest Airlines was formerly known). "In the beginning, Northwest Orient was one of the only American companies advertising in China and the airline featured images of the Twin Cities in its ads," he explains. "Just as New York may be the first stop on a transatlantic flight, the Twin Cities is the first stop on many Asian flights. People got off the plane and stayed."

Fisher also maintains that the size and diversity of the university appeals to international students. CALA's standing as a strong design school with depth in history and theory—layers of study not often included in the curriculums of more pragmatically oriented schools abroad—also attracts foreign students, he adds.

With diploma in hand, most of CALA's foreign graduates opt to stay in the United States or Canada. The reasons are many. In an increasingly global economy, Minnesota firms—particularly those with a significant amount of work overseas—need diversity on their design



Ayad's primary project since returning to Egypt has been El Gouna, a resort on the Red Sea that includes a golf club and hotel (opposite) and the Miramar building (above).



HANI AYAD

teams. In this regard, Fisher says, CALA's role in infusing the local architectural community with international talent is an important one.

In addition, the pay scale is better in the U.S. than in many foreign countries. And for women, some of whom may still not be treated as equals in their homeland, greater professional and personal freedom and opportunity exist here. Still, some CALA graduates return to their home countries to practice architecture and credit their Minnesota educations for providing them with the knowledge and skills to practice in a global economy.

Hani Ayad (M. Arch, 1984), for instance, is director of architectural and site planning for Orascom Projects and Touristic Development, a developer of world-class destination resorts in Egypt and a division of one of the country's largest conglomerates. Ayad joined OPTD in 1991, just as the company began developing its first resort, El Gouna, on the Red Sea.

His responsibilities included master planning, design and environmental issues on the 11-year project. Currently he is working on two new OPTD resorts: Taba Heights, which he describes as "embraced by the gorgeous mountains of the Sinai, on the tip of the Aqaba Gulf," and Tala Bay, on the Jordanian side of the gulf.

When he came to Minnesota in 1983, Ayad's goal was to focus on computer applications in architecture. He eventually created a well-publicized computer simulation of the University of Minnesota campus on a mini/micro computer—the first accomplished on a nonmain-frame computer. Ayad worked for the next six years at Kodet Architectural Group and Ellerbe Becket, both in Minneapolis. In 1991 he returned to Egypt with his wife, who had earned her Ph.D. in pharmacy at the university.

Ayad credits his CALA professors, education and practice experience in Minnesota for providing him with "confidence in selecting, dealing and cooperating successfully with local and foreign consultants and firms from all around the world," including Michael Graves's firm in New Jersey and Wimberley, Alison, Tong and Goo, of London and Los Angeles. Ayad says he's also applied his computer experience to "planning, testing alternatives, communicating and coordinating on the local and international levels, and managing huge projects simultaneously."

Balancing multiple projects around the globe, as well as an international firm with two offices, is a way of life Gretha Rød (B. Arch, 1996) is learning to manage. After becoming inter-



ested in architecture while working as an au pair for a professor of architecture in New York in 1987, she transferred to CALA because of its reputation as a "good school with a focus on design," she says. "Also, I thought it would be a pleasant change to be in an environment where I would not stick out as the only Scandinavian."

Rød says she values the "hardworking U.S. work ethic" she learned at CALA "that taught me discipline and getting work done on time." She adds that she's "grateful to have had the pleasure to be a student of some gifted and enthusiastic teachers." She also met her husband at CALA; Ali Heshmati, (B. Arch, 1992), Assoc. AIA, who came to the university from Iran 18 years ago.

Last year, Rød and Heshmati started the firm LEAD, Inc., in Minneapolis. In December, they established a second office in Husnes, Norway, where Rød will work and raise their son, Marcel. Heshmati will commute between the Minneapolis and Norway offices. "In this way," Rød explains, "we don't lose work opportunities in the U.S., but gain opportunities in Norway and hopefully in other places around the world."

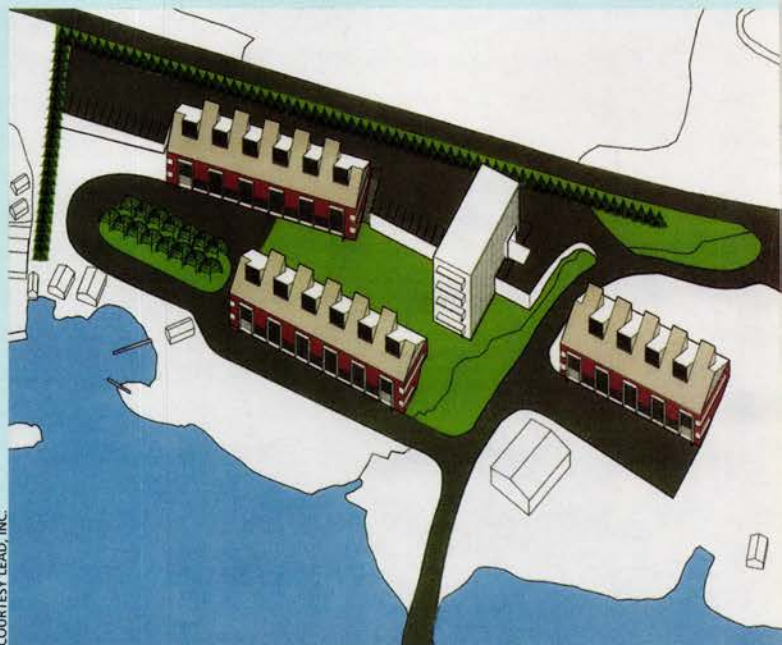
Rød says her CALA education has informed her design work in process rather than style. She also stresses that she is not designing "American" buildings in Norway. "The studio culture, the hard work, the rethinking, making, criticism and interaction with my peers and teachers" while at CALA, she says, "was an invaluable experience I have carried with me into practice."

That approach is particularly valuable on a current competition entry LEAD, Inc., is heading up: temporary structures for the 2004 Olympics in Greece. The design team also includes Fisher as a consultant and Katerina Chatzikonstantinou (M. Arch, 2002), whose home country is Greece; the team is thus composed of half women and half men, originally from four different countries and organized by a binational firm for a design competition in yet another country.

The composition of the team, Chatzikonstantinou stresses, befits the global essence of the Olympics because it "joins people from different cultural backgrounds [in pursuit] of the same goal, that of design." While design content may not be universal, she contends, "the concept of design is a global means of communication." She feels well prepared for the project, she adds, because "CALA exposes you to the broader discourse."

The measure of CALA's international exports appears to be more qualitative than quantitative. The college is not exporting designers of a particular style or mold, and one would be hard pressed to identify a building on foreign shores as that of a CALA graduate. But the school is producing well-trained architects who, because of their educational experiences, are creating dynamic new models for global architectural practices of the future.

Chatzikonstantinou does plan to return to Greece eventually, she says, but at the moment is still "collecting experiences in the field of architecture and global thinking from working abroad." It will be a challenge, she adds, to test the practical applications of her far-reaching educational experiences when she returns to a familiar place—Greece—because "the measure of one's knowledge is demonstrated not only in academia, but in practice, as well." ♦



One of Rød's first projects in Norway is a cottage-industry building complex in Neslia that includes art studios and spaces for the creation of high-end food products (above). The El Gouna complex on which Ayad worked also includes the Arena Inn (opposite above) and the Rihana Inn (opposite below).

European Tour

Cass Gilbert's illustrious architectural career began with a book of sketches created during a year in Europe

In January 1880, Cass Gilbert embarked on a European tour that would set the stage for a remarkable career in architecture. Barely past his twentieth birthday, the Zanesville, Ohio, native studied, sketched and marveled at ancient buildings and landscapes with the wistful conviction that he would one day stand shoulder to shoulder with their creators. In another 10 years, he would begin to sense, with the completion of a St. Paul, Minnesota, building inspired

by Florentine palaces [the Minnesota State Capitol] that he was at the portal of this world, seeking entry not as an onlooker but as a creative participant.

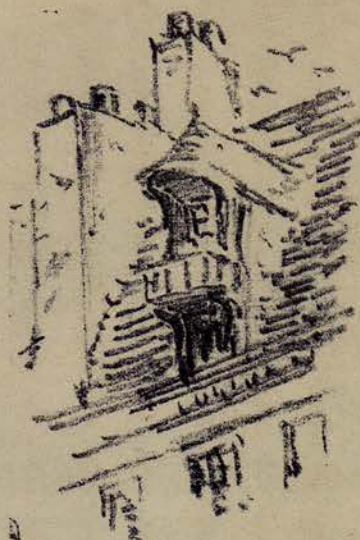
Flush with the triumph of his design for the Minnesota State Capitol, Gilbert would return to Europe a second time in 1897, confident at last of being on speaking terms—figuratively, at least—with the Italian Renaissance masters. Like English Renaissance master Inigo Jones almost 300 years earlier, Gilbert sought out their work for solutions to problems specific to projects anticipated or already under way.

Gilbert deliberately chose his first tour abroad over finishing his formal training in architecture at the Massachusetts Institute of Technology. The explosive expansion of his practice at the turn of the century was fueled by the carefully recorded discoveries of those first two tours and for the remainder of his life he looked to his transcontinental excursions as his real school. A succession of

eclectic, European-saturated monuments poured from his New York office: the Fifth Street Building, the U.S. Customs House, the Broadway Chambers Building and the pioneering Woolworth skyscraper, to name those rising in Lower Manhattan alone.

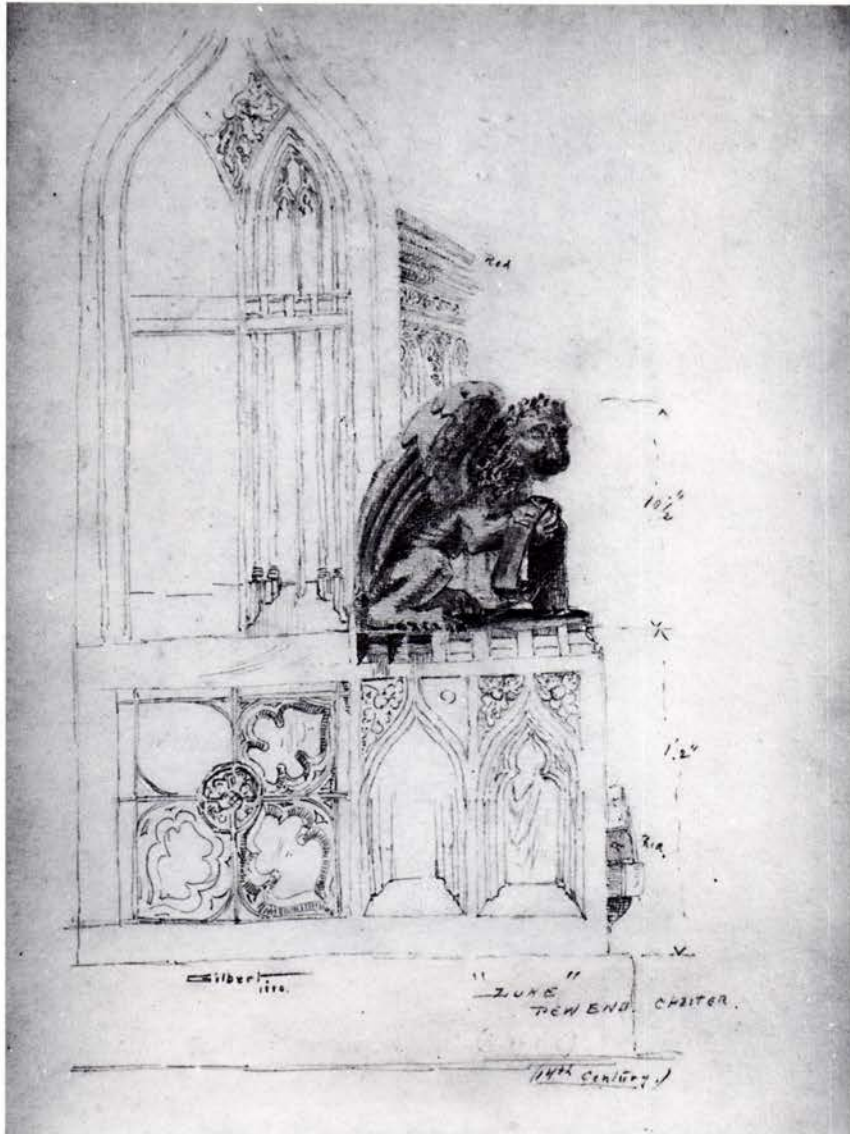
Even when his success was ensured, Gilbert would return again and again to that same self-schooling of European travel and sketching for guidance and inspiration. The full-blown neoclassical style of his last project, the U.S. Supreme Court Building, is final testament to that allegiance."

Paul Clifford Larson



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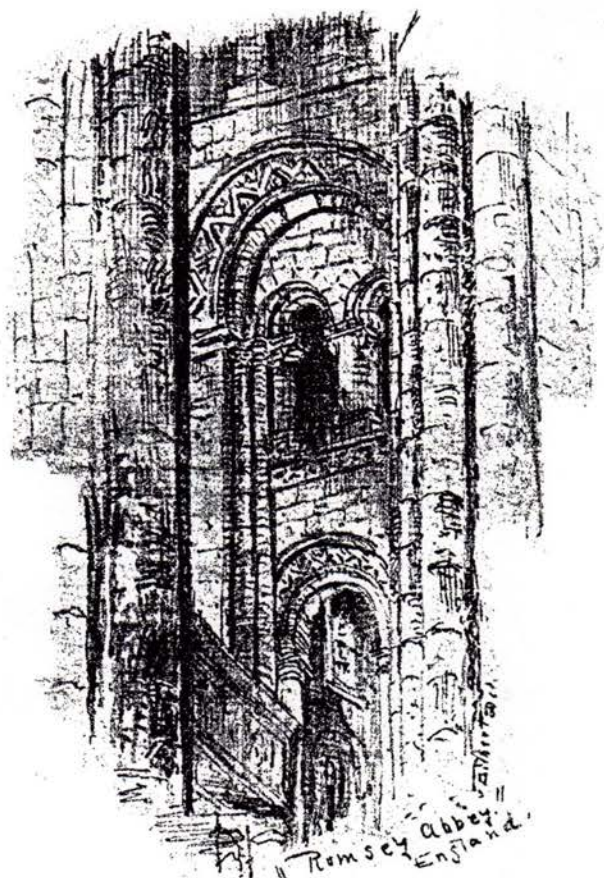
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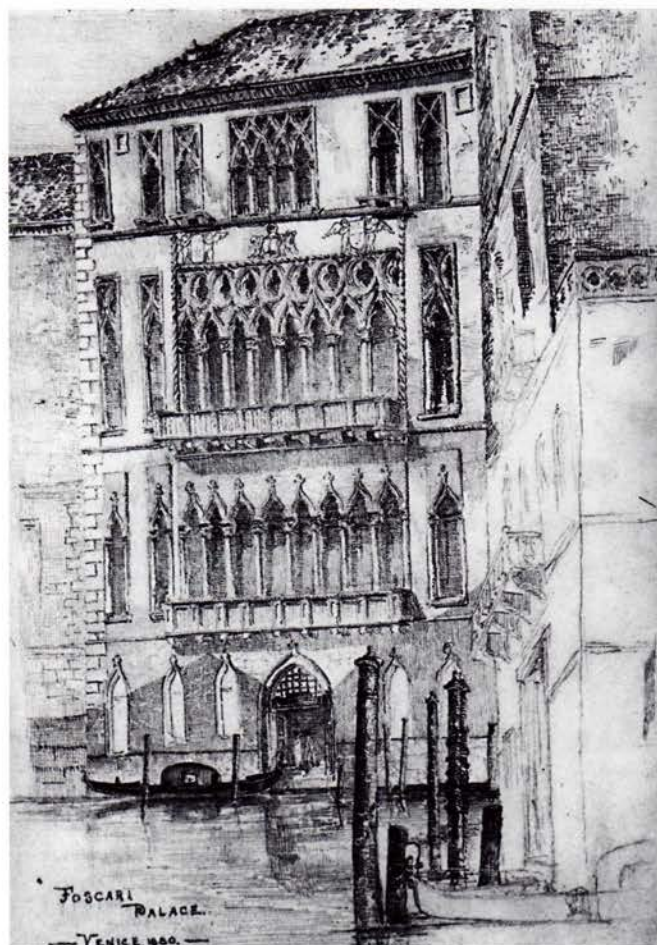
"I spent all morning in the cathedral. It is truly the most beautiful place I have ever been in. . . . I made great friends with one of the 'vergers' (named John Smith) and many was the legend he told and the nook of interest he pointed out to me as we went through the old place. He [was] inspired by my enthusiasm to exert himself."

from a letter to Elizabeth Gilbert [his mother], January 22

Romsey, England



Venice, Italy



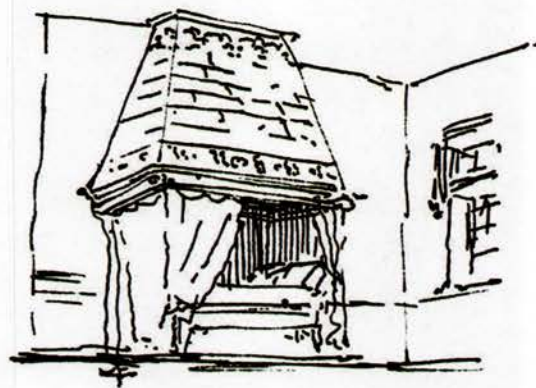
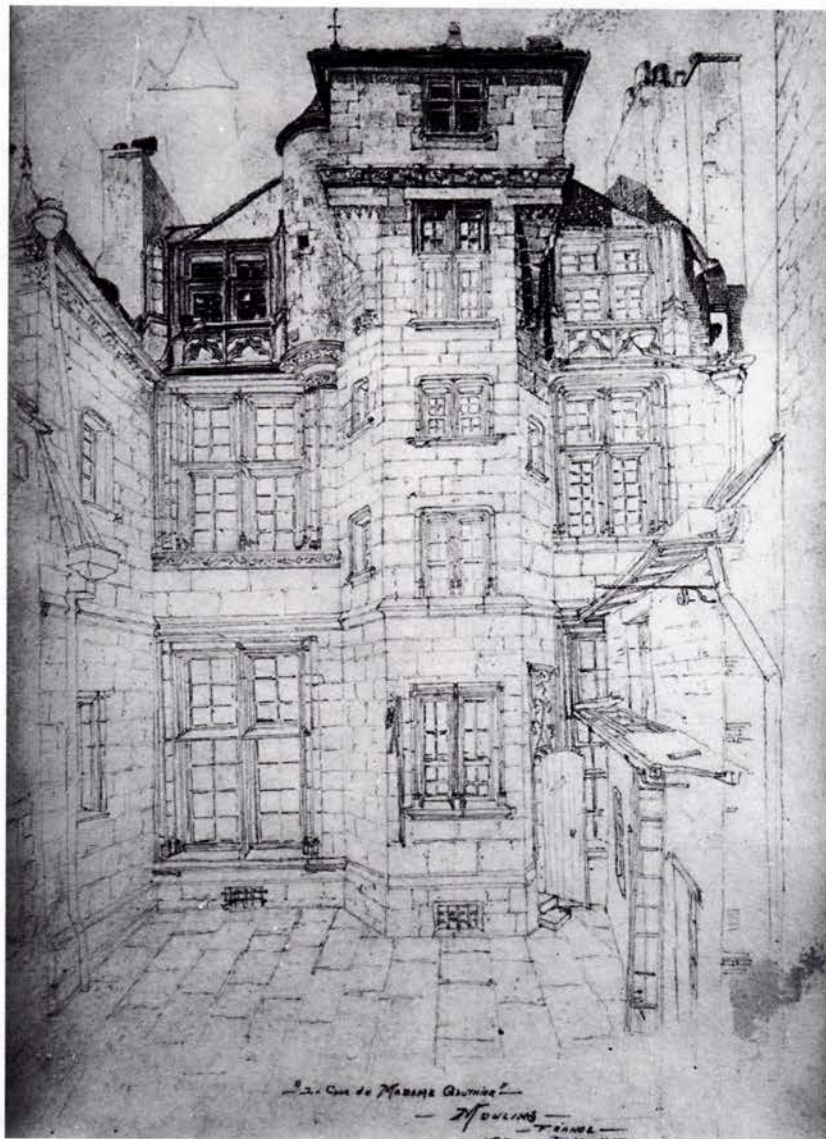
"We were in Romsey about $\frac{3}{4}$ of an hour and I had time to make but one sketch . . . which I have reproduced here for you. It is just at the corner of the transept and nave, looking from the choir. The work is all very massive and has much of the detail we are accustomed to associating with Norman work. The interior is very *light*, and there is scarcely a particle of color to it except on the floor and in the choir. It is the color of the stones and the lack of stained glass that makes the whole effect. . . ."

from a letter to Clarence Johnston, January 30

"Ah! This is the place to live in, this land of Italy and this city of Venice. . . . Every day I find myself among things of ancient times. Today as I sat by the Grand Canal and sketched the façade of the Foscari Palace, I almost imagined myself an ancient Venetian and that the swiftly gliding gondolas bore the dignitaries of state and the nobles of the ruling city of the world. It does not seem strange to me to be sketching the Foscari Palace and to be wandering among the relics of the ancient splendor of a great people, for Venice really was at one time the greatest city of the world."

from a letter to Elizabeth Gilbert, February 19

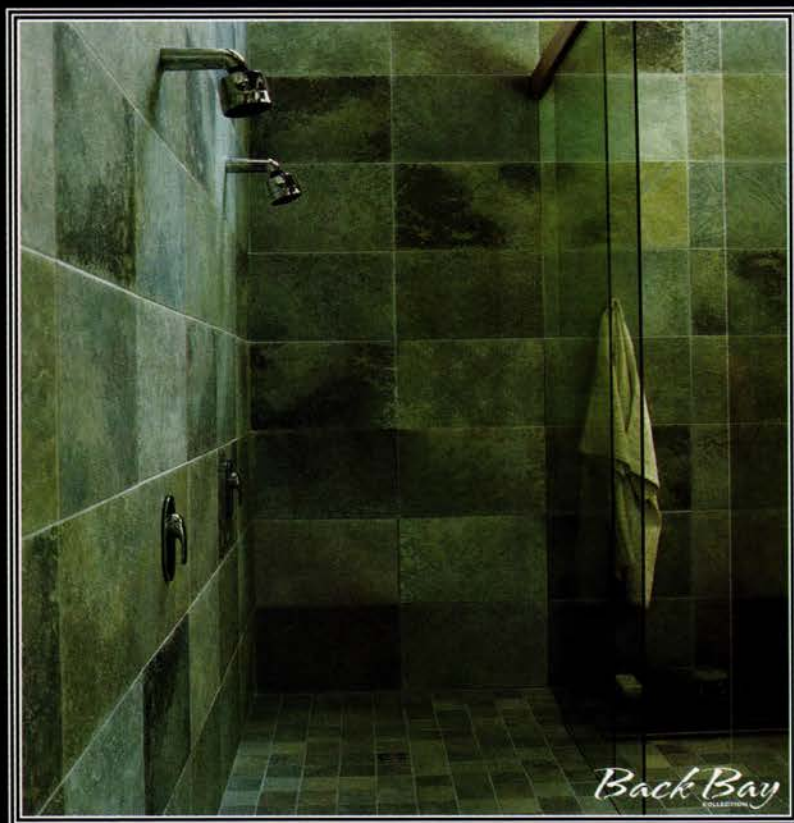
Moulins, France



"We went to what is called 'la Cour de Madame Gauthier' (Goat-yea). It was once part of the chateau (which included all the cathedral, the prison, my lodgings and half Moulins). It is a beautiful thing, designed in the style that prevailed when François I was King. I am getting to like that style immensely, tell Clarence, and when I get into practice he may expect to see the old chateaux and flamboyant cathedrals instead of English castles and the Romanesque. . . . I forgot to say that in Madame Gauthier's house was a chimney built in the time of Pierre II in what was then the 'chapter house' of the cathedral, now a bedroom . . . very well designed and a capital place for a bed."

from a letter to Elizabeth Gilbert, April 3

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modernism's midlife crisis

Continued from page 49

which included cantilevered upper floors, "perimeter corridors that act as air conditioned, enclosed sunshades" and an innovative curtain-wall system hailed for its "snap-on stainless-steel moldings without so much as a screwhead showing."

Despite efforts by local preservationists and the Minneapolis Heritage Preservation Commission, the Minneapolis City Council voted against designation of the building. At a turning point in the deliberations, then council member Joan Campbell explained that she would not grant historic designation to any building younger than herself. In 1997, the building was razed, paving the way for construction of a much larger office tower for American Express.

Although it permitted the razing of Lutheran Brotherhood, the City of Minneapolis is nationally recognized as a leading advocate for civic preservation projects. Among the many landmarks Minneapolis has helped to restore are the State and Orpheum theaters, the Milwaukee Road Depot, the Grain Belt Brew House and its own City Council chambers.

And yet, as Campbell's statement reveals, definitions of what constitutes heritage stop at the point where history meets one's own life experience. Cultural essayist J. B. Jackson, author of *The Necessity for Ruins* (1980, University of Massachusetts Press), proposes a way of understanding the difficulty Americans face when preserving their generation's own built legacy. Speaking of the American preservation movement generally, he writes:

It sees history not as a continuity, but as a dramatic discontinuity, a kind of cosmic drama. First there is that golden age, the time of harmonious beginnings. Then ensues a period when the old days are forgotten and the golden age falls into neglect. Finally, comes a time when we rediscover and seek to restore the world around us to something like its former beauty. But there has to be that interval of neglect, there has to be discontinuity; it is religiously and artistically essential. That is what I mean when I refer to the necessity for ruins: ruins provide the incentive for restoration, and for a return to origins.

Jackson's argument is similar to that of historians: that a chronological divide is essential to proper perspective. While Jackson

Continued on page 60

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modernism's midlife crisis

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sees the divide necessary for the creation of a sentimental impulse, the more academic stance is that historic distance is necessary to maintain objectivity. Ultimately, the point is that we neither value nor understand our own era as well as that of our ancestors.


The original European Modernist works—buildings by Le Corbusier, Walter Gropius and Mies van der Rohe, to name a few—embodied clear ideas about modernity, industry and the future that were bound up in the zeitgeist of their age. Stripped of ornament, the best Modernist buildings relied on the details and methods of construction, the rational arrangement of spaces, and notions of light and weightlessness to convey meaning and beauty.

By the time the Modernist canon was being imitated in America, the movement mostly had been reduced to a surface style. Largely created from standardized building systems, the glass-box building sprouted up everywhere after World War II, an all-purpose kit that could be assembled as a bank, a classroom building or a corporate headquarters. The public was soon hard put to distinguish one building from another, let alone Modernist gem from Modernist dreck.

Now, with many of the best midcentury works in Minnesota already razed, modified or threatened, the discussion about Modernism's future has just begun. What interim measures we put in place today will shape the story of the Modern movement that is retold tomorrow.

Perhaps 20 or 30 years from now, a young student of architecture may open an architectural-history book to find an entry for the old Minneapolis Public Library. That student, untainted by the sting of urban renewal and the embarrassment of polyester, may wonder at how shortsighted we were to throw away such a perfect, if quirky, example of civic Modernism.

Certainly, most Minneapolitans today are eager to wash their hands of the outdated albattross. Yet this same sentiment led to the demolition of an even older public library five blocks south at Tenth Street—a massive granite castle in the Richardsonian-Romanesque style that proudly terminated the vista down Hennepin Avenue. Forty years later, the building is commemorated in an all-too-familiar fashion—by a surface parking lot. ♦



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Several years later the headhouse interior became the backdrop for a cluster of restaurants that today are the main use of the ground floor. Other spaces within the depot are dark and empty. Meanwhile, after assuming ownership of the concourse and the land below it, the Postal Service removed 17 railroad tracks and stairways to create a parking space for mail trucks.

The depot's deteriorating economic and physical conditions became clear last June when the headhouse went through sheriff's sale procedures, with a bank gaining ownership through receivership. According to local observers, the owners no longer were willing to assume the complex's debt loads given its insufficient rental returns. So has the depot become a stone dinosaur that may temporarily outlive its present set of circumstances, but will eventually reach the point of structural no return that will make demolition imperative?

Martha Fuller, special-projects assistant to St. Paul Mayor Randy Kelly, exhibits an optimism that seems to say: "The difficult we can do right now; the impossible will take a little longer." St. Paul is working with Ramsey County and other interest groups, she says, to develop the depot primarily as an intermodal transit facility that can become a 21st-century depot for light rail, commuter rail and Amtrack trains in and out of St. Paul.

Mayor Kelly and other city and county leaders have been developing an operational framework to make that option a reality. Much of the preparation involves coordinating aspects of several commuter-rail and light-rail lines now in the planning stages, such as the Red Rock line connecting Hastings and other Mississippi River cities with the Twin Cities; the North Star commuter-rail system originating in St. Cloud; a Rush Corridor coming from Rush City and Forest Lake; and a potential high-speed rail line that would connect St. Paul with Chicago.

According to Fuller, "Multimodal is the right thing to do to meet increasing and more complex passenger transportation needs, and the depot presents a transportation-based economic-development opportu-

Continued on page 62

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endangered

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nity for us." Ramsey County has authorized \$50 million in bonding to contribute to the endeavor.

The St. Paul Chapter of AIA Minnesota has made reuse of the depot as a multimodal transit hub the topic of its 2002 Unauthorized Design Charrette. State Rep. Mee Moua is active in garnering support from her legislative colleagues. U.S. Rep. Betty McCollum is steering the option through the corridors of Washington, D.C. politics. Mayor Kelly has placed a high priority on this train-station development and has the city's movers and shakers coordinating their efforts and ideas. One of them is Wei Ming Lu, director, Lowertown Development Corporation.

Lu's organization has received nationwide recognition for successful urban design and appropriate development in the Lowertown portion of downtown St. Paul. Lu points to how such cities as Washington, D.C., Denver and Chicago have successfully rescued old railroad depots and converted them into intermodal passenger rail hubs.

"These wonderful old structures are more appealing than new train stations," Lu says, "and this historic structure [the current depot] can complement our ongoing River Garden plan for the Mississippi riverfront, which will produce places to live, places to work, areas for recreation and cultural amenities."

John Mannillo, St. Paul commercial real-estate broker, favors Lu's ideas for the River Garden, especially the idea to construct a plaza between the rear of the depot's concourse and the river. "Right now, the train station is so close to downtown, but very separated from it," Mannillo says, "and [through the River Garden plan] what is now the rear of the concourse can gain a river-front entry."

David Simpson, St. Paul rail-transportation consultant, adds that the Union Depot multimodal center would be part of an extensive transportation network that would benefit if principal cities along the rail paths coordinated their efforts. At this early phase, he says, support from these cities would provide impetus for government assistance.

"Chicago's extensive transit system has the potential for a high-speed rail connec-

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tion to the Twin Cities," Simpson says, "and this link to the economic heart of the mid-section of the country would generate great economic value."

Meanwhile, city and county planners are preparing preliminary urban-design plans, engineering studies, action directives and policy documents to convey the minutiae and the might required to set this formidable endeavor into place. If the Union Depot intermodal project cannot be realized, Fuller says, "It would be a wonderful opportunity missed." **AM**

interview

Continued from page 23

endowment; it's also due to the fact that this is a rich area with a lot to look at.

But it's time to connect the center's work to larger national and international debates of two kinds: debates concerning how to practically reshape metropolitan areas and more academic discussions about their trajectory into the future. Therefore, my vision is to take the center to a national level.

Thinking in terms of Minnesota, what do you see as the most pressing issues the design center will focus on?

In Minnesota, everyone is worried about livability and sustainability issues. Yet I think Minnesotans don't particularly like the language used to talk about those issues. That is a dilemma I want the center to explore.

Also, the Twin Cities area is fairly extensive and low density. I'm interested in dealing with the reurbanization of the metropolitan area, while retaining the characteristics that draw people to that low-density environment—the connection to nature and a spatially expansive environment.

It's important, for instance, to value why people want that connection to nature. People make trade-offs about sustainability issues. People often think of sustainability and livability as the balancing of social issues with economic positions and environmental protection. But, for example, even with environmental protection there's a tension between different envi-

Continued on page 64

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ronmental values. If you have a landscape that respects hydrological systems, it tends to spread out development. Whereas, if you are worried about energy efficiency, the result is a more compact environment.

Also, from a design perspective, many interpretations of sustainability leave out values that, as designers, we would like to highlight, such as aesthetics and meaning. There are a lot of nonquantifiable values that the design center can bring to the table regarding these issues.

How do you see getting architects more involved with DCAUL?

In a couple of ways. The design center is going to become more complex in the future. We will have the center itself and then we'll have a new curriculum in metropolitan design. I imagine the program will involve both faculty and practitioners of architecture. My plan is to have a number of advisory committees and affiliation programs that will allow people to interact with that educational program.

In terms of the extant design center, I want to have more events that are of interest to professionals, such as sponsoring lectures by national design experts, holding competitions and staging exhibitions with specific architectural themes. I have also created a national advisory board that includes architects.

It's a big priority of mine to figure out what the design center can do to intersect productively with both the practitioner community and the university community, because they are both our constituencies. I also see an opportunity to be a bridge between the two.

The theme for the AIA Minnesota convention this year is "Crossing Borders," for which DCAUL is a terrific metaphor because it integrates various disciplines and covers divergent themes. Can you comment on how you see the center as a border-crossing organization?

I hope to take the center even further in that direction and that can be a difficult

Continued on page 66

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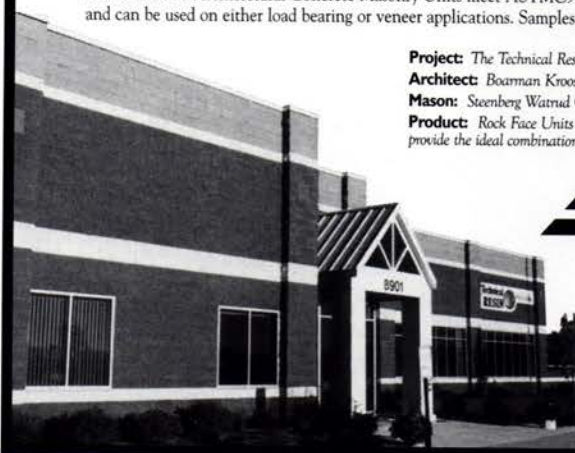
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interview

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position to take. It requires some rethinking within the design community. From my experience as a professor of architecture and landscape architecture, I know that those fields seek to claim their own areas of expertise. There may be concern that the design center dilutes that expertise because it's so interdisciplinary and because it draws on different traditions.

For some architects, the design center may be seen as very lowbrow and populist. Yet for the general public, or for planners, the center is seen as the cutting edge of design. So we're in this odd position where we're not quite claimed by anyone.

I actually like that position, although it's difficult. It's a bit of a dance to make sure we acknowledge the range of values of the different constituencies. I have thought long and hard about the lowbrow image we may have and that's why I want to do things like competitions and exhibitions tailored for the architectural community. I want to start a conversation between "us" and "them."

We have a similar working environment in our office because, in general, we are very collegial, but as professionals we have diverse backgrounds. I like that tension. We play out the greater story of the design center's mission within our office every day. It's very productive and unusual. **AM**

technology

Continued from page 27

reduced curtain-wall technology to a "graph paper" for architecture. For the developer-client, curtain walls were attractive because of their thinness, availability and ability to produce a rentable area to within inches of the outside wall of the building. The commercial curtain wall became a ubiquitous and uniform product. Low energy costs supported the inexpensive product, which was known for its poor thermal performance; mechanical systems compensated for the poor insulation quality of the glass walls.

Continued on page 68

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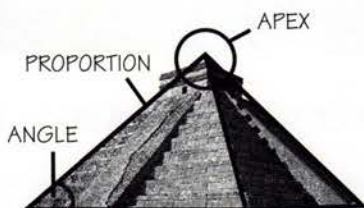
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technology

Continued from page 66

The U.S. oil crisis of 1972-73, however, sparked the realization that thin glass skins were wasteful and inappropriate, especially in "advanced" countries where as much as 50 percent of all energy was consumed by buildings. In Europe, where energy resources are never abundant, architects, engineers and clients were rethinking the glass façade as an active building envelope versus a passive interior/exterior wall. They began developing glass skins that would integrate energy efficiency with a pleasant and healthy interior climate, using the outside climate as an energy source.

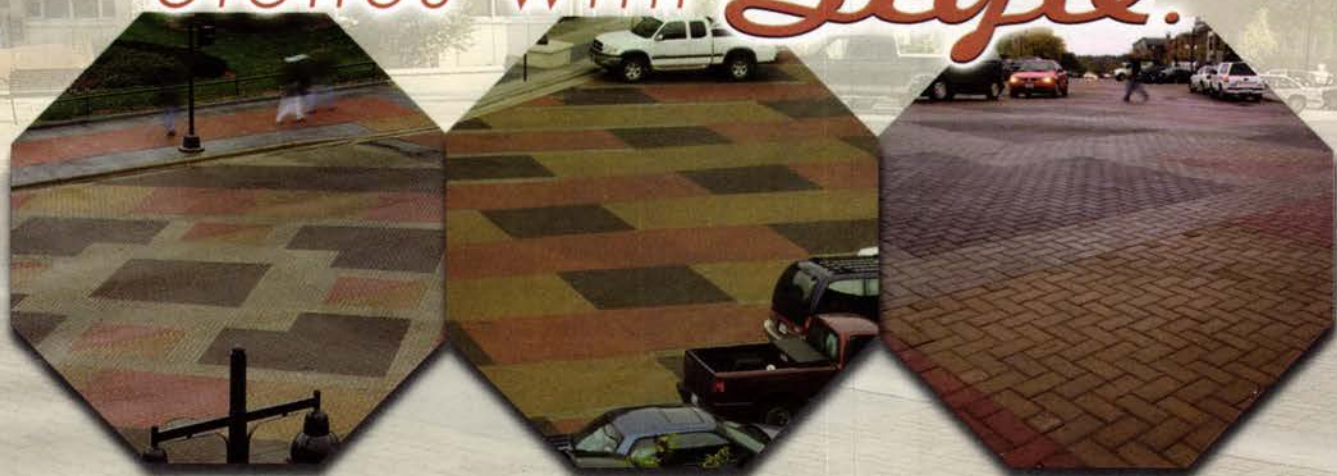
In the '70s and '80s, environmental concerns motivated development of the extract-air façade, used notably by Cannon Design, Grand Island, New York, in association with Hellmuth, Obata, Kassabaum, St. Louis, for the Hooker Office Building (1978) in Niagara Falls, New York. The façade incorporates an eight-inch-deep sealed cavity that houses an off-the-shelf system of louvers, grouped in banks.

On each bank, a louver with a solar cell registers when the sun hits it and reacts by tilting the whole bank out of the sun. The louvers bounce sunlight into the building while collecting radiant energy. Warm air rises to the top of the building for collection in cold weather and is discarded in warm weather.

In the 1990s, European designers took this technology a step further, creating elaborate twin-skin façades or twin-face systems to address corporate concerns about being "green citizens." Rapid development in computer hardware and software helped support the highly complex calculations needed to shape and operate the design of the twin-face systems, which feature operable windows within the inner curtain wall for fresh air on high floors (despite strong wind conditions) and frequent ventilation openings on the outer skin to minimize temperature extremes on hot sunny days and allow natural ventilation to be possible most of the year.

Continued on page 70

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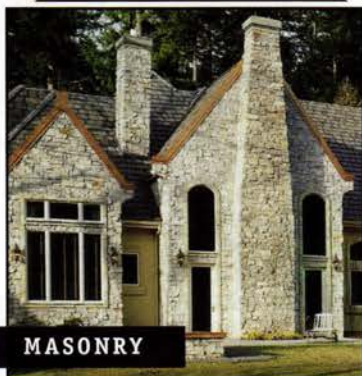
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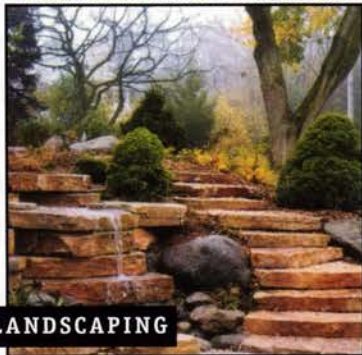
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technology

Continued from page 68

Another advantage of twin skins is nighttime cooling of the interior, which equals savings on cooling loads. In central Europe, certain twin-face systems reportedly provide 30 to 50 percent energy savings. In addition, twin-skin façades have a fineness and weightlessness that admits lots of light, so that a building's interior appears barely enclosed.

The principal drawback of twin-face façades is cost. In the U.S., twin skins are four to five times more expensive than a conventional curtain wall with insulated glass. The extra cost is due to the expense of engineering twin-face systems, the double amount of special glass required and installation by trades unfamiliar with these systems. Mechanical engineers must also be creative with heating and cooling loads and the type of HVAC system used,

which often leads to more time and cost.

Even with the higher up-front investment, however, twin-face systems are becoming common in high-rises in central Europe. Energy prices are significantly higher in Europe than in the U.S., and while in Europe twin-face façades are about twice the price of conventional systems, they result in a faster return on investment because of the savings in energy costs.

As a result, Europe's building industry continues to redefine glass technology for architecture, finding new value in its use. In Europe's most sophisticated buildings, new glass technologies are pointing in three distinct directions: environmental control for interiors, structural potential and enjoyment in the material characteristics that glass provides. There seems to be no limit to how glass can expand the canon of architecture with ingenuity, technical innovation and beauty. **AM**

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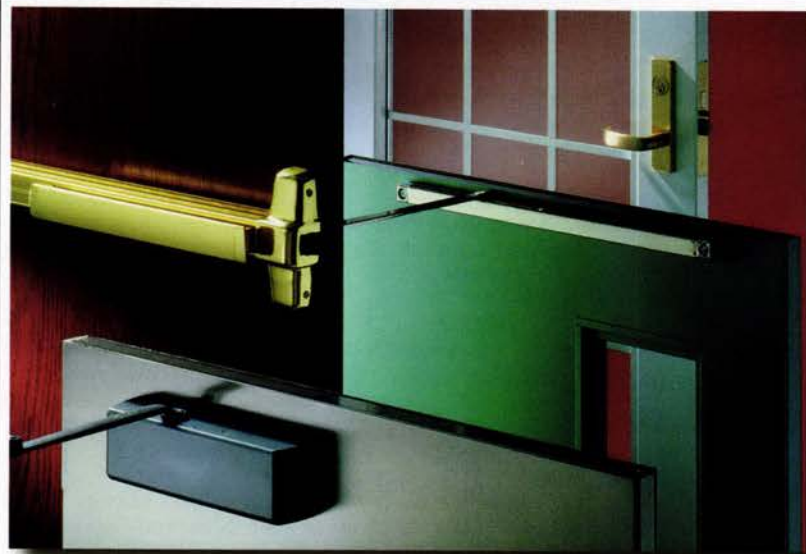
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Other Office: Madison, WI
Other Office Contact:
John Haydon, 608/240-4623

—
Bruce W. Engelsma, Chrmn./CEO
Alan A. Gerhardt, Sr. VP, Mpls. Div.
Jack Schletty, Sr. VP, St. Paul Div.
Dave Mervin, Sr. VP, Bldg. Div.
Gary Hook, Sr. VP, Midwest Div.
Clint Bruestle, Sr. VP, North Div.

—
Kraus-Anderson Construction Company is a leading provider of general contracting and construction management services. Our projects are delivered within a team-oriented format, working together with all parties, so informed decisions can be made prior to the commencement of construction. We are dedicated to providing quality projects on schedule that meet our clients' expectations.

—
Cabela's (retail store), Kansas City, MO; Northfield Hospital, Northfield, MN; Cub Foods, Eden Prairie, MN; Elk River Municipal Facility, Elk River, MN; Grand Rapids Middle School, Grand Rapids, MN; Village of St. Anthony Falls (housing), Minneapolis, MN

■ **MCGOUGH COMPANIES**

2737 North Fairview Ave.
St. Paul, MN 55113-1372
Tel: 651/633-5050
Fax: 651/633-5673
E-mail: bwood@mcgough.com
Web: www.mcgough.com
Established 1956
Total in MN Office: 525
Other MN Office:
Rochester, 507/536-4870
Total in Rochester Office: 11
Other Office: Phoenix, AZ
Total in Other Office: 6
Contact: Bradley S. Wood,
651/634-4664

Continued on next column

Thomas J. McGough, Sr., Pres./CEO
Thomas J. McGough, Jr.,
Exec. VP/COO
Dennis Mulvey, AIA,
VP Preconst. Serv.
Richard E. Optiz, Sec./Treas./CFO
Michael J. Hangge, Exec. VP, Oper.
Bradley S. Wood, Exec. VP, Mktg.

—
McGough works with some of the region's most notable companies and has an unmatched reputation for delivering projects on time and within budget. Primary services/specialties include general contractor, design/build, construction manager, strategic facility planning, build-to-suit, development services and facility management.

—
Medtronic World Headquarters, Minneapolis, MN; Minnesota Life, St. Paul, MN; St. Paul Companies, St. Paul, MN; Federal Reserve Bank of Minneapolis, Minneapolis, MN; Ordway Center for the Performing Arts, St. Paul, MN; Allianz/Life USA, Minneapolis, MN

■ **M. A. MORTENSON COMPANY**

700 Meadow Lane North
Minneapolis, MN 55422
Tel: 763/522-2100
Fax: 763/287-5430
E-mail:
ken.sorensen@mortenson.com
Web: www.mortenson.com
Established 1954
Other Offices: Denver, CO;
Seattle, WA; Milwaukee, WI;
Chicago, IL
Contact: Ken Sorensen,
763/287-5326

—
John Wood, Senior VP
Ken Sorensen, VP
Tom Gunkel, Pres. and COO

—
Mortenson is a family-owned, total facility services enterprise that was founded in 1954. Our purpose and mission, values, personal focus, and quality master builder performance are the cornerstones of our organization. The company is a diversified construction company providing its customers with state-of-the-art services in general contracting, construction management, design-build, consulting, pre-construction and development services.

Continued on next column

Minneapolis Central Library, Minneapolis, MN; Abbott Northwestern Cardiovascular Center, Minneapolis, MN; City of Bloomington - City Hall/Police Station/Art Center, Bloomington, MN; Walker Art Center - Expansion and Renovation, Minneapolis, MN; Wells Fargo Home Mortgage - Campus Renovation, Minneapolis, MN

■ **OLSON GENERAL
CONTRACTORS, INC.**

9201 52nd Avenue North
New Hope, MN 55428
Tel: 763/535-1481
Fax: 763/535-1484
E-mail: esorgatz@olsongc.com
Web: www.olsongc.com
Established 1909
Total in MN Office: 18
Contact: Ed Sorgatz,
763/535-1481 or 612/790-8977

—
Robert Olson, Pres.

—
Experienced industrial/commercial general contractor focusing primarily on negotiated design/build projects. Portfolio of recent projects includes new industrial and institutional projects as well as office build-out and remodeling within both contemporary and historically-significant buildings. Olson places special emphasis on the design/build team relationship as key to reaching owners' objectives.

—
JATC (Joint Apprentice Training Center), St. Michael, MN; Phillips Products, L.L.C., Minneapolis, MN; Media Loft, Minneapolis, MN; Luther Seminary Remodeling, St. Paul, MN; UMC (Ultra Machining Company), Monticello, MN; Open Book, Minneapolis, MN

■ **PCL CONSTRUCTION
SERVICES, INC.**

12200 Nicollet Avenue S.
Burnsville, MN 55337
Tel: 952/882-9600
Fax: 952/882-9900
E-mail: fgauch@pcl.com
Web: www.pcl.com
Established 1906
Total in MN: 200
Total in Other Offices: 4,000
Contact: Fred G. Auch,
VP/Dist. Mgr.

—
Other Offices: Denver, CO; Orlando and Ft. Lauderdale, FL; Seattle, WA; Los Angeles and San Diego, CA; Phoenix, AZ; Las Vegas, NV; Atlanta, GA; In Canada - Edmonton and Calgary, Alberta; Regina, Saskatchewan; Toronto and Ottawa, Ontario; Winnipeg, Manitoba; Vancouver, British Columbia; Yellowknife, Northwest Territories; St. John's, New Foundland; Halifax, Nova Scotia; Saskatoon, Saskatchewan

—
Fred G. Auch, VP/District Mgr.
Terry Brickman, Mgr.,
Special Proj. Div.
Colin Terras, Operations Mgr.
Brad Hendrickson, Chief Estimator
Daniel L. Ilten, AIA, PE,
Dir. Design & Constr. Services

—
PCL Construction Services, Inc. is one of Minnesota's largest, most diversified construction firms. The company is engaged in industrial, healthcare, institutional, high technology, commercial, and light civil construction - delivering projects as a general contractor, construction manager, and design/builder. PCL also has a Special Projects Division that specializes in interiors, renovations, and remodeling.

—
Block E - Minneapolis Lifestyle Centre, Minneapolis, MN; American Express Client Service Center, Minneapolis, MN; CentraCare Health Plaza, St. Cloud, MN; General Mills Company, Various Locations throughout the United States; Various Projects at the Mall of America, Bloomington, MN; 3M Maintenance Program, Maplewood, MN

ROSEWOOD CONSTRUCTION SERVICES CORP.

2340 N. Lexington Avenue
Roseville, MN 55113
Tel: 651/631-1300
Fax: 651/631-1500
E-mail:

aphilger@rosewoodportfolio.com
Web: www.rosewoodportfolio.com
Established 1991
Total in MN: 12
Other Office: Denver, CO.
Total in Denver: 1
Contact: A. Peter Hilger, AIA,
651/631-1500

A. Peter Hilger, AIA, Pres.
William Bartolic III, VP
Jon Pilgrim, VP
Brenda Carlson, VP

Rosewood Provides general contracting, construction management and design/build services for educational, commercial, industrial, retail and child care facilities. Rosewood also specializes in construction consulting, owner's representation, architecture and expert service.

Oak Hill Montessori School, Shoreview, MN; Jonathan Montessori School, Chaska, MN; Minnesota Department of Children, Families Learning, Roseville, MN; Snelling Office Plaza, St. Paul, MN; Davies Water Equipment Co., Blaine, MN; Woodbury City Centre (West & East) Shopping Center, Woodbury, MN

RYAN COMPANIES US, INC.

50 South Tenth Street, Ste. 300
Minneapolis, MN 55403
Tel: 612/492-4000
Fax: 612/492-3000
E-mail:

vickie.jones@ryancompanies.com
Established 1938
Total in MN Office: 373
Other Offices: Cedar Rapids and Des Moines, IA; Phoenix, AZ; Chicago, IL
Total in Other offices: 203
Contact: Vickie L. Jones, Dir. Corp. Commun., 612/492-4295

James R. Ryan, CEO
Patrick G. Ryan, Pres.
Timothy M. Gray, CFO

Ryan Companies US, Inc. is a leading national commercial real estate builder offering integrated design/build and development, as well as asset, property and facilities management services. Ryan specializes in industrial, retail, public sector, office, mission critical, medical and hospitality markets.

Continued on next column

Target Corporation, Minneapolis, MN; Deere & Company, Moline, IL; Carlson Companies, San Antonio, TX; Home Depot, Minneapolis, MN; Grain Belt Brewhouse, Minneapolis, MN

SHAW-LUNDQUIST ASSOCIATES, INC.

2757 West Service Road
St. Paul, MN 55121-1230
Tel: 651/454-0670
Fax: 651/454-7982
E-mail: info@shawlundquist.com
Web: www.shawlundquist.com
Established 1974
Total in MN Office: 93
Contact: Paul Nelson,
651/454-0670

Fred Shaw, Pres.
Hoyt Hsiao, VP
Thomas J. Meyers, VP

Construction Manager, Design/Builder, General Contractor delivering facility services to the following market segments: commercial, industrial, institutional, educational, religious and multi-unit housing.

West River Commons - Condominiums, Minneapolis, MN; Hennepin County Brookdale Regional Center, Brooklyn Center, MN; Pan Asian Urban Village, St. Paul, MN; Big Lake Elementary School, Big Lake, MN; University of Minnesota, Microbial and Plant Genomics, St. Paul, MN; University of Minnesota Hockey Arena and Tennis Center, Minneapolis, MN

STAHL CONSTRUCTION COMPANY

5900 Rowland Road
Minnnetonka, MN 55343
Tel: 952/931-9300
Fax: 952/931-9941
E-mail: cschmidt@stahlconstruction.com
Web: www.stahlconstruction.com
Established 1981
Total in MN Office: 95
Contact: Cathy Schmidt,
952/931-9300

Wayne Stahl, CEO
Phillip Baum, Pres.
Paul Perzichilli, VP
Scott Everson, VP
Cathy Schmidt, VP

Stahl provides construction management, design/build and general contracting services to public and private clients throughout the Midwest. Services include strategic planning, budgeting, value engineering, scheduling, project man-

Continued on next column

agement, and on-site field supervision. We perform for our clients by fulfilling our commitments and following through on our promises. The Difference is Measured in Performance.

Lakeville Public Schools, MN; Mounds View Public Schools, MN; Hosanna! Lutheran Church, Lakeville, MN; Wayzata City Hall, Police Station and Library, MN; Providence Academy; Ponzio Campus Center, Northland College, Ashland, WI

TOWER ASPHALT, INC.

15001 Hudson Road
PO Box 15001
Lakeland, MN 55043
Tel: 651/436-8444
Fax: 651/436-6515
E-mail: rhockin@towerasphalt.com
Web: www.towerasphalt.com
Year Established 1964
Total in MN Office: 70
Contact: Ronald Hockin, Pres.,
651/436-8444

Michael J. Leuer, Constr. VP
Gary Balk, Sec.
Cindy Ecklund, Compliance Officer
Paul Hofmann, Qual. Control Tech.
Paul Schaefer, Proj. Mgr.

Founded in 1964, Tower Asphalt, Inc. is an asphalt paving contractor. We operate a state-certified, hot mix, asphalt batch plant located on the Minnesota-Wisconsin border, 15 miles East of downtown St. Paul, MN. Tower Asphalt operates in Minnesota and Wisconsin. We are experienced in the construction of roads, highways, airports, and commercial construction. Projects have ranged from \$5,000 to \$6 million.

WATSON-FORSBERG CO.

1433 Utica Avenue South
Minneapolis, MN 55416
Tel: 952/544-7761
Fax: 952/544-1826
E-mail: cindyh@watson-forsberg.com
Established 1965
Total in MN Office: 40
Contact: Dale Forsberg,
952/544-7761 or e-mail address

Dale Forsberg, Pres.
Mike Ashmore, VP
Dave Forsberg, Sec./Treas.
Paul Kolias, Proj. Mgr.

Continued on next column

Watson-Forsberg is a general contractor building commercial, multi-family, retail, religious, educational, medical and industrial projects. Projects include new construction and renovation, ranging from \$100,000 to \$20,000,000. Watson-Forsberg works on both competitively bid and negotiated projects. Watson-Forsberg constructed both the environmentally-responsible Erickson Headquarters and St. Joan of Arc Church.

East Village Apartments, Minneapolis, MN; Hazelden Meditation Center, Center City, MN; Redeemer Missionary Church Renovation, Minneapolis, MN; YWCA Cathedral Hill Remodeling, St. Paul, MN; Redstone Grill, Eden Prairie, MN; Crest View Senior Housing, Columbia Heights, MN

WITCHER CONSTRUCTION CO.

9855 W. 78th Street, Ste. 270
Eden Prairie, MN 55344
Tel: 952/830-9000
Fax: 952/830-1365
E-mail: info@witcherconstruction.com
Web: www.witcherconstruction.com
Established 1945
Total in MN Office: 200
Other: Witcher is a wholly-owned subsidiary of Kansas City-based J. E. Dunn Group
Contact: Andrea S. Komschlies,
Dir. of Mktg., 952/833-5933

Kenneth A. Styrlund, P.E., Pres.
David B. Burtress, VP/CFO
Scott Sharp, VP Field Oper.
Douglas Loeffler, VP

Witcher provides general contractor, construction management, and design/build services on commercial and institutional projects. Services include extensive pre-construction services. Majority of projects are negotiated. Expertise in new and renovated retail, religious, multi-family housing, hospitality, cultural, educational, office, and tenant improvements. Projects are across Minnesota and in over 40 states. Crews self perform light demolition, concrete, masonry, and carpentry.

310 Kenwood Condominiums, Minneapolis, MN; Minneapolis Institute of Arts Expansion, Minneapolis, MN; Children's Theatre Company Expansion, Minneapolis, MN; Church of the Open Door, Maple Grove, MN; Golden Valley Country Club, Golden Valley, MN; Riverdale Village, Coon Rapids, MN

Grain Belt Brew House Renovation

Location: Minneapolis, MN
 Client: Ryan Companies US, Inc.
 Architect: RSP Architects, Ltd.
 Principal-in-charge: David C. Norback, AIA
 Project manager: Bryan Gatzlaff, AIA
 Project team: Dustin Bennis, Mark Forsberg, AIA, Pat Hilleman, Terry Ingle, Robert Jepsen, AIA, Thom Lasley, Kathleen Linderkamp, Derek McCallum, John Merten, Jim Noreen, AIA, John Panian, Paul Whitenack, AIA, and many others.
 Structural engineer: Meyer Borgman & Johnson
 Structural-steel supplier: Central MN Fabricating
 Structural-steel erection: High Five Erectors
 Metal Fabrications (including refurbishment of cast-iron staircase): Metro Manufacturing, Inc.
 Fire-protection consultants: Rolf Jensen Associates; The Mountain Star Group, Inc.
 Fire-sprinkler systems: Viking Automatic Sprinkler
 HVAC: Master Mechanical, Inc.
 Plumbing: Southside Plumbing
 Electrical: Elliott Contracting Corporation
 Lighting design: LightSpaces and RSP Architects, Ltd.
 Lightning protection: Thompson Lightning Protection, Inc.
 Security and alarm systems: Honeywell
 Civil engineering: Melchert Walkky
 Bituminous surfacing: Midwest Asphalt Corporation
 Environmental consultant: Liesch Associates
 Interior design: RSP Architects, Ltd.
 Design/build general contractor: Ryan Companies US, Inc.
 Construction testing services: GME Consultants
 Landscape design: Melchert Walkky
 Landscaping: Three Rivers
 Demolition: Veit & Company, Inc.
 Site excavation: Belair Excavating
 Utility services: Valley-Rich Co., Inc.
 Site concrete: Minnesota State Curb & Gutter
 Fence: Keller Fence Company
 Concrete: Thor Construction
 Wood doors, finish hardware: Gardner Hardware Co.
 Overhead doors: Twin City Garage Door Company
 Masonry restoration: Macpherson-Towne Company
 Masonry: Kellington Construction
 Caulking: Seal-Treat, Inc.
 Roofing: Dalco Roofing
 Flooring systems/materials: Acoustical Floors, Inc.; Twin City Tile & Marble Co.; Acoustics Associates, Inc.; ReSource Minnesota, Inc.; and W.L. Hall.
 Windows: Glass Masters
 Atrium elevator enclosure: Harmon, Inc.
 Elevators: Thyssen Krupp
 Plastering: Peterson Stucco; Signature Stucco
 Gypsum-board assemblies: Custom Drywall
 Painting, wallcovering and interior sandblasting: Swanson & Youngdale, Inc.
 Millwork: Ives Design, Inc.
 Energy assets: Xcel Energy with The Weidt Group
 State architectural historian: Charles Nelson
 Project historian: Hess Roise and Company
 Photographer: George Heinrich

Marquette Plaza

Location: Minneapolis, MN
 Client: FRM Associates, Inc.
 Architect: Walsh Bishop Associates, Inc.
 Principal-in-charge: Dennis Walsh, AIA
 Project manager: Michael P. Shields, AIA

Project architects: David Witt, AIA (now with HGA)
 Project lead designer: Karl Ermanis, AIA (no longer with Walsh Bishop)
 Project team: Charlie Charlton, technical; Stephen "Buck" Gronberg, technical; Benjamin Metzdorff, design (no longer with Walsh Bishop)
 Structural-engineering team: Hanuschak Consultants, Inc.
 Mechanical/electrical engineering team: LKPB, Inc.
 Lighting designer: Walsh Bishop Associates, Inc.
 Interior design: Walsh Bishop Associates, Inc.; Kim Williamson, Assoc. AIA, lead interior designer; Nada Sarraf-Knowles, interior designer; Chad Omon, interior architect; Susanne Ilten, interior designer
 Construction manager: Mortenson
 Landscape architect: Walsh Bishop Associates, Inc.; Gary Lampman
 Stone: Cold Spring Granite
 Window systems/materials: Harmon, Inc.
 Architectural metal panels: Harmon, Inc.
 Millwork: Paul's Architectural Woodwork
 Photographer: Steven Dahlman

Leslie and Susan Gonda Building

Location: Rochester, MN
 Client: Mayo Clinic Rochester, Mayo Practice Integration Projects Planning Group - Kerry Olsen, MD, Chair; Mayo Facilities & Systems/Procedures Support - Craig Smoldt, Chair; Doug Holtan, Section Head; Mayo Facilities Project Management - Gary Hayden, Bruce Rohde
 Principal architect: Ellerbe Becket, Minneapolis, MN
 Collaborative architect (exterior and major public spaces): Cesar Pelli Associates, New Haven, CT
 Principal-in-charge: Ellerbe Becket - John Waugh, AIA; Cesar Pelli Associates - Cesar Pelli, FAIA, Fred Clarke, FAIA
 Project manager: Ellerbe Becket - Jim Mischnick, AIA; Cesar Pelli Associates - Phil Bernstein, FAIA
 Project architects: Mike Spence, AIA
 Project lead designer: Ellerbe Becket - Mike Kennedy; Cesar Pelli Associates - Mark Shoemaker, AIA
 Project team: Medical planners: Nancy Doyle, Craig Hall, Mike Kinnee, Mark Reckin, Dave Willer, Don Woodhall, Terry Zborowsky; Architectural: Ellerbe Becket - Bruce Wolff, Eric Belo, Ed Benson, Stan Chiu, Rick Harrison; Cesar Pelli Associates - Paul Boulifard, Kay Edge, Mike Harshman, Anne Haynes, Julian Meyers, Aicha Woods, Heather Young
 Structural engineering: Scott Saunders, Dan Kroening
 Mechanical engineering: Steve Wernersbach, Bob Kroening, Ken Mahr, Kim Pierson, Greg Trende
 Electrical engineering: Doyle Trankel, Cheryl Penkivech
 Civil engineering: Robert Brown, Jim Michaelson
 Lighting design: Deb Edwards
 Interior design: Jim Lewison, Kim Gunther, Karen Mensing, Andrea Myers, Cynthia Saathoff, Stephanie Statz
 Landscape: Ellerbe Becket - Bryan Carlson, Trent Luger; Balmori Associates - Ana Maria Torres, Paul Butkus
 Onsite representatives: Jim Weiler, Larry Blaiser

Administrative support: Ruth Doyle
 Construction manager: Centex Rodgers Construction Company
 General trades/masonry contractor: Knutson Construction
 Excavation/site-work contractor: Fraser Construction
 Structural steel: Lejeune Steel Company/Amerect
 Curtainwall: Harmon Contract [Enclos Corp.], Campolongo (exterior stone supplier)
 Roofing/waterproofing: Brent Anderson Associates
 Drywall/plaster: Mulcahy, Inc., Minuti-Ogle Co.
 Finish carpentry/millwork/casework: Aaron Carlson Corp., Calmar Manufacturing Company
 Glass/glazing: Gateway/ACG, Inc.
 Acoustical/specialty ceilings: Architectural Sales of MN, Twin Cities Acoustics
 Resilient flooring/carpet: Dayton's Commercial Interiors, Hiller Stores, Inc.
 Interior stone/tile: Twin Cities Tile & Marble, Italmarble Poca (interior stone supplier), Grazzini Brothers & Company
 Paint/wallcovering: Sorensen & Sorensen, Inc., Swanson & Youngdale
 RF shielding: Lindgren RF Enclosures, Inc.
 Elevators: Otis Elevator Company
 Mechanical systems: Quality Plumbing & Heating, Tessier's, Inc.
 Building-automation system: Paape Energy Services, Inc.
 Fire-sprinkler system: Olympic Fire Protection Corp., Viking Automatic Sprinkler, Summit Fire Protection
 Electrical systems: Hunt Electric Corp., Foster Electric Company
 Communications systems: All System Installation
 Elec. track vehicle: Trans Logic (supply), Neitz Electric, Inc. (installation)
 Photographer: Steve Bergerson

Minnetonka Center for the Arts

Location: Wayzata, MN
 Client: Minnetonka Center for the Arts
 Architect: James Dayton Design, Ltd.
 Principal-in-charge: James Dayton, AIA
 Project lead designer: James Dayton, AIA
 Project manager: Patrick Regan
 Project team: Scott Elofson, Marcy Conrad Nutt, Tatsu Tanaka, Jim Larson, Nicole Triden, Sarah Hansen, Andrew Klues, Adam Back
 Structural-engineering team: Meyer, Borgman, Johnson, Inc. Mike Ramerth, project principal; Gregg Curtis, project engineer
 Mechanical-engineering team: The Egan Companies
 Electrical-engineering team: Elliott Contracting
 Civil-engineering team: Master Civil Engineering
 Interior design: James Dayton Design, Ltd.
 General Contractor: M. A. Mortenson Co.
 Landscape architect: Oslund & Associates
 Landscape project team: Tom Oslund, project principal; Joe Favor, project manager
 Metal exteriors: Specialty Systems
 Wood exteriors: Parklex by Finland Color Plywood
 Cabinetwork built-ins: J. R. Jones Fixture Co.
 Custom furniture: O'Keefe
 Window systems: CMI Architectural Products
 Concrete work: Stellar Concrete & Masonry
 Steel fabrication: Mannstedt + Sons, Inc.
 Steel erection: Western Steel Erection, Inc.
 Light-gauge framing & gypsum: Mulcahy, Inc.
 Photographer: Peter Bastinaneli Kerze

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Cooper Theatre, 5625 Wayzata Blvd., St. Louis Park (1962-1991)

In the early days of the Cooper Theatre, as audiences watched *How the West Was Won* and the other Cinerama films for which the theater was designed, they were unaware of a frenzy of activity taking place behind the scenes. In three separate projection booths, technicians ran synchronized films that spread color across the Cooper's 105-degree curved screen. Another technician operated the five channels of sound, which came from speakers behind the screen. Yet another employee coordinated the efforts of these technicians. The result was an overwhelming moviegoing experience that nearly surrounded the audience with images and sound.

Although many movie theaters converted to Cinerama projection systems after the debut of the wide-screen format in 1952, only a handful of movie houses were built especially to accommodate Cinerama. The world's second such theater was the Cooper, completed in 1962. Along with sister Cinerama theaters in Denver and Omaha, it was originally owned by the Cooper Foundation of Lincoln, Nebraska, which used ticket sales to fund scholarships and education programs.

Built on land previously held by the New York Giants baseball team as a stadium site when it was considering relocating to the Twin Cities, Minnesota's 808-seat Cooper Theatre opened with a screening of the Cinerama feature *The Wonderful World of the Brothers Grimm*, hosted by Hubert and Muriel Humphrey. Moviegoers arriving on U.S. Highway 12 couldn't avoid the huge orange hatbox emblazoned with the Cooper name in a cool script. "I decided to use an orangy color so nobody would miss it," recalls Richard L. Crowther, now 91 and living in Denver, who produced the same design for all three Cooper Cinerama theaters.

Crowther also gave the building a glass-walled lobby "so that outsiders would see all the people going in," doorless entries to

restrooms to alleviate intermission crowding, a seating area for people in wheelchairs and a small refreshment stand inside the auditorium. The theater was circular and had the steep rake of a traditional playhouse. "I wanted to try to bring people into the picture as much as possible," Crowther says.

As the novelty of Cinerama movies wore off, the Cooper showed films shot in other wide-screen formats. People traveled hundreds of miles to see such epics as *Lawrence of Arabia* and *2001: A Space Odyssey*. A 300-seat flat-screen theater was added in the 1970s and well into the next decade the Cooper thrived as a comfortable home for mainstream and art-circuit films.

The late '80s saw the enlargement of Highway 12 into Interstate 394, however, and hotels and office buildings began to surround the theater. When the Cooper's final owner, Cineplex Odeon, opened a multiplex nearby, it decided to sell the landmark. Preservationists wanted the Cooper to continue showing movies, but Cineplex Odeon would not permit competition and abruptly closed the theater on January 30, 1991. "I'm here to mourn the loss of high-quality movie projection in this town and the tendency of Minneapolis to destroy everything," said one patron who arrived to see the Cooper's final show, *Dances with Wolves*. The Cooper was demolished later that year. A strip mall now occupies the site.

The theater's sisters fared little better. Barnes & Noble bought the Denver movie house and razed it to clear space for a bookstore. The Omaha Cooper was lost during the summer of 2001 when its owner, a hospital, turned a deaf ear to widespread calls for its preservation and replaced it with a parking lot before the city council could act to protect it. Now, a half century after Cinerama's first appearance, only two such theaters remain: the Martin Cinerama in Seattle and the recently restored Cinerama Dome in Los Angeles. **Jack El-Hai**

City Business ■ The Business Journal

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COMMUNITY IMPACT

Finalist: Wells Fargo Home Mortgage
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BEST OVERALL

Winner: The Village at St. Anthony Falls



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