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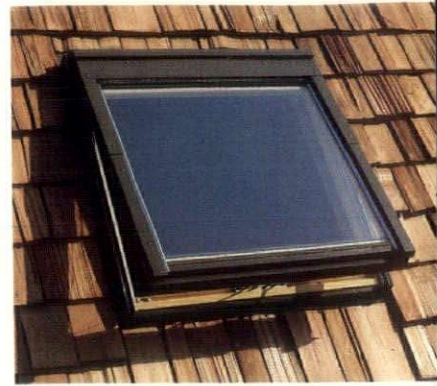
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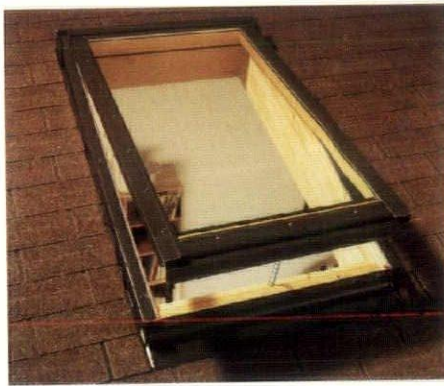
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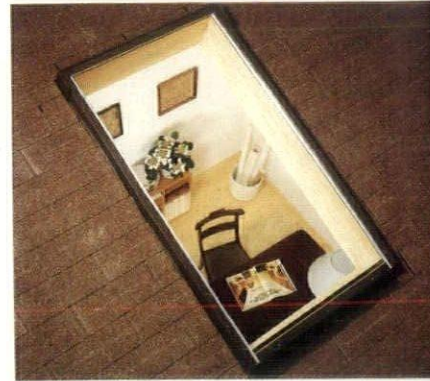
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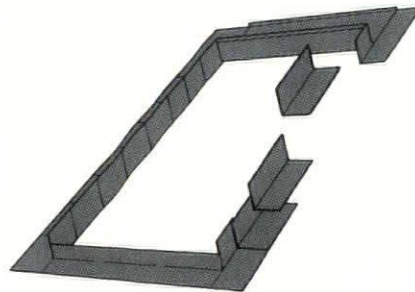
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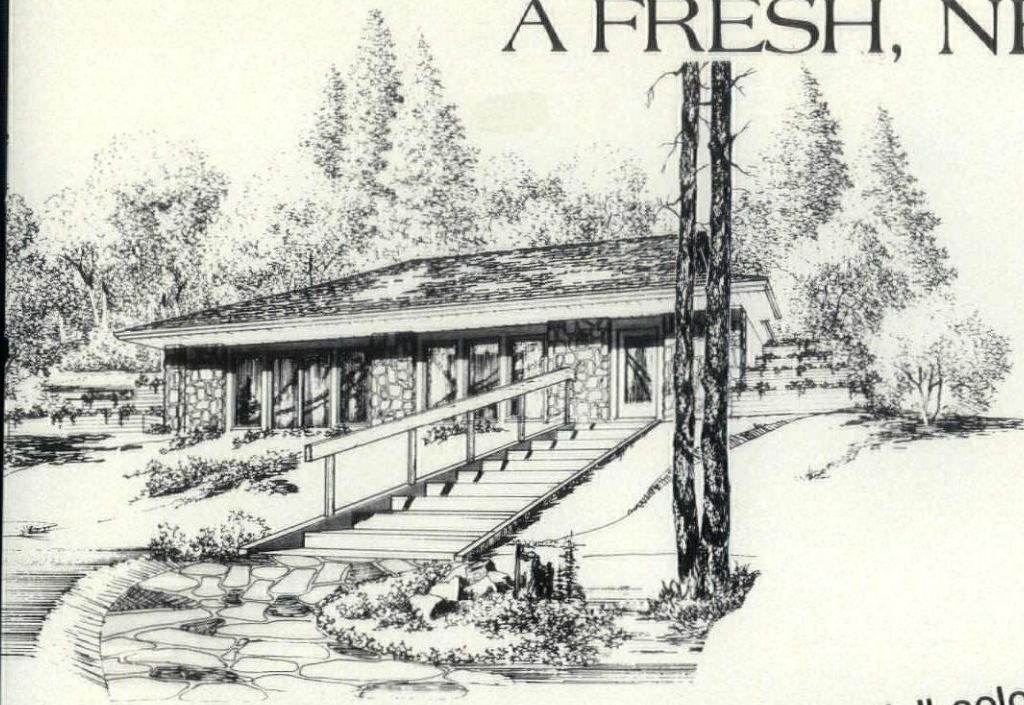
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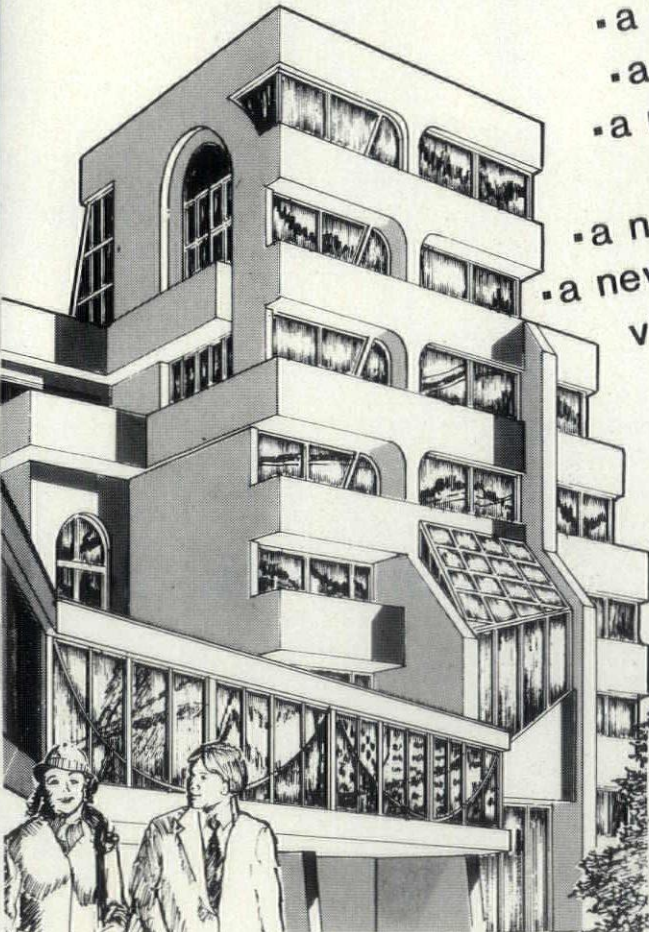
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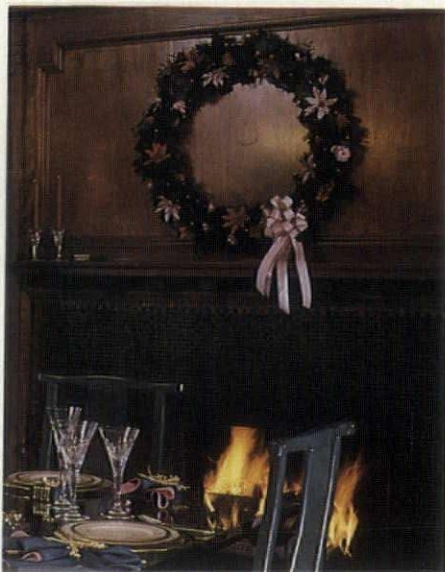
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architecture minnesota

A REGIONAL MAGAZINE OF THE DESIGN ARTS
JANUARY/FEBRUARY 1985 VOL. 11 NO. 1

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Cover: When the Minneapolis warehouse district was built, industry had a most romantic view of itself. In this cherubic medallion, a ship sails and a train steams toward progress. Photographer: George Heinrich.

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New venture for Stageberg/Rapson

The joint venture of the Stageberg Partners, Architects and Ralph Rapson and Associates has been selected to design the new headquarters of the Minnesota Society American Institute of Architects, to be located in International Market Square. The MSAIA is expected to move from its present quarters at 314 Clifton Avenue in Minneapolis to the former Munsingwear Building on Lyndale Avenue North and Glenwood Avenue in June 1985.

The alliance of the firms of James Stageberg and Ralph Rapson, principals, was chosen by a committee of the board of the MSAIA headed by Lloyd Bergquist of BWBR of St. Paul. Of the eleven firms which submitted proposals, the five interviewed were Meyer, Scherer and Rockcastle; Hills/Gilbertson with Del Westburg, interior designer; Mulfinger/Susanka with Robert Kalbac; and John Smith with Ron Sorenson. The Stageberg/Rapson proposal included J. B. Swedenborg Construction as the suggested builder.

"Any of the five finalists would have given us an outstanding design," said Peter Rand, executive director of the Minnesota Society of Architects. "Stageberg and Rapson showed a particular enthusiasm for the project, and had some special ideas, including an exhibit area for members' work. And Stageberg's firm has recently designed a new office for itself which is a very similar project."

The MSAIA will lease 1,900 square feet along the main entry corridor of International Market Square. With 26-foot high ceilings, there is potential for a mezzanine to accommodate the MSAIA and *Architecture Minnesota* staffs, which now number ten. A small conference room within the space will be supplemented by conference and meeting rooms available elsewhere in Market Square. "We plan to take full advantage of the resources of Market Square," said Beverly Hauschild, also executive director of the MSAIA. "Our society, along with the American Society of Interior Designers and the Minnesota Graphic Designers Association, will benefit from the new location at the heart of the design professionals' center. It will give us new visibility."

International Market Square will officially open in January, 1985.



BRW's design for Nicollet Mall development

Retail conservatory proposed for Nicollet Mall

In the last several years, many downtown merchants have abandoned the center city retail core in favor of shopping malls or festive retailing on the riverfront. But a proposed retail development called the Conservatory on Nicollet is expected to enliven the South Nicollet Mall area again and lure new shoppers downtown.

The proposed center will offer high fashion retail on the 800 block between Nicollet and LaSalle Avenues with a tenant mix of nationally known, highly respected fashion retailers and locally owned specialty retailers. At least two major restaurants are planned, along with smaller counter establishments featuring culinary specialties.

Conceived by Robert Dayton, owner of Harold on Nicollet, the center will not be a festive marketplace, but will resemble the world's great shopping streets, with multiple levels visible to passers-by through large windows and street corner atriums. Harold will anchor the center and will be remodeled to complement the traditional, elegant image of the Conservatory on Nicollet. The recently renovated 808 Nicollet Building adjacent to Harold will also be retained, and integrated into the development. The total building area will be 230,000 square feet, which includes 160,000 square feet of retail space and 20,000 square feet of office space.

The design by BRW Architects emphasizes the urban experience. The

Conservatory on Nicollet's masonry-and-glass facade will unify the block, with the Neo-Classical facade of the 808 Nicollet Building serving as the center's thematic springpoint. The street is also incorporated into the shopping experience with large glass corner atriums extending the full four-story height of the retail space to form proscenium openings. All above-ground levels of stores will be visible. The atriums will extend into the center's lower level where plans call for an underground connection to Dayton's 700 Under the Mall. Above ground, skyways will link its second level to buildings on the north, south and west and possibly across the mall.

When completed in late 1986, the Conservatory on Nicollet is expected to create 1,100 new jobs and generate more than \$35 million in gross sales during its first year of operation. The development by Mortenson Development Company is also expected to stimulate the South end of Nicollet Mall and help revitalize the downtown retail core.

A Post-Modern Radisson

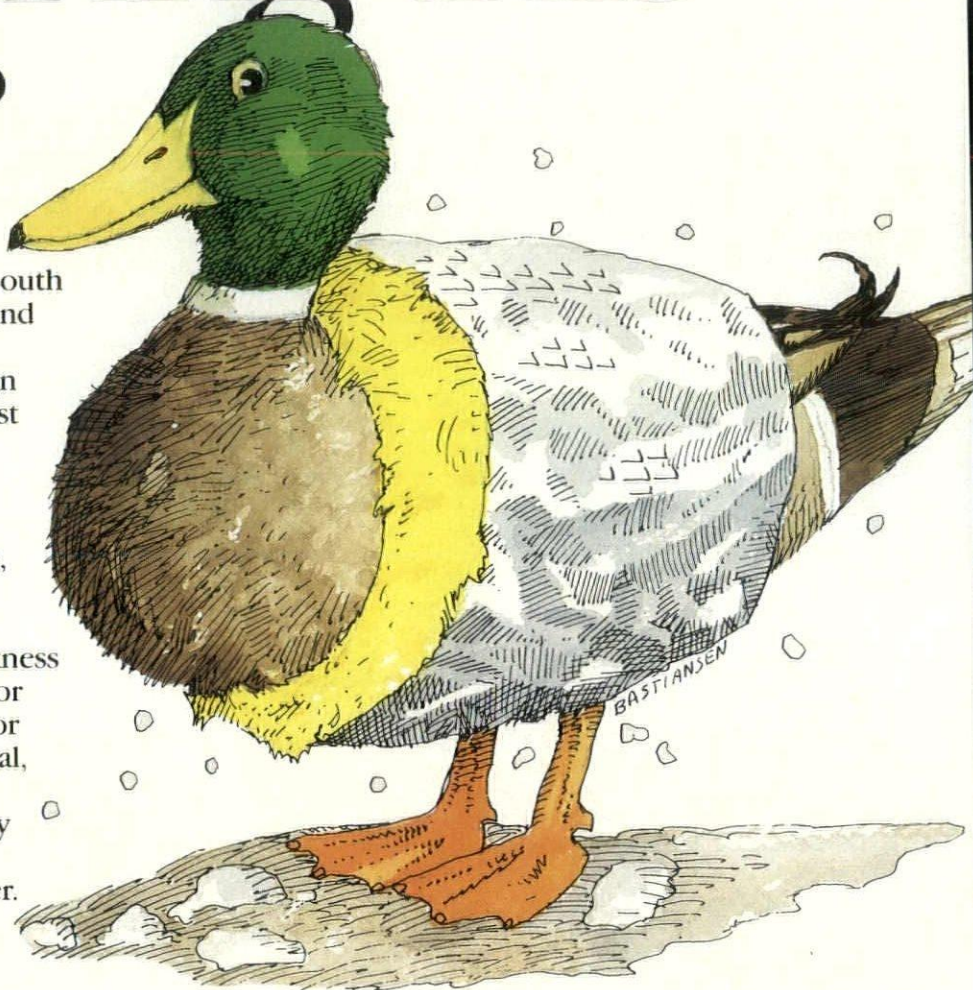
Construction is underway on a new hotel/office complex in downtown Minneapolis on the former site of the Radisson Hotel next to Dayton's. To be called Plaza 7, the \$104 million, 36-story tower will contain a new 354-deluxe-room Radisson Plaza Hotel on the third through sixteenth floors,

Continued on page 118

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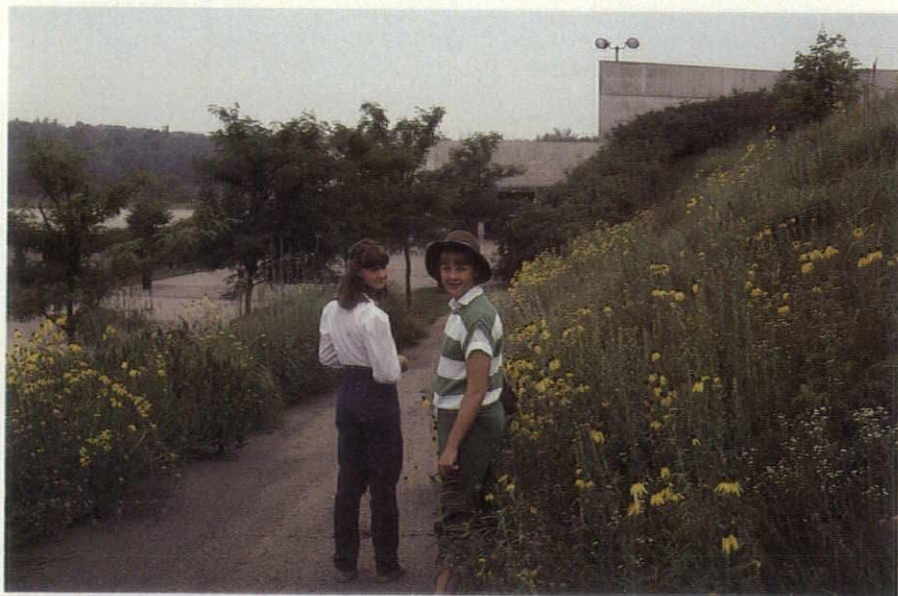


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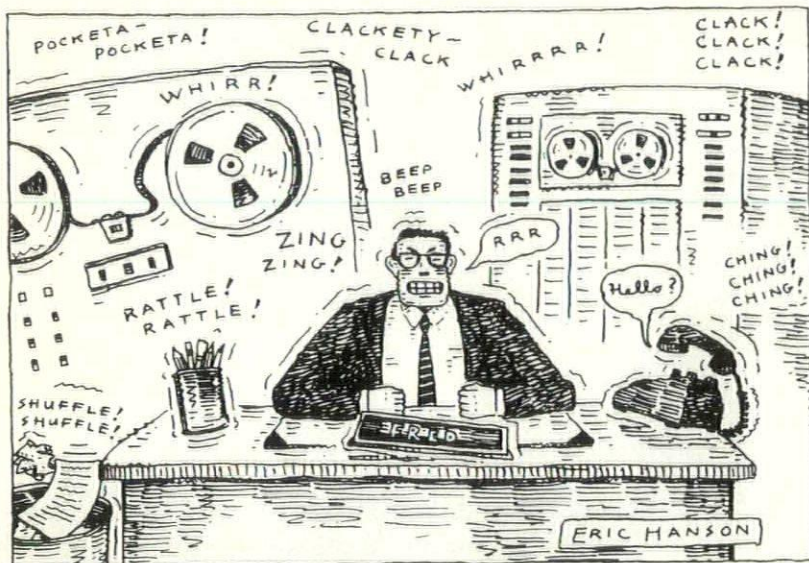
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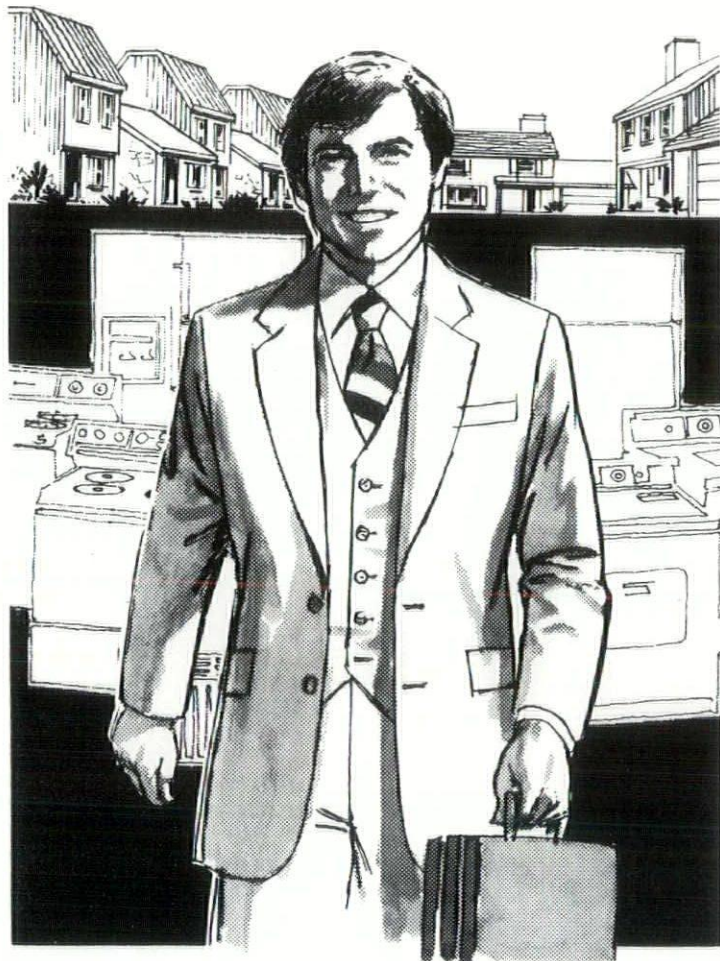
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notable notes



Downtown Biwabik

Biwabik for tourists

Not only individuals, but communities can be enterprising entrepreneurs. The citizens of Biwabik, Minnesota with a population of 1,450 and an unemployment rate of forty percent have joined together and decided to give the old mining town "a facelift," to take advantage of the state's encouragement of tourism as well as the town's proximity to the newly renovated Giant's Ridge ski area—which has been chosen as an Olympic training center for winter events.

As an initial step, community representatives invited the Governor's Design Team, a part of the Minnesota Quality Environment Project, to assist in developing a basic concept and assessing the area's potential. A Design Team visit involves intensive workshops with townspeople and volunteer design professionals—landscape architects, architects, and urban planners—to generate ideas about downtown renovation, beautification, parks, and new development potential.

In late October, the sixteen-person team headed by Peter Seyfarth, architect, held a three-day workshop in Biwabik, which included two town meetings. "They were a great success," according to Mark Flaherty, Director of Development in Biwabik. "Seventy to 80 people turned out, and we broke into smaller discussion groups led by a professional moderator. The second night, the team came back with sketches and suggested design solutions and more discussion. Everyone was pleased."

Some of the suggestions were for new development in the surrounding lake areas. Others related to sprucing up the downtown and creating a town image or theme. (One idea that was almost unanimously rejected was to develop the image and theme of an old mining town. "We are an old mining town," Flaherty says, "and we want to change that image.") A more popular idea was to cultivate the Old European heritage of the town, capturing some of its ethnic melting-pot qualities.

A suggested design solution to problems in a nearby campground was to re-position wayside road stops, playgrounds, and beaches. An innovative suggestion for a tourist information center was to have it established and run by the Senior Center, which is located on Main Street. Moving the gazebo in the Biwabik city park from a nearly hidden and unfrequented area to a main focal point will upgrade community events like the Fourth of July parade and the Octoberfest. "Now we can stop making music and giving awards from a flatbacked truck in the middle of the street like we've been doing," Flaherty says. The park is strategically located on Main Street bordering the commercial area, and will be an important place for summer events.

Though Biwabik aims to be a year-round tourist attraction, its heaviest traffic will presumably come with the 50,000 recreational skiers expected at Giant's Ridge, as well as the winter visitors for special sports events such as the Biathlon, and the American Mesabi Cross-Country Race.

Biwabik was the sixth Minnesota town visited by the Governor's Design Team. Others have been Delano, Dassel, Prior Lake, Payne-Arcade, and Atwater. Lisa Winkleman, architect with Williams/O'Brien Associates is project chairman of the Governor's Design Team. The teams are sponsored by the Minnesota Society of Architects, the Minnesota Society of Landscape Architects, and the Center for Community Studies of the University of Minnesota.

Biwabik is currently in the process of selecting an architectural firm to do its urban design plan.

Minneapolis Profile published

Last fall the Walker Art Center hosted the symposium *Minneapolis Profile 1983*, in which four center city projects were presented in a public forum. The Art Center's *Design Quarterly 125*, published by the MIT Press, Cambridge, Massachusetts and London, England, documents the symposium with photographs of the Minneapolis projects—Piper Jaffray Tower, 701 Fourth Avenue, Riverplace, and City Center—and an abbreviated version of the presentation made by the symposium's opening speaker, the distinguished Dutch architect and author Rem Koolhaas. Also included are excerpts of the remarks made by the six panelists who critiqued the projects.

The distinguished group of panelists included Adele Chatfield-Taylor, Executive Director, New York Landmarks Preservation Foundation; Michael Dennis, Professor of Architecture, Harvard University; Joseph Giovannini, architectural writer, *The New York Times*; Martin Krieger, lecturer in the Department of Urban Studies, MIT; Robert Maguire, Los Angeles developer; and Jaquelin Robertson, Dean, School of Architecture, University of Virginia. They discussed each project included in the symposium in terms of what it would bring to the city, how it relates to its neighbors, how it expands Minneapolis' urban amenities, and its characteristics as architecture and urban place.

Design Quarterly 125 is available at Walker Art Center's Book Shop for \$5. Review copies are available through the MIT Press, Journals Department, 28 Carleton Street, Cambridge, Massachusetts 02142.

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The initiatives of an impatient governor

By Linda Mack

"We came, we saw, we did," could well be Governor Rudy Perpich's motto. He has an unpretentious, forthright and, above all, activist approach to life. And when applied to the political world of Minnesota where he wields considerable clout, it makes for a sense of movement which seems to be unstoppable.

The tangible evidence of many of Perpich's initiatives are construction cranes on the horizon. But Perpich dismisses suggestions that he likes to build just to build, à la Nelson Rockefeller. "The buildings come to fulfill other needs," he said in a recent interview at the Governor's Residence.

Thus, a new women's prison in Shakopee and a model state hospital facility at St. Peter are being built because "there was a social need." Construction at the University of Minnesota, which had halted after the new Law School was built, is underway because "we need to prepare Minnesota for the future. Even though the money crunch was on, one of the first things I pushed for when I came back to the governorship was the Music Building at the University." With the new Institute of Technology and the Humphrey Institute for Public Affairs, major sections of the University of Minnesota campus are under construction.

Perpich's commitment to the arts is deep felt and not elitist. "I firmly believe that you can soften our technological age through the arts," he said. "Our environment got fouled up when engineers studied engineering and nothing else." "Our years in Vienna," Mrs. Perpich agreed, "gave us a different perspective. There they live the arts on a daily basis. It's not an extra. We'd like to see that here."

That idea has been translated into action in several ways (and for Perpich ideas do not exist without being translated into action). One percent of state construction budgets must now go for art. Funding for the State Arts Board was restored to higher levels. And a major new initiative for a state arts high school and resource center has been undertaken (Mrs. Perpich personally sat in on legislative hearings on fund-



The Perpiches at home

ing for the project). "When you put arts *versus* jocks before a schoolboard, the jocks win every time," says the Governor. "In northwestern Minnesota, district after district has no arts program at all. It's a void."

A talk with a governor who absorbs ideas and transmits them to the state he loves

Perpich's sense of history is just as solid. His thrust to improve the Capitol area equals the original impetus of the last century. The restoration of the Capitol itself has been undertaken. State offices are being reorganized, and a new Judicial Building will be built. The \$40 million State History Center is now on track, to be built on the Miller Hospital site near the cathedral. And another history center is under discussion—this time a national center to interpret the history of labor. "Young people don't understand why labor was important," said Perpich. "There's nowhere in the United States that story is being told. Minnesota is the logical place to do it." The thrust in the Capitol area will be capped by the newly announced sculpture park for the Capitol Mall. For that project, Perpich expects

to attract private funds, as he and Mrs. Perpich have done for the restoration of the Governor's Residence.

If all this sounds overwhelmingly ambitious, don't underestimate the Governor's ability to deliver. Over ten years ago, Perpich decided to develop an interpretive center on the Iron Range. He pushed it through legislative sessions, pulled money from the Iron Range Rehabilitation Board, and the \$6 million Iron Range Interpretative Center near Virginia now attracts 350,000 people a year. "My concern," says Perpich, "was that they were bulldozing our history. The old-timers would have died off. There literally would be nothing left."

Other interpretive centers have followed and the Iron Range center has recently expanded, with further legislative support. This election day, Perpich took internationally acclaimed architect I. M. Pei to tour the nearby iron mine pit to discuss the possibility of a hotel in the pit. Perpich and Pei also toured the Giant's Ridge ski area, which will become an Olympic cross-country ski training area, and the downtown Minneapolis sites being considered for the state convention center.

Perpich's respect for Pei can hardly be faulted but it does raise the recurring question about the Governor's attitude toward the state's own architects. It became an issue soon after he took office when he announced that Scandinavian architects should be imported to design Minnesota projects. "There are still architects that won't speak to me because of that," says Perpich. Recent statements have not done much to erase the impression that Perpich's enthusiasm for local architectural talent is not overflowing. "We need fresh talent," he says. And no one can deny that. With Perpich's desire to implement what he sees, an educational tour of Minnesota architects' best projects might raise his enthusiasm for local talent.

The issue will become a live one, with jostling for the architectural commission for the convention center already occurring. Perpich has a commitment to the best for Minnesota and a desire to express the state's qualities in the built environment. His activist administration provides both numerous opportunities and a challenge for Minnesota architects.



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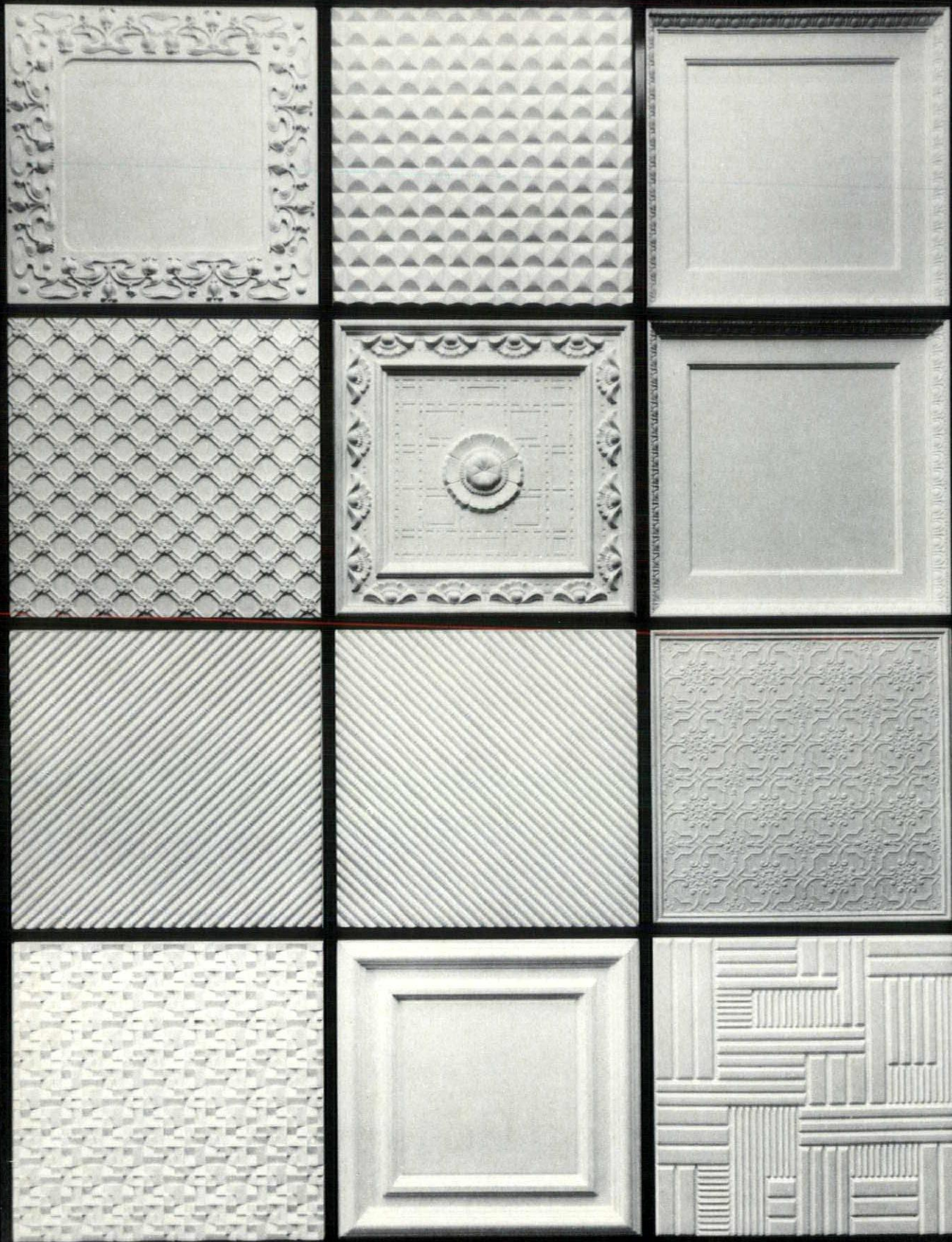
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opinion

Mixing our architectural metaphors

By Richard Varda, AIA

In a recent address to the Royal Institute of British Architects, Prince Charles stunned the audience by declaring: "For far too long . . . architects have consistently ignored the feelings and wishes of the mass of ordinary people . . ."

More and more people are sharing the Prince's view, as the rise of Post Modernism testifies. Modernism drove a wedge between architecture and the public. Architects rejected all historical styles—despite their value as familiar and understandable architectural vocabularies—and used new vocabularies based on geometric abstraction and the machine esthetic. Buildings did not communicate messages about basic human values: security, shelter, warmth, romance, pride, cultural fulfillment, social stability. As a result, the profession has lost its understanding of the way people perceive architectural symbols and compositions. More fundamentally, the profession and its leading critics are not creating and evaluating buildings with people's emotional responses in mind.

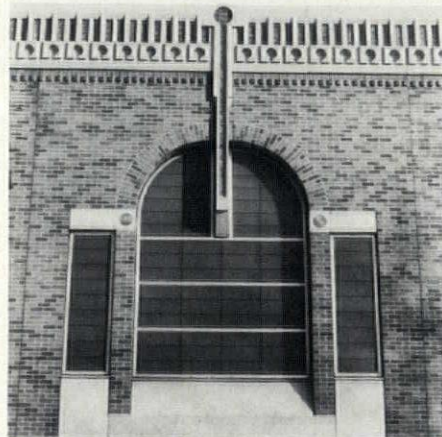
To understand how the human eye perceives architectural patterns, we should understand how the human mind perceives patterns in general. Melvin Konner, in his book on biology, behavior and emotions, *The Tangled Wing*, describes this documented emotional response to patterns: If a pattern is too similar to a remembered configuration, it evokes no interest. If a pattern is partially similar to a remembered configuration, it provokes arousal and attention. When the unrecognized portion of the pattern can be resolved by additional review of mental associations, it creates pleasure. If it is not resolvable, it leaves anxiety.

A look at four new Twin Cities buildings will illustrate the distance between architects' use of patterns and the way patterns are perceived.

The new pool building at Macalester College in St. Paul is an addition to a classically symmetrical Italian Renaissance athletic building. It sends a complex message to people by experimenting with classical symbolic

elements, inventing new geometric motifs and contrasting with certain parts of the original building.

The arches are a case in point. Virtually all masonry arches have a single center point and form a smooth arc that expresses the transmission of the bearing weight to the end of the span. At Macalester, however, the semicircle



Macalester Pool addition
Leonard Parker Associates

is split by a dramatically vertical keystone. The arch seems to be buckling under the vertical force of the keystone wedge, thus reversing the normal sense of stability that the keystone conveys.

The invented language of decorative geometric motifs also evokes unusual allusions. It is dominated by a tall cornice with deep vertical reveals and geometric trim that has few direct references to traditional cornices. The mind searches for the intended association and finds Mayan temples or 1960s pre-cast Neo-Classicism.

The contrast between this heavy unconventional detailing and the refined Italianate stone trim of the original building is reinforced by the contrast between other architectural elements. The old roof is hipped while the new is flat. The old facade has a light open colonnade of arches on columns, while the new one has Palladian windows sliced out of the masonry wall.

What does such a mixture of visual elements say to the observer? In a recent research study conducted by Professor Linda Groat of the University of Wisconsin-Milwaukee, non-designers were asked to react to new architecture in historical contexts. The study concluded that people judge compatibility more by the facade treatment

and roofline of a new building than by its massing or siting. Observers also enjoy the introduction of contrasting contemporary elements, but they prefer that some exact replication of specific details such as windows or ornament occur.

Certainly variation from an established context can be stimulating, but when it becomes too contradictory, it can confuse and alienate. Too often the designer's drive for originality and uniqueness comes before the observer's desire for continuity, order and limited surprise.

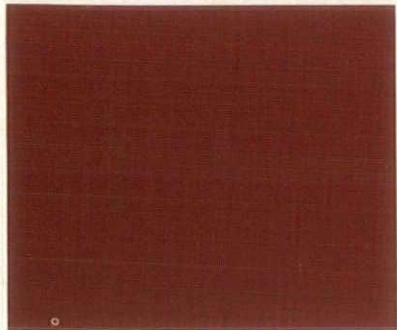
Rather than using a complex vocabulary of symbolic elements, the new MTC Northside Facility (for which I was project designer), uses contrasting materials and a few simple symbols. Metal details contrast with a dominant vocabulary of brick load-bearing walls. The brick walls have gables, arches and punched openings that are typical masonry forms in the nearby warehouse district. The metal elements add a machine esthetic symbolic of 20th century industrialism and evoke the function of the complex as a major transportation facility.



MTC Northside Facility
Setter, Leach and Lindstrom

The interaction of the brick and metal was carefully developed in the sprawling single-story garage building. But on the five-story office block, a significant detail obscures the contrast and so diminishes it. Here, the metal side walls were placed almost flush with the edges of the masonry end walls. As a result, the intended reading of the metal as a hollow infilling between the heavy solid end walls is lost, and both sur-

Continued on page 116



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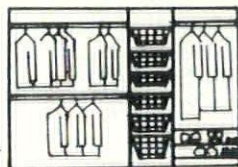
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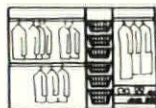
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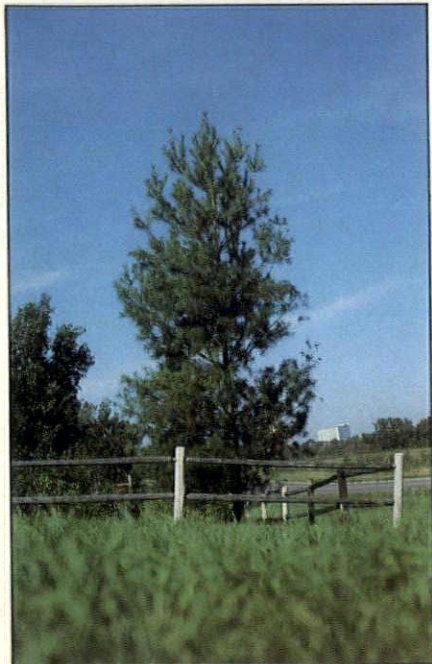


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Canyons in the city

Not so long ago I was asked to name the most urban place in downtown Minneapolis. My ready reply: First Avenue North in the warehouse district.

It was not a typical response in a city that boasts Nicollet Mall, a sophisticated skyline and urbane riverfront development. But nothing says city quite so clearly as walking the warehouse street from the Commercial Building to the Kickernick.

The dark hulks of buildings come right up to the sidewalk to form an urban canyon. Their large windows reveal what is inside. They are four to seven stories high, impressive but not intimidating. Brickwork, stone details and terracotta carvings give each an almost personal distinction. Built to hold hardware, artificial limbs, paper supplies, and fruit, these buildings are among the city's most humane.

It was their gritty artfulness as well as their expansive space which first attracted artists to the warehouses. With the help of Artspace Projects, a non-profit resource organization, many of them found room to be creative. Restaurants followed. (Could one talk about the Minneapolis warehouse district without mentioning that venerable institution, the New French Cafe?) At the same time, Butler Square, a bird of a different feather, broke the barrier of Hennepin Avenue and brought the middle class onto the warehouse scene. Other developers took note, and some of the city's best cafés, shops and art galleries started lighting up the warehouse windows. Once the spark of reuse was ignited, it moved down First Avenue like wild fire.

The story is not unique to Minneapolis. It is happening in St. Paul's Lowertown and all across the country. Its upbeat tone is dampened by the shockingly inevitable dislocation of artists as other uses make their space too valuable. The urban pioneers move on, trying to stay ahead of the developers' rising leases.

But another threat to the area has reared its head. On every planner's map of Minneapolis, the dotted lines show the future skyway system crisscrossing the warehouse streets. Developers have been planning for its construction, and, with the convention center planned back of Butler Square, the warehouse district is set for skewering.

Let me say that this would be grounds for urban uprising. Of course we need climate-controlled walkways. We need to get from our cars in new parking ramps to our offices. We need to get from IDS to the art galleries in the Wyman Building even when the weather is harsh. We need to get to the New French Cafe.

But to travel through the warehouse district in skyways may just eliminate the reason for going there. That uniquely urban experience of walking the warehouse street will be gone. The urban canyon will be bridged.

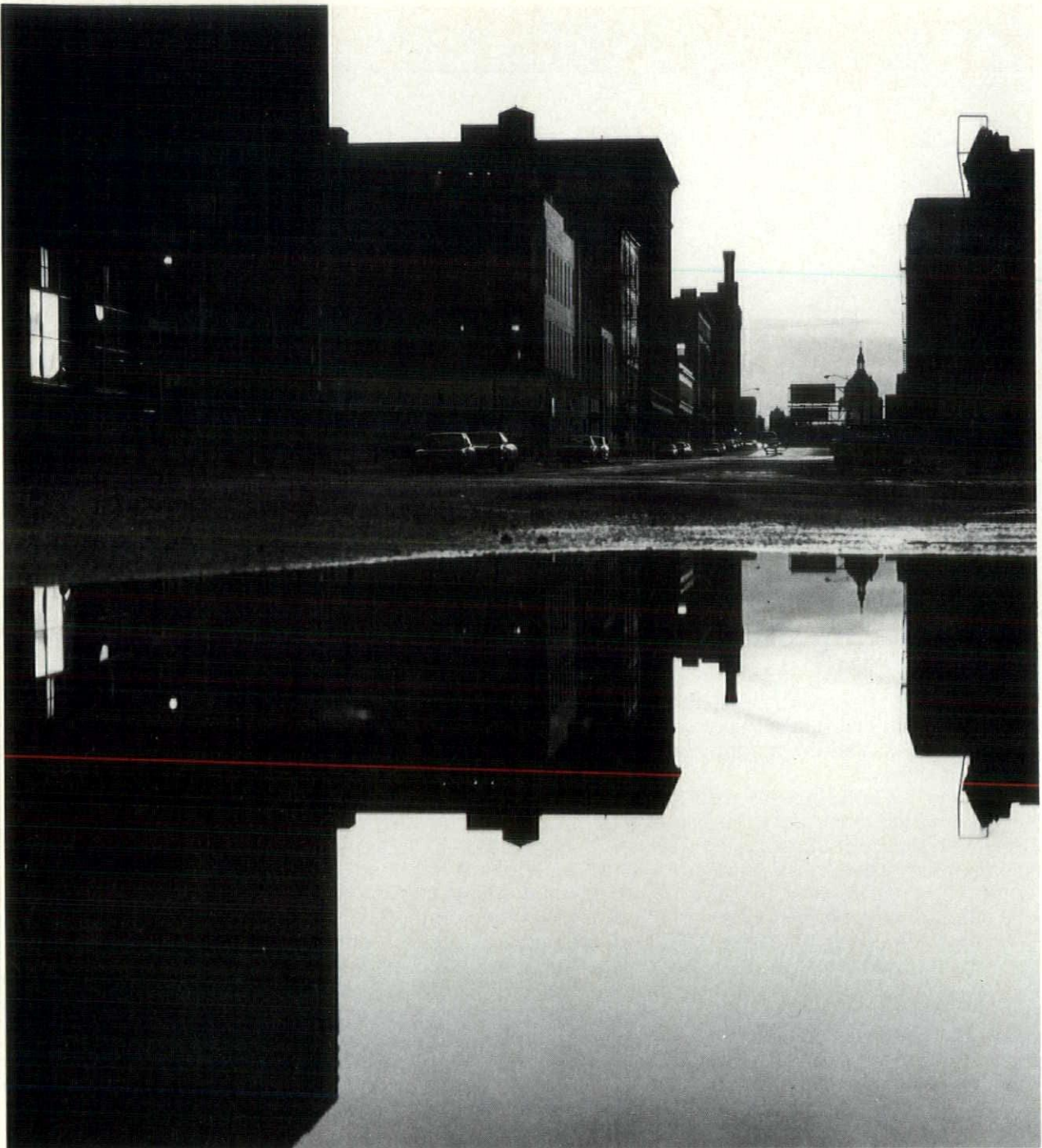
Both the city and those who have invested money in the district should worry about that. The banner of economic pressure will be raised for skyways. But it may rightly belong in the other camp: to make this area just another part of town may be its demise.

Can all-season pedestrian pathways be something besides skyways? Can they be skylit arcades winding through alleyways just below ground? Many warehouse basements have loading docks along the alley that would make natural storefront openings. Is it possible to dip under the streets rather than span them? A spring symposium at the Walker Art Center on urban pedestrian pathways promises to generate further ideas. This is the time to start thinking.

Now turn the page and feast your eyes on the visual pleasures of the Minneapolis warehouse district. And when you look at the first photo, imagine a skyway across it.

Linda Mack

Linda Mack
Editor



*Sunset on Second Avenue:
industry turned art*

THE ART OF WAREHOUSES

Photography by George Heinrich in the Minneapolis warehouse district

*Warehouse people at the
Bockley Gallery*





*The Vermillion Editions opening
at the Bockley*

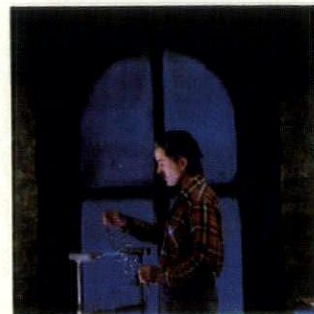
*Jon Oulman in his hair salon/
photography gallery*

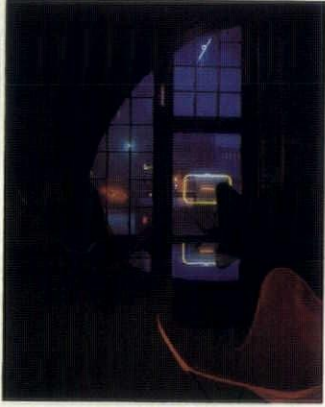


WAREHOUSES

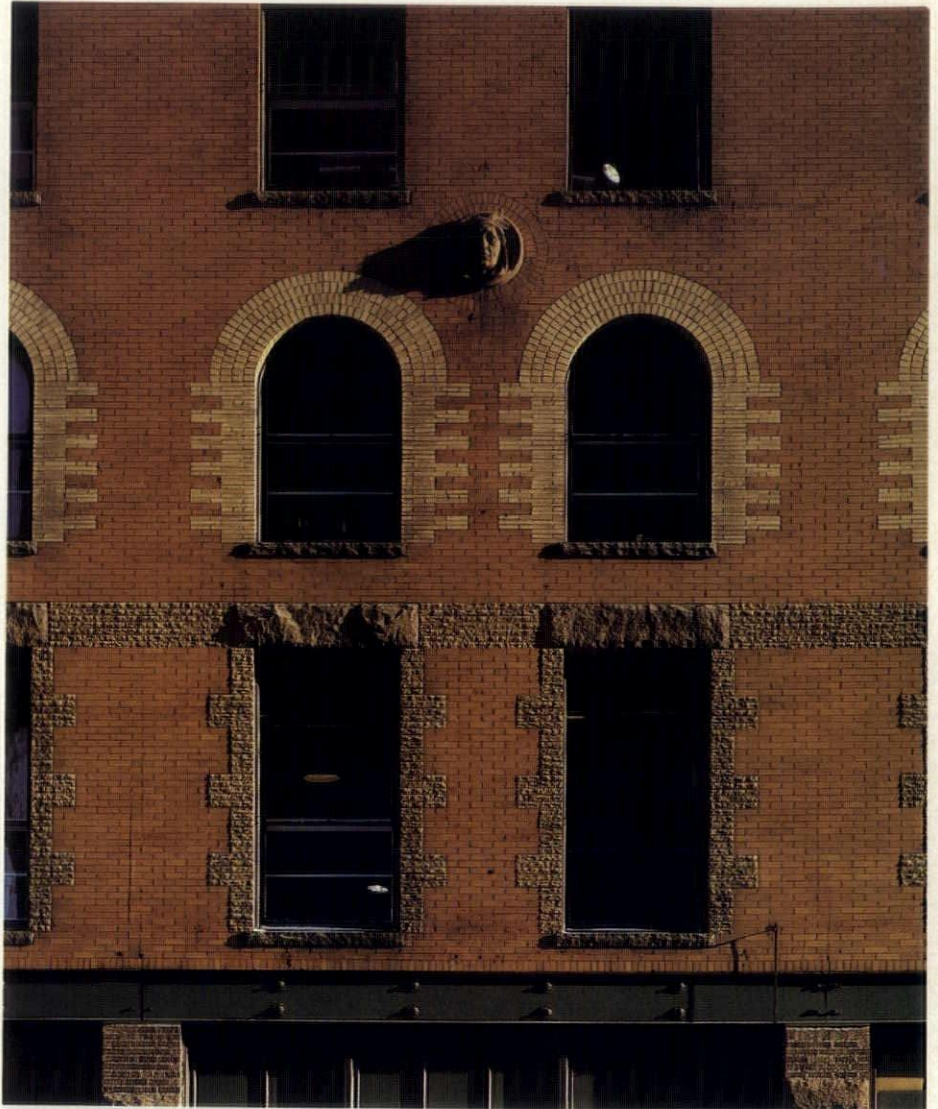


*Thomas Barry Fine Arts shows
Daniel Mason paintings, Donald
Gahr beasts*





Signs of new life: neon in warehouse windows

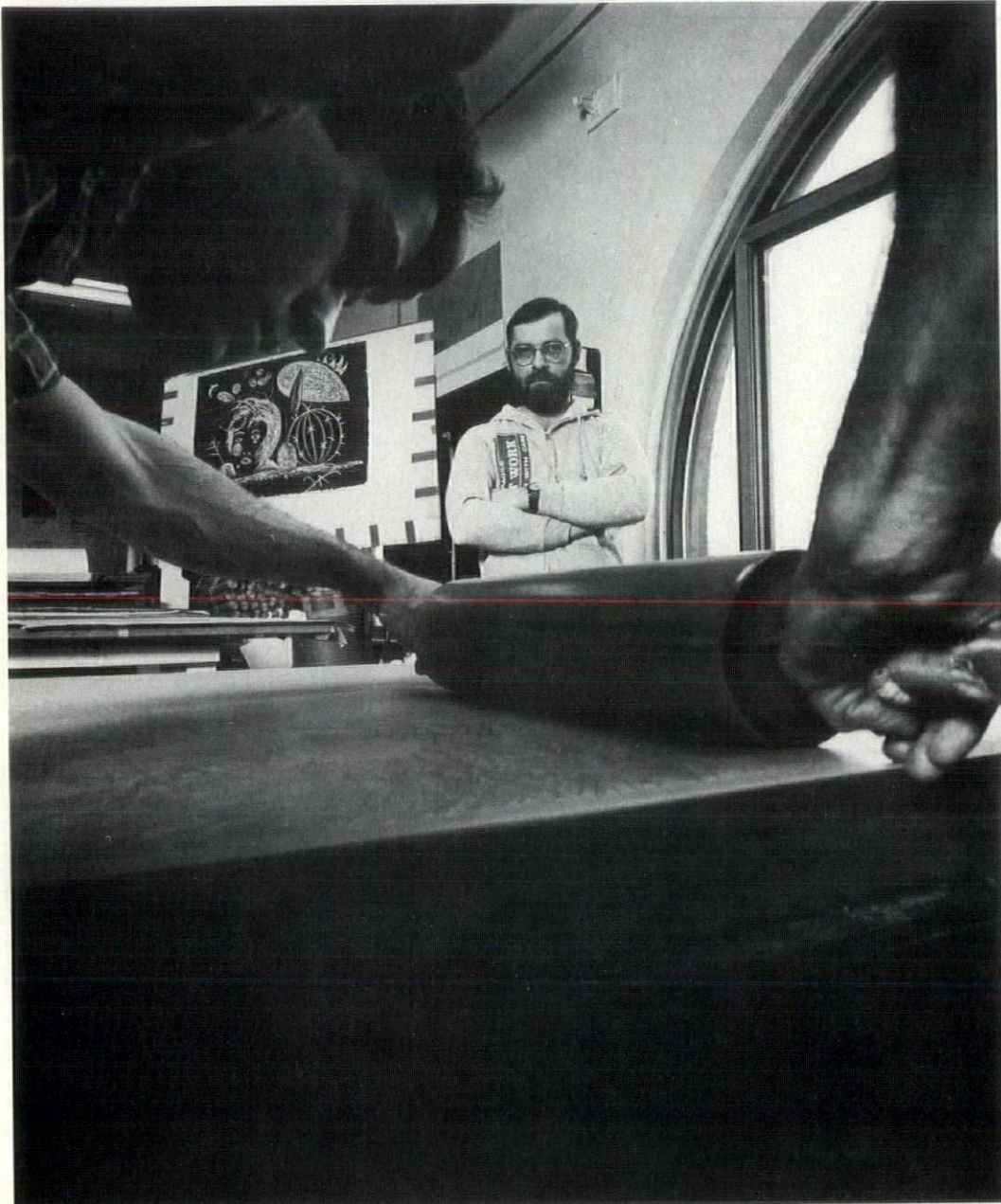


The Artifical Limb Building: brick, rough stone, and an Indian head



(Left to right) A warehouse unrenewed: strength and grace for industry. Neon artist Brad Jirka at work at the American School of Neon. Butler Square aglow through the windows of Jon Oulman's salon/gallery. A fluted column

WAREHOUSES



Masterprinter Steven Anderson looks on as a T. L. Solien print is inked at Vermillion Press



Sparse space for women's art in the WARM Gallery

*The Theatre Club presents
Maxim Gorky's Lower Depths in
a warehouse basement*



*First Avenue North: a gritty
urban canyon*

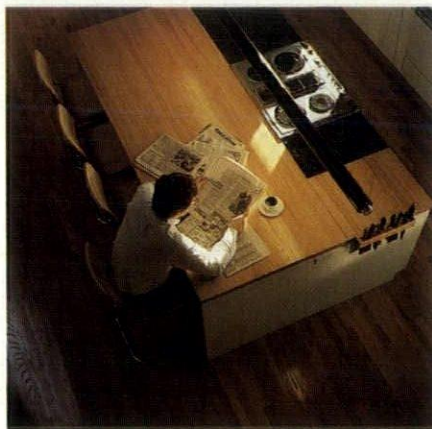


Smashing quarters from a wreck of a hotel

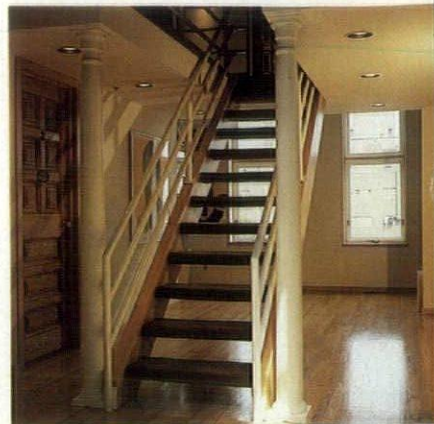


Photos: Judy Olausen

The finished look of the Olausen-Sundstrom living space belies the fact that it is put together from objets trouvés. The marble slab on the kitchen counter (right) came from a bank teller's cage via a junkyard. The stained glass window and Art Deco light sconce were ripped out of buildings under demolition, and the sleek ceiling fans cost \$75 at an industrial supply company.



Photographer Judy Olausen spent ten years looking for warehouse space before finding this unprepossessing building on Washington Avenue north of downtown Minneapolis. It was still a residential hotel of the down-and-out variety, and it was filled with the remains of a century of comings-and-goings: salesmen's samples, stoves, doorplates, douches, and dirt. After a summer of shoveling out debris, and a winter of painting, tiling, finishing



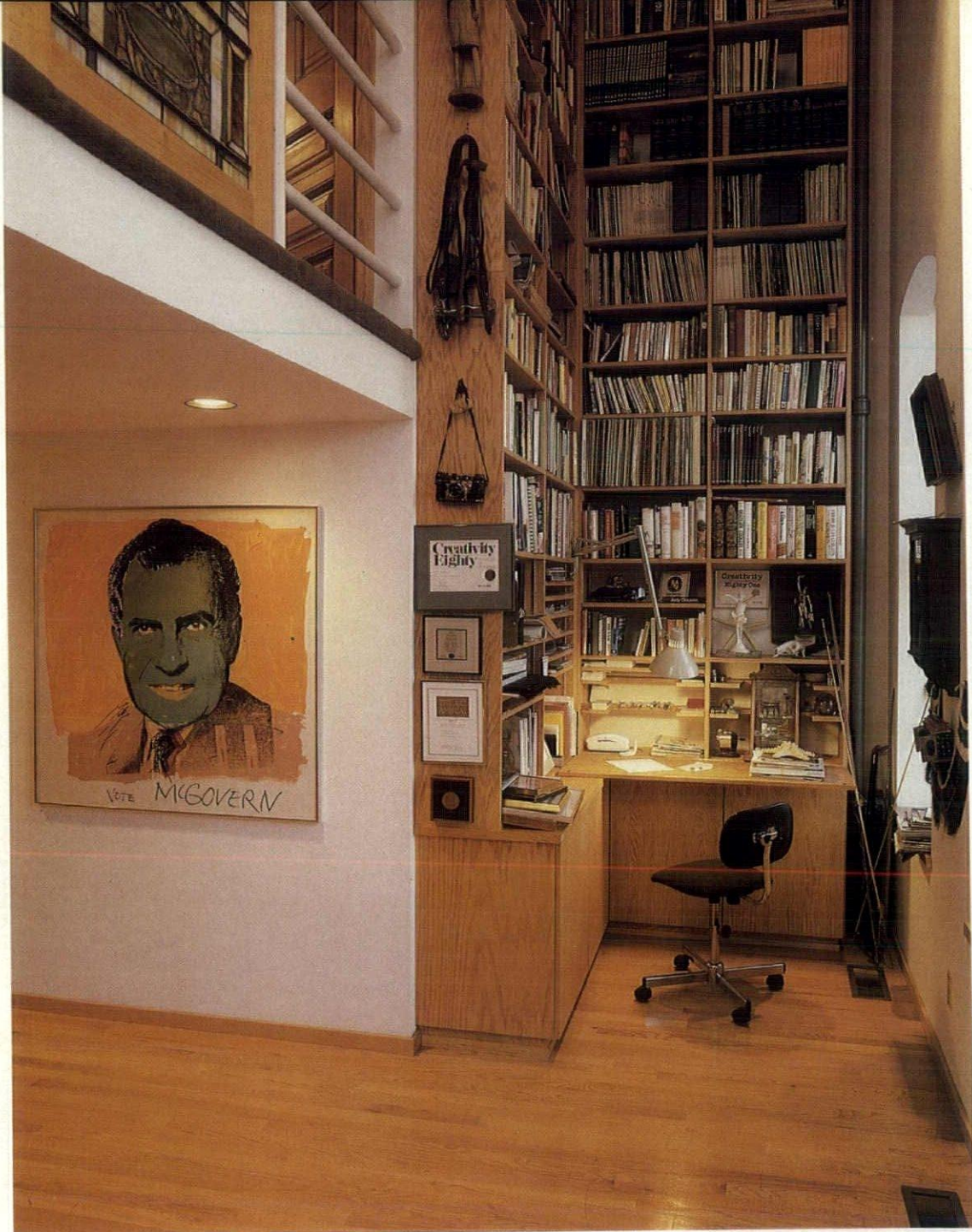
floors and more, Olausen and her husband Brian Sundstrom have the freshest space in town.

The 1877 Pacific House Hotel now serves three purposes. The first floor is rented to Renovation Concepts, which sells reproduction lamps and hardware. The second floor, reached by a narrow stair, is a wall-to-wall photography studio for Olausen. Here she can pull the blinds, set up shots, and work in her favorite place. "I kept the wide-board floors," says Olausen, who was both mastermind and workman of her renovation (Howard Young, at that time with Lilyholm, Young and Gleeson, was the designer). "They're honest and I don't feel so precious when I work."

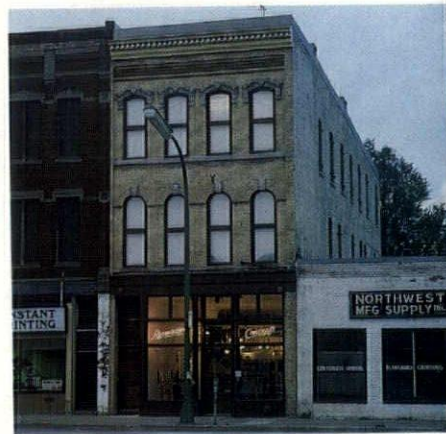
The arched windows along three sides and the sweep of space under sixteen-foot ceilings lend an awe-inspiring emptiness to the studio. On the third floor, the same sweep is there but, in a church-like progression, the living space becomes defined as it moves toward the front. At the back the brick walls and rough-beamed ceiling make an *au naturel* living space. Then, set along an open stair is a kitchen of white pristineness. Next comes the bedroom loft, and under and beyond it, along the front windows, are the Olausen-Sundstrom altars—floor-to-high-ceiling bookcases for working and reading.

As Olausen tapped the new airtight windows, the days when the wind would blow the windows out seemed as remote as the heyday of the Pacific House Hotel. Olausen didn't just buy a piece of property. She bought into history. She also has made it.





Recessing the loft from the front windows of the former Pacific House Hotel (right) was a stroke of genius, for it allowed for two floors of bookshelves (above) for Olausen, who is a voracious reader. To put books away, she hauls a ladder in once a week. She plans another set on the other side, but this time with a walkway from the bedroom loft.





The second-floor studio (left) "is a perfect place to set up shots," says Olausen. "We've had everything from fashion models to Mayor Fraser and Barbara Flanagan dressed up as Fred Astaire and Ginger Rogers. The hotel had seven apartments on each floor, and frequent fires, as you can still see from the dark circles."

The deck (below) makes one of the city's more unusual settings for a candlelight dinner or an afternoon nap. Note the lily-pads in the foreground, which Olausen planted in a pond on top of her neighbor's roof. Olausen's hands-on ambitions outside match those inside. In a tiny square lot below the two decks is an elaborate experimental garden.

A rooftop lilypond, a city view, and a luxury of space



A vibrant office for architects

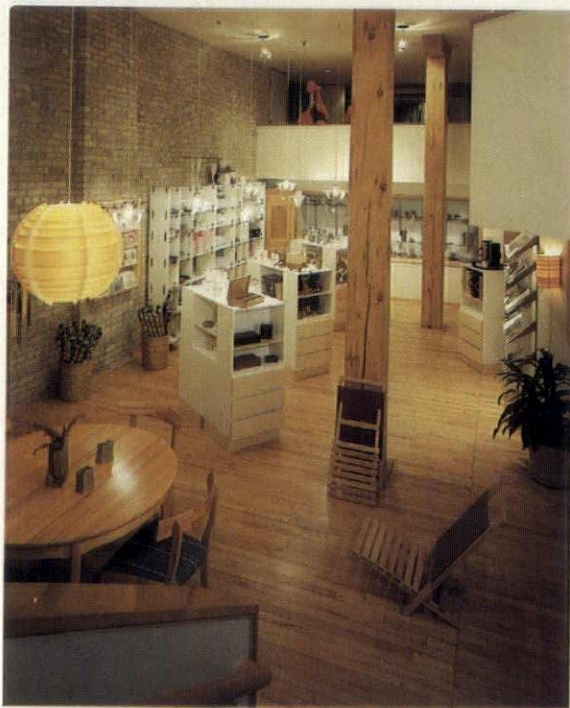


A stunning showplace for furnishings

On an unpretentious corner in the Minneapolis warehouse district sits a quiet and elegant place. The International Design Center, which has been called one of the three best furniture stores in the country, seems more like a gallery with furniture as the art. The mostly Scandinavian furniture, rugs and accessories are displayed with such taste that their price tags seem irrelevant. The graceful brick warehouse with its arched windows, wood beams and maple floors makes a striking setting for these objects of beauty.

The company moved to the old American Hardware warehouse on Second Avenue in 1977, long before warehouse revival was *au courant*.

The craftsman's hand rather than a master plan has dictated the building's development. "No two rooms are the same," says Del Olson, present owner of IDC Home Furnishings. "We dealt with each space as we wanted to develop it." "We let the building speak," says Walter Brustman, father of the original owner Wendell Brustman and unofficial designer. Thus, in the main showroom on the first floor, insulating board was ripped off the ceiling to uncover the original tin ceiling, plaster stripped off the walls to reveal a rough facing of common yellow brick. Its warmth and texture give counterpoint to rosewood breakfronts, Danish couches, and Bjorn Wiinblad tapestries. Upstairs, Danish bedroom sets benefit from the high ceilings and free-flowing space, while white Finnish



Muurame furniture is shown against white walls.

Between the major showrooms, passageways, stairways, balconies and nooks lend a sense of discovery and furnish places for special lines—handcrafted woodwork, an antique chest, Danish and Finnish clothing. Even an old vault was used, to make an intimate room for a small rosewood dining set.

Ever-expanding, the center added a new section this fall to show contemporary furniture from France and Sweden. And true to form, its space in a new wing is appropriately more contemporary, with a curving stairway leading to an acrylic and wrought-iron balcony painted a very untraditional blue. And the same counterpoint of object and building seen in the old section is evident: polished floor and wood table, pine beam and pine chest, soft sofa and brick wall. "We could never have a store like this in any other building," says Olson. How right he is.



A black lacquer rocker by H... and
Wegner of Denmark, a hand-
made woolen throw by Eva
Cross of Sweden, and a rug
Gudde Moller of New Zealand
against mellow brick capture
the essence of the Internatio-
Design Center. In the access-
ries room (above, left) decor-
and useful objects are show-
high advantage. The light fix-
tures were found in the base-
ment and hung, dents and al

The first hint that something unexpected is going on behind those old warehouse windows is a neon sign announcing Stageberg Partners, Architects. Behind it, a sunburst arch, partoney Island, part Post-Modern, confirms the impression that here at work is a firm of fervently forward bent. Yes, underneath the arcade are architects at drafting tables, but the yellow and pink space placed between them and the public denies the "men-at-work" feel of the more typical desks-against-the-window arrangement. With its new office in the Minneapolis warehouse district, Stageberg Partners has elevated itself to a new visibility.

Formerly part of the Hodne Stageberg Partners with offices in a historic mansion near the Minneapolis Institute of Arts, Stageberg and company decided to move downtown when the old firm dissolved. On a scouting expedition in the Minneapolis warehouse district, they spotted the first floor space in the Wyman Building across from the New French Cafe and took it. They liked the big windows and they liked the ground floor location, where clients can find them without wandering through corridors and up elevators.

A simple box with windows, the space was a third the size the firm of fifteen needed. To fit the library, conference room, and the admittedly capacious private office of partner James Stageberg was a "shoe-horning process," says Stageberg. A mezzanine did the trick, providing space for essential functions and definition and privacy to the open offices below it.

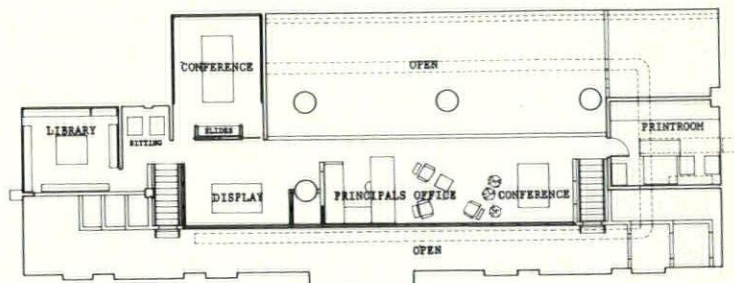
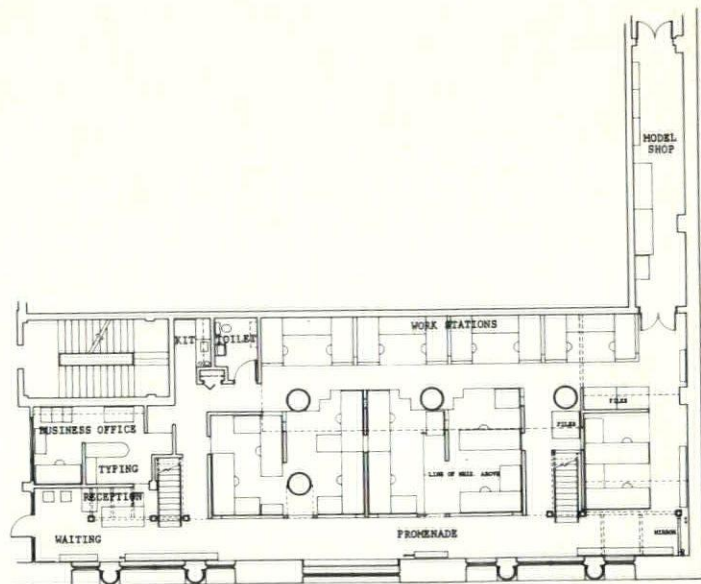
The mezzanine rests on the old warehouse floor, which, of course, was designed to bear heavy loads. The imposing Ionic columns, which could not bear weight, become decorative remnants, a bit like ruins of some classic past. The mezzanine, then, floats away from the columns and back from the windows to make the strong plant-lined walkway.

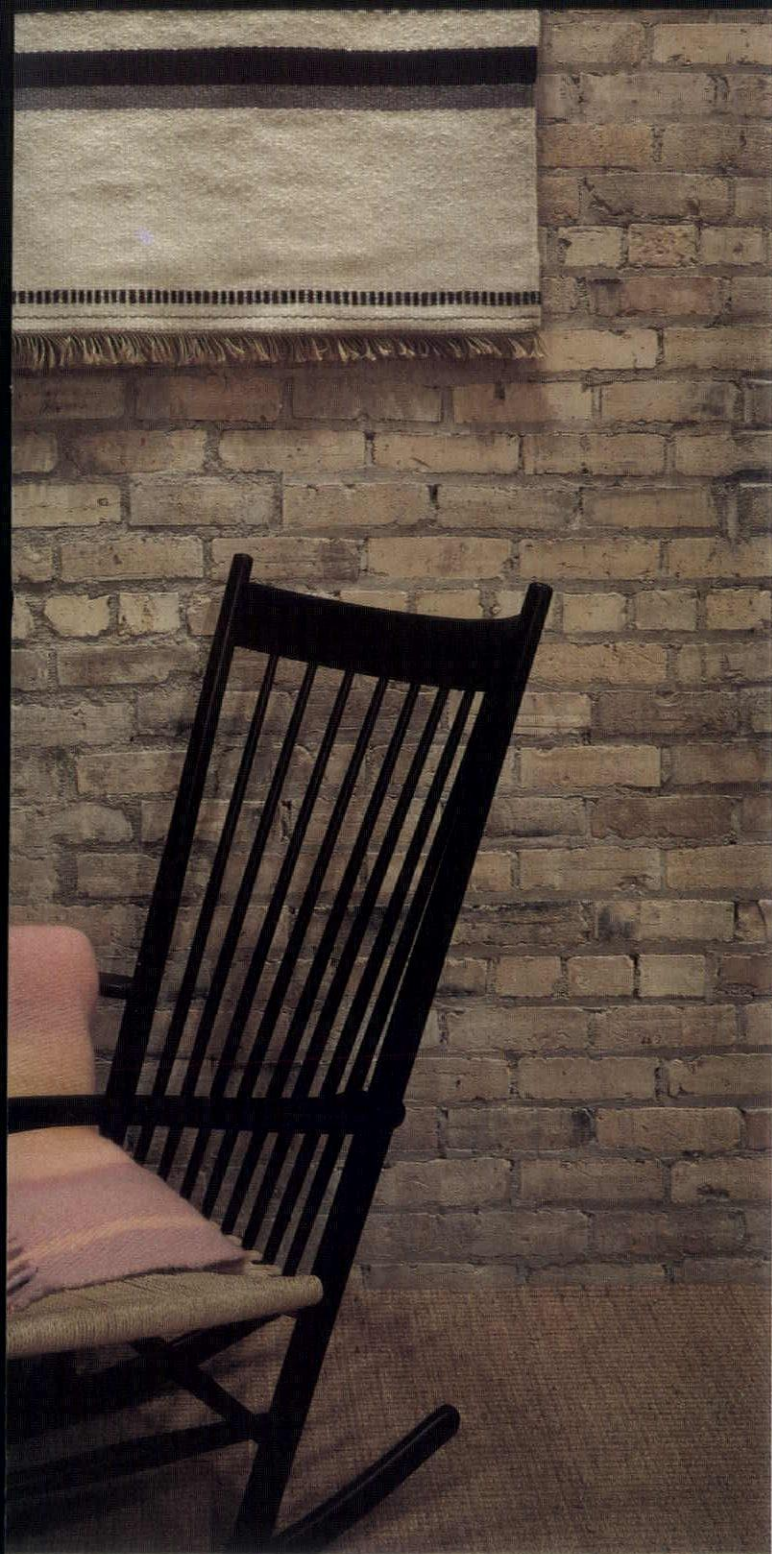
The arcade makes the space. "It's our grand allée," says project designer Bill Beyer. "Our work is displayed, and people stand by the windows and talk. We're very pleased we didn't shove the offices up to the windows."

And as for the colors? "James picked the pink carpet first, which is fairly strong, and the blue and yellow followed," says Beyer. "It's our office so we can experiment. If we don't like it we can repaint it. We have a very understanding client."



The Stageberg Partners left conservatism behind in their former mansion offices. "We were used to rooms there," says project designer Bill Beyer. "Here there is hardly a door." The mezzanine behind the Post-Modern facade divides the space, with receptionist and work stations below, library, conference room and Stageberg's office with its leather chairs above. A special touch: two carnelian red De Stijl chairs against the mezzanine wall (left).





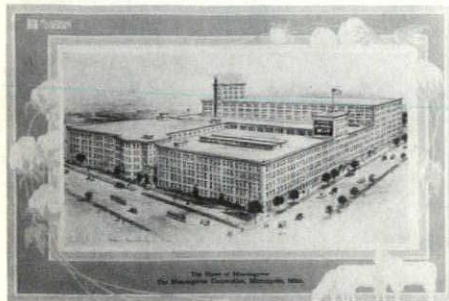
Photos: Lea Babcock



Ligne Roset sofas and chairs from France and Dux beds and accessories from Sweden (far left, and bottom and top, right) bring IDC's collection of furniture up-to-date. The new showroom also accommodates the Suzanne Kohn Art Gallery (far left). A look back into the main showroom (middle, right) reveals the more traditional furniture from Denmark, Finland and Norway which has been IDC's mainstay. In the foreground: a peacock chair of ash and teak by Hans Wegner.

From Munsingwear to Market Square

By Richard T. Faricy



It was 1890 when the Northwestern Knitting Company constructed a plant at the corner of Lyndale Avenue North and Third Avenue North in Minneapolis. During the next quarter of a century, the company became one of the nation's largest manufacturers of underwear, marketing its products under the name of Munsingwear. To accommodate its growing business, the Munsingwear plant gradually expanded until by 1915 it covered an entire square block.

From the very beginning, Munsingwear had a pioneering role in the American garment industry. The company's founder George Munsing had invented a method of plaiting woolen fibers with silk which took the "itch" out of woolen underwear. In 1891 the company patented and manufactured the first one-piece union suit. Now people could have a sleek, single piece of underwear that could keep them warm without an itch. By 1912, Munsingwear had become the nation's leading producer and distributor of underwear for the entire family, and the Munsingwear name had become synonymous with underwear.

By the mid-1960s, the Minneapolis plant had become the country's largest integrated knitting mill of men's sportswear, handling all manufacturing processes from yarn to finished product. Unfortunately, economic conditions forced the company to close the Minneapolis plant by 1981. The buildings stood empty for several years.

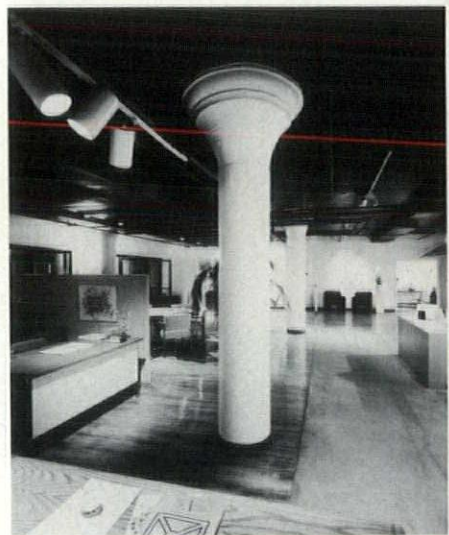
The five major buildings of the original facility that remain were built between 1904 and 1915. They will open in January, 1985 as International Market Square, a full-service design center and furniture trade mart. Their future will make them a center of the design industry in the upper Midwest, a far cry from their industrial past.

The firm of Bertrand and Chamberlain was the architect for the original buildings. Except for the more mundane powerhouse, the structures share several Neo-Classical Revival details that help to create the impression of a single, massive industrial building. The major entrances have fluted door columns, and there is a fretwork frieze just below the projecting cornice with its scallop motif. All the principal facades use a white pressed brick. Except for the introduction of the glass block windows, the building has ex-

perienced very little structural change since 1915.

The architectural and historic significance of the buildings, however, lies more in their unusual engineering than in their design. The unusual construction of the Munsingwear buildings, in fact, has earned them a place on the National Register of Historic Places. Though reinforced concrete was used occasionally along with structural steel in buildings in the Twin Cities during the 1880s and 1890s, it was not used alone. Building Four at the Munsingwear plant became Minneapolis' first reinforced concrete building when built in 1904.

Even more significant is the structural system designed by C.A.P. Turner, a Minneapolis engineer. Turner experimented with several features not used before. He streamlined a column-girder-and-slab system that eliminated



the need to stiffen the slabs with ribbing. He also used vertical reinforcing rods that bent outward at the top of the column to penetrate the girder concrete and tie the columns and girders together. The bending of these reinforcing rods gave the column capitals a flair that foreshadowed the shape of the mushroom columns (right).

Turner is generally credited with the invention of the flat-slab system, which increased the economy of concrete construction by eliminating girders and beams. Since the 1912 addition to Building Four is flat-slab with a complete mushroom column system, the Munsingwear building provides a unique opportunity to follow the evolution of this system.



Photo: Shin Koyama

The to-the-trade-only design center will occupy three of the original Munsingwear buildings, while the quarterly home furnishings markets for retail buyers will be housed in the seven-story Building Four. The four buildings, which were originally grouped around a service court, have been connected by a glass-roof enclosure to create an atrium (left) which will serve as both a social center for the design community and a new location for special events. Four stories of balconies with railings recalling the fretwork frieze line the atrium and focus on the restaurants and public spaces below. Opposite left, one of the mushroom columns.

Besides its engineering innovations, the Munsingwear plant has another unusual feature—a double stairway. Constructed of iron and steel and highly decorated, it is an operating double helix, similar to exit ramps of parking facilities. In principle the same as the stairways at the chateaux of Blois and Chambord, it permits two separate groups of people to exit from the building's upper floors at the same time.

In their second life, these buildings will house a new facility for the design community in the region. International Market Square will provide more than 450,000 square feet for designer showrooms, offices for design professionals, and related services. It will serve as a centralized resource center for ar-

chitects, designers, and retail home furnishings buyers in the upper Midwest and central Canada. Market Square Development Company, a joint venture of Harmon Court Partnership and Omni Venture Ltd. is the developer.

In their renovation from old-time industry to new-time design, the Munsingwear buildings have been approached with respect for their original character and an eye for the polish and excitement that a design center should have. Within showrooms, designers will have large windows, brick walls and hardwood floors which will allow them to showcase their products to best advantage. And the place that took the itch out of underwear will have a whole new feel about it.

Richard Faricy, FAIA, is a partner in the firm of Winsor/Faricy Architects, Inc. of St. Paul, associate architects for International Market Square. Kaplan, McLaughlin and Diaz of San Francisco are lead architects.

One of the pleasant surprises of the Post-Modern period in architecture is that you can enter a second floor office in an old warehouse building in Minneapolis through the portico of a Greek temple—complete with Ionic columns, pediment and entablature. The effect is not pretentious, but playful, and the offices are those of Arvid Elness, Inc.

"The architectural trend was toward eclectic revival when we moved our offices here to Butler North," Arvid Elness says. "Part of that is using architectural clichés from the past out of context. We wanted to make the statement that this is an entrance, and to have fun. Our clients come to us because of our creativity."

Inside, the office has the look and atmosphere of a studio, rather than a corporate headquarters. There are high white ceilings and long windows that fill the area with light. Two white flying geese sculptures are suspended in flight from the spacious ceiling near the reception area. They seem to echo two other familiar flying sculptures—as if the George Segal trapeze artists from next door in Butler Square had undergone some subtle metamorphosis, reappearing in Elness' offices in Butler North.

"The openness facilitates an interchange of ideas," Elness says. "It doesn't close off responsibilities, yet there is a comfortable distance between people. Warehouses have generous space."

Elness knows a great deal about warehouses. As project architect for phase one of Butler Square with the firm of Miller Hanson Westerbeck Bell, Elness was a pioneer in the renovation of older, discarded or underused industrial buildings for new uses. The Butler Square project and its innovative reconstruction gained national attention, and became a model for warehouse renovation in cities around the country. Because Elness can speak from his vantage point of experience, he seemed just the right person to discuss the emerging warehouse renaissance in Minneapolis, and to follow the story that began with Butler Square.

"In Butler Square, we discovered you could disassemble the building from the top down, and still leave it standing," Elness says. "And when you sandblast that much wood, the effect is overpowering. Exposing the timbers inside made a statement that more can be done with old buildings than anyone had thought."

Today, Butler Square is at the heart of one of a number of older industrial districts which are developing into lively public spaces.

"They're being done, first of all, because they are there," Elness says. "With downtown expanding its parameters,

Arvid Elness Architects

The enterprising firm behind the warehouse renaissance

By Shannon King



it is time to explore these buildings. Their big grids and high ceilings offer creative spaces. And because of their historical significance, there are tax incentives to renovate or sell. We are dealing with a very small increment of our past which has largely disappeared, like a prehistoric animal. But technology has caught up. Now we can seal floors, make rooms soundproof, and add ventilating systems."

Warehouse districts tend to develop differently, according to Elness. They listen to another drummer, and are influenced by the character of their structures.

The structures themselves are appealing today to a public tired of the massive blankness and blandness of the modern International style with its extensive use of metal and glass. Warehouses are built to a human scale, usually four or five stories high, and have all the charm of a variety of ornamentation from patterned brickwork to ornate stone cornices and Gothic-arched windows.

When Arvid Elness (above) and his firm moved to Butler North they traded the sandblasted walls of their former offices in Butler Square for painted walls and a more polished look.





From Greek portico (left) to pastel moldings, Elness' own office displays a sure hand with warehouse space. Below, the architects enjoy their pink-and-blue conference room with its added details. From left, Paul Madson, Larry Smith, Donald Schwappach, Arvid Elness, Victor Zeuthen, and Laverne Hanson, Jr.

"They were the 'discoveries' of the '70s," Elness says. "Now in the '80s, that uniqueness has been made suitable for commercial, office, and housing development."

"They sprout urban kinds of places such as art galleries, and trendy restaurants, which are real, not faddish. Walking down the street, you get a sense of place, and neon announces—here it is! The economics are similar to new buildings, and rents are compatible with the downtown market. The formula is to take a historic district and utilize the tax incentives. Then make something distinctive to attract people."

Elness views the city as a series of special interest "corridors"—commercial, government, entertainment, and residential—radiating out from the

downtown center. "In most cities, the downtown is surrounded by an undeveloped area," Elness says, "a no man's land, in the shadow. But here we have Loring Park, the Butler Quarter, the North Loop area, and the old milling district near the Milwaukee Road Depot."

"Warehouses provide a great inventory of space unique to Minneapolis," Elness says. "The strengths of the districts are their closeness to the downtown center. When we proposed working on Butler Square, the big question was—why would anyone cross Hennepin Avenue and walk down *that* street? The city promised a parking lot to merge with empty lots. It doesn't seem to depend on that now."

"The Butler Quarter has emerged



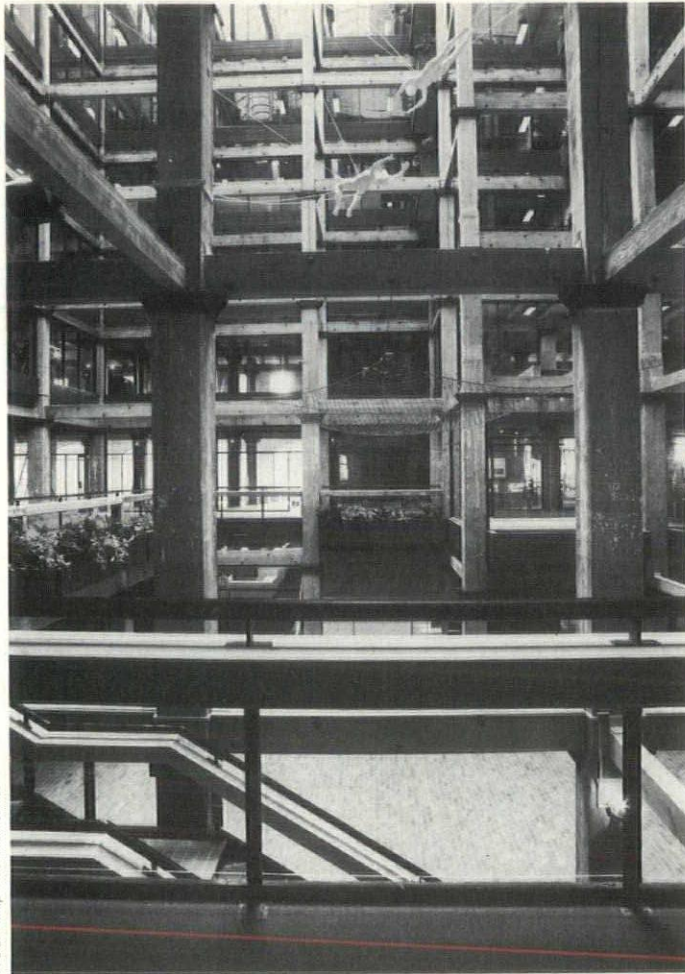


Photo: Phillip MacMillan James

Rediscovering the particulars to let the building's ego speak

on its own. It wasn't designated *to be* anything. And the large volume of space can't be filled up with one thing. I'd like to see it as an entertainment center with theater, and artists—a fun quarter."

Elness has followed the experience of other cities and compares Boston's Faneuil Hall and Quincy Market to this area. Boston had a harbor, and Minneapolis had a large dry goods industry and a grain industry with milling along the river. These two industries have determined the look of the buildings and left the residue of their needs. The Minneapolis districts developed mainly between 1900 and 1920.

"What's interesting about these old buildings is that they have more flexibility than new construction," Elness says. "You can take them apart, and be creative. The discovery of going into

an old building, and seeing what's been done is intriguing. The excitement is in the rediscovery of elements, and re-application.

"These structures have a module, but it's not the same as the IDS, or the Pillsbury Center. It suggests different uses, and provides different keys to how to use it. Target, for example, can't operate ten floors out of a warehouse but small firms can take a full floor, and rents are lower. They don't replace downtown needs, but meet other needs. They appeal to more artistic, casual people, and that group spurs the night life and the boutiques.

"In Los Angeles, the city radiates like a silver dollar, and all roads lead to the downtown business area—but that's dead at five o'clock. Like many cities, the downtown is designed to provide livelihood, to be the center of business, with an entertainment base. But usually people don't like to stay in the same place after work. The downtown will see massive towers, and you can put business and entertainment in them, but I don't think that's where it will be in the mind of the city. Hennepin Avenue will generate life."

A recent development in the Butler Square area is that a group of landowners have come together, collectively, with a desire to market the district. They call the organization the FAN (First Avenue North) Club. "It's an historic occasion—with ten or twelve owners joined together," Elness says. "They realized Butler Square had a draw and a name. We have done a study for them on the potential of the district. It's an opportunity for a center, and they are making some first steps in identifying what the district—called the Butler Quarter—has to offer. They are considering improvements such as streetlighting and making intersections more attractive for pedestrians. Some of them have to be processed through the city. Our input was that they should have a plan, so all would work together."

Another area which has similar potential, according to Elness, is around the Colonial warehouse and First Street North—the North Loop area. This area, he says, will have a different pace and different criteria for development. But its success will depend on the ability of a collection of small businessmen to collaborate with a single purpose. "If you have separate little projects, you don't sense the larger community. We have suggested this at the Colonial—that they become aware and know the consequences of what others want to do. So far, there has been no integration between the Colonial interests and First Street North. One project will not impact the district. What might change that is Glacier Park."

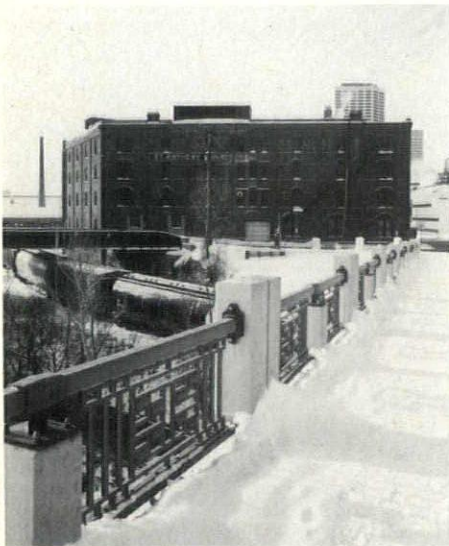
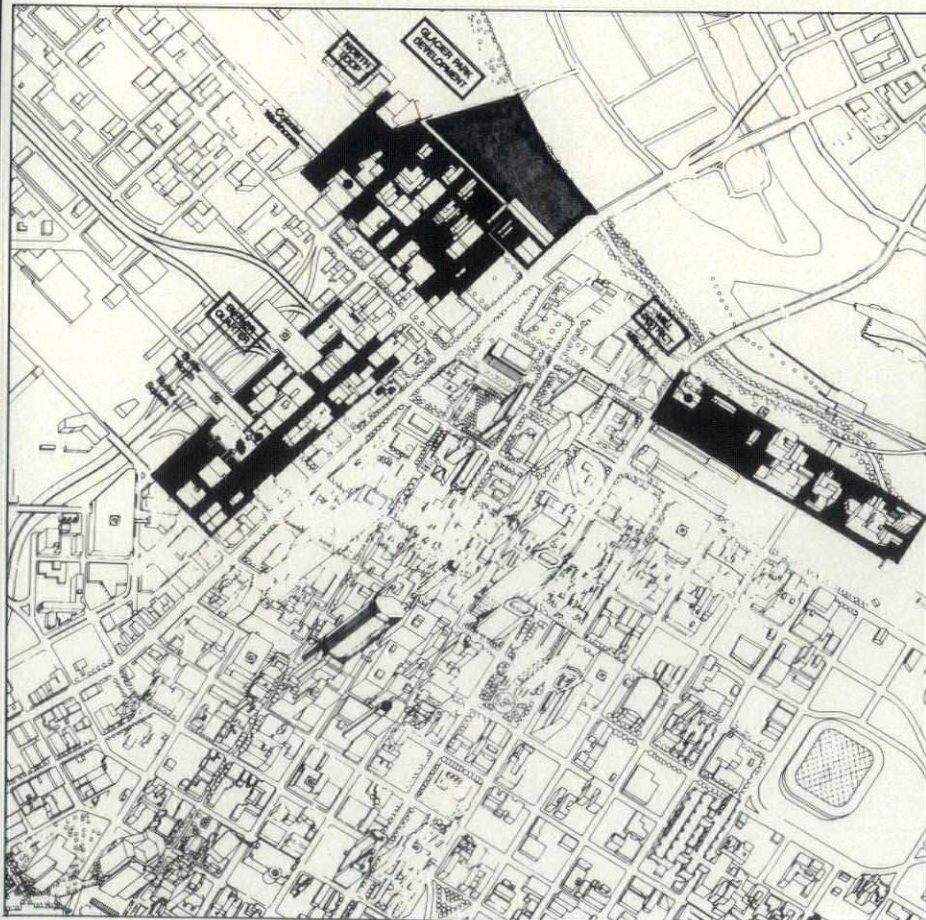
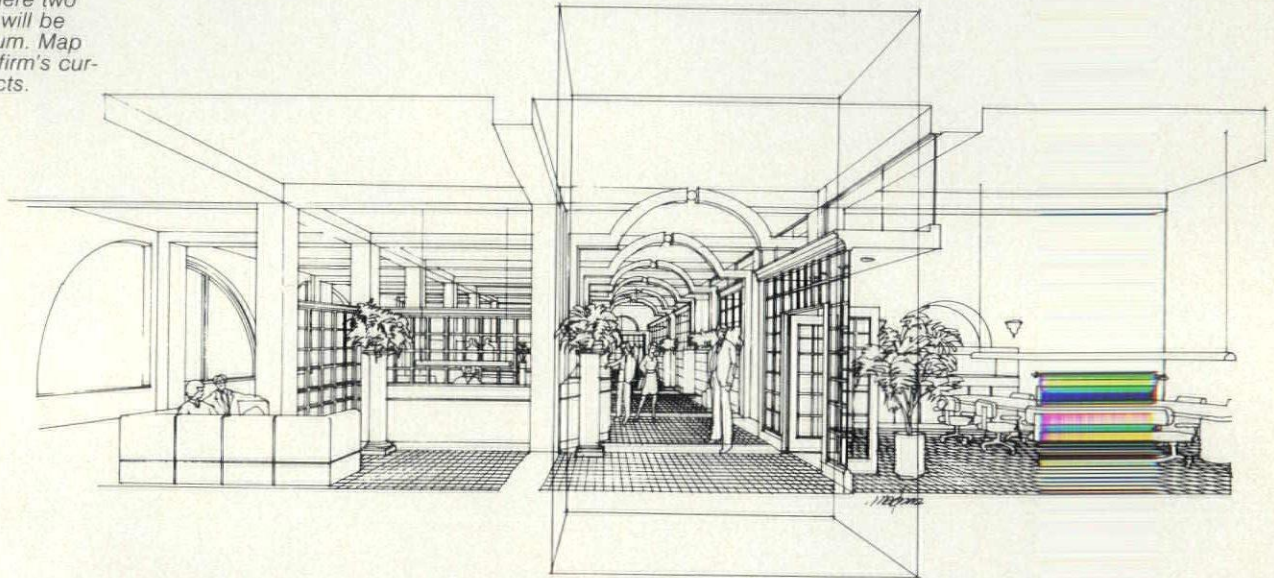


Photo: Franz Hall

Elness' expertise in warehouse renovation is technical, architectural—and diplomatic. Because most warehouses are in historic districts, approval by the Heritage Preservation Commission is necessary. With each building, the firm looks for the special qualities, to avoid a generic warehouse style. Here, three distinct projects: Butler Square West phase two (opposite top) with its massive sandblasted beams; the Colonial Warehouse (right), where the striking Romanesque arches will be reproduced inside; and Mill Place (opposite bottom), where two century-old buildings will be joined by a glass atrium. Map (below) identifies the firm's current warehouse projects.



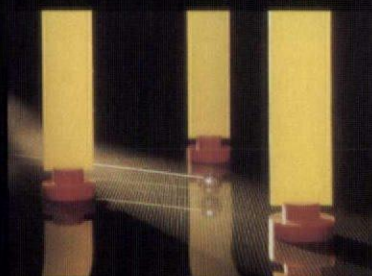
Glacier Park is a development company owned by the Burlington Northern Railroad, which owns a large portion of the land along the river in the North Loop. Their plans call for residential and office development between Hennepin and Plymouth Avenues. "The special thing about this area," Elness says, "is its river level relationships. This is a natural way for the community to flow."

The west bank mill district near the St. Anthony warehouse will develop in a different way, according to Elness, because it is under different influences. Its industries grew out of dependency on the river. "One challenge will be to take advantage of underground tunnels and waterways which are now covered. It's an evolving district with an opportunity to mix old and new. There's a recognition of the quality of history and heritage, plus sufficient land area for new construction. The two can interface and blend.

"Mill Place is a start. It was built as a series of buildings linked together. Renovation will take it apart, and rediscover its separations and history. You let the building lead you through, and it is expressive. The ego of the building, not of the architect, speaks. As with all warehouses, the building will give answers you need to know. It's a process of discovery."



NEON



ART

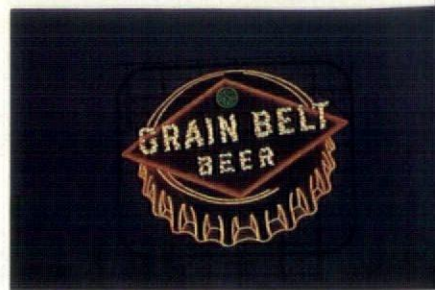
Everywhere, neon animates the nighttime sky. Its first appearance in the United States at a Los Angeles Packard car dealership in 1929 sparked a string of electric images along commercial strips across the country. America's love affair with neon had begun and it developed through the '40s and '50s as the dazzling light spread to roadside motels, beer taverns and dance halls. Then the razz-ma-tazz of neon nearly died out in the '60s when it was replaced by more "modern" plastic lighting. Glass benders, whose average age is now 60, hesitated to take on new apprentices for fear of creating competition. But during the pop period of the late '60s and '70s, a new generation of craftsmen pushed neon beyond tawdry commercialism into the realm of fine art. With public interest in the medium revived, the doors opened for architects and designers to bring it to homes, restaurants and offices.

Today artists like Cork Marcheschi (whose experimental work is exhibited internationally) and Brad Jirka (whose polychromed parrot and polyethylene night-lights are pictured here) continue to explore neon's potential. Collectors snatch up vintage signs while designers find new uses for the versatile medium. It can be tinted almost any color for any decor and fashioned to fit any niche. And it is energy efficient—an average neon piece lasts up to fifteen years or more.

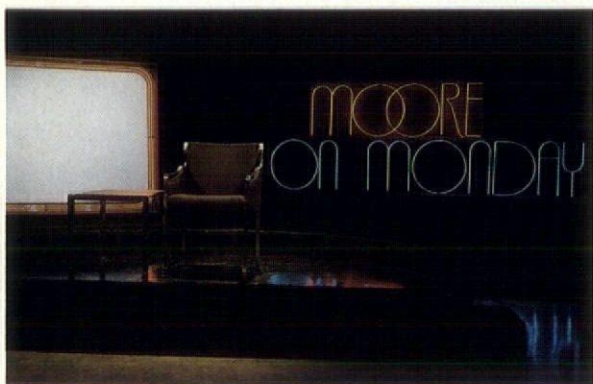
One of the "noble" gasses, neon works much like the *aurora borealis*, those luminous streamers of light which sometimes appear in the Northern night sky. This natural process in the sky is reproduced in air-tight glass tubes filled with neon and then charged to produce light—allowing us to create our own rainbow-colored canopies in the street.

Jean Gorman

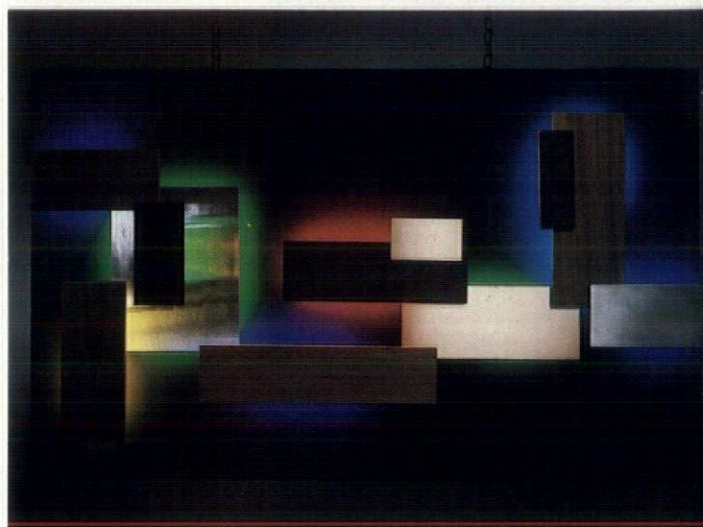
NEON ART



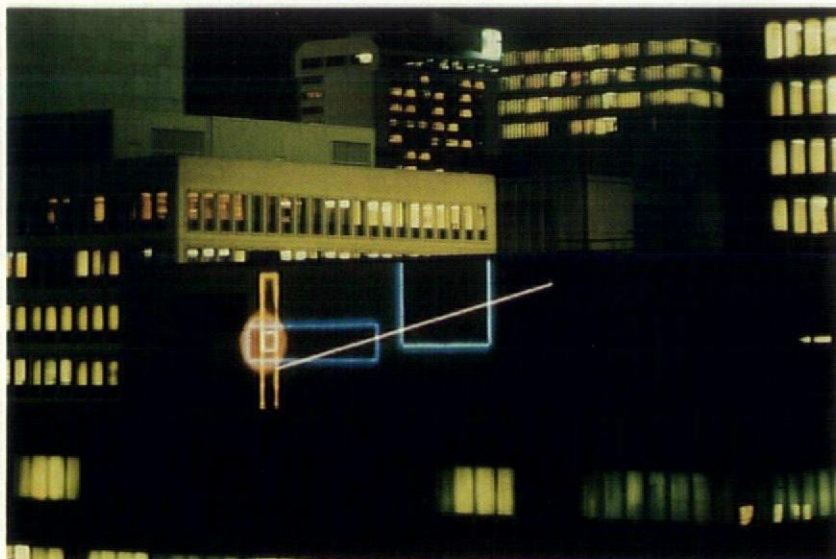
The bottle top of the vintage Grain Belt Brewery sign, now dormant



Logo type by Norman Anderson lights up WCCO set



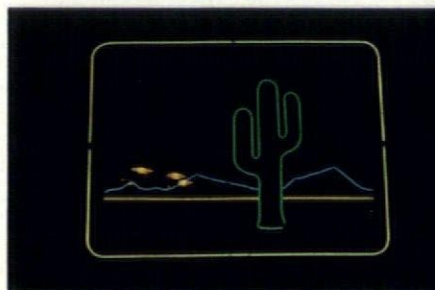
Wall hanging at Gordon's by Vince Koloski, courtesy Imprimitur Gallery



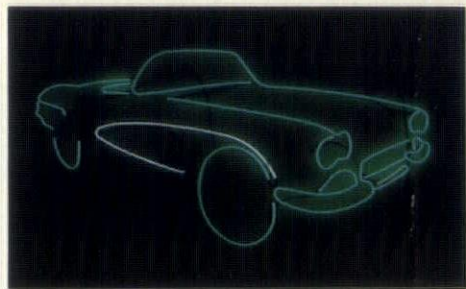
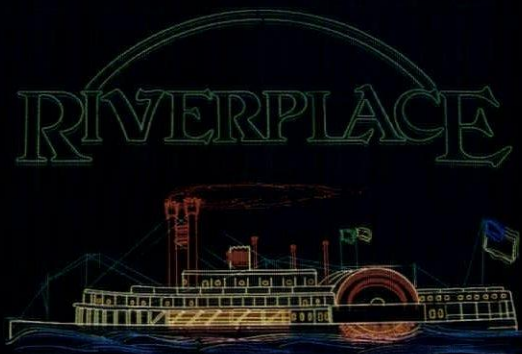
Permanent public commission by Cork Marcheschi for the Seattle City Light Building



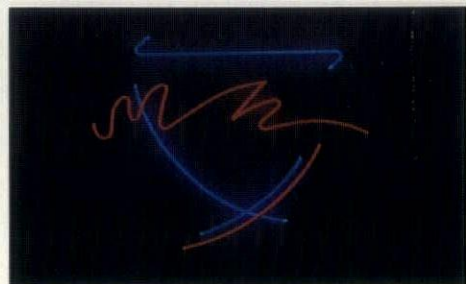
Neon sculpture with corrugated fiberglass, mirror, and wood by Beth Juliar



One of a decorative western series by Norman Anderson at the Y'all Come Back Saloon



'59 Corvette for the Glass Garage restaurant, designed by Light Source and created by Brad Jirka



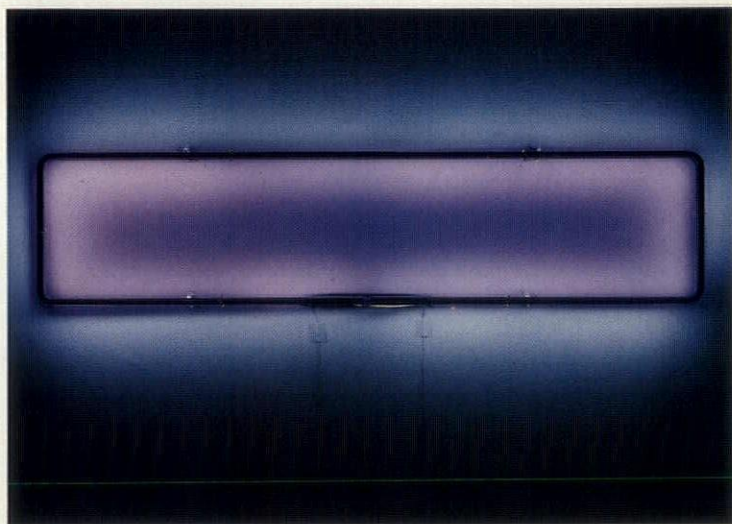
Residential free-form wall hanging by Gretchen Olson

Photo: Marc Nerberg

Minneapolis' newest landmark— animated color and detail by Brad Jirka



Deco neon revived at the Nankin Restaurant, City Center



Sculpture by Cork Marcheschi— light as a plane and palpable presence



A CHRISTMAS HOUSE

What better way to celebrate the festive season than to decorate a turn-of-the-century mansion, open it to the public, and contribute the proceeds to making children's time in the hospital more joyful? That is exactly what the Pinocchio Chapter of the Children's Health Center Women's Auxiliary does each year. This year, a Beaux Arts house on Minneapolis' gracious Mount Curve Avenue provided the setting for this worthy enterprise, and it is hard to imagine a lovelier one. The house has presence. With its tall spruce trees, it commands the end of a residential street of clapboard houses, like a lord among peasants. Its simple, asymmetrical facade is articulated only by a sensuous grill door and Sullivan-esque sconces and medallions, made more impressive by their sparseness. Inside, it is lush and spare at the same time, and the tasteful furnishings of owners Kirt and Angela Woodhouse enforce the impression of a house unburdened with the usual paraphernalia of living. From the silk-walled dining room to the wood-beamed, bookcase-lined living room to the sitting room with its leaded windows and stenciled ceiling, this is a special house—for any season.

Photography by Phillip MacMillan James & Rachel V. Pastoor

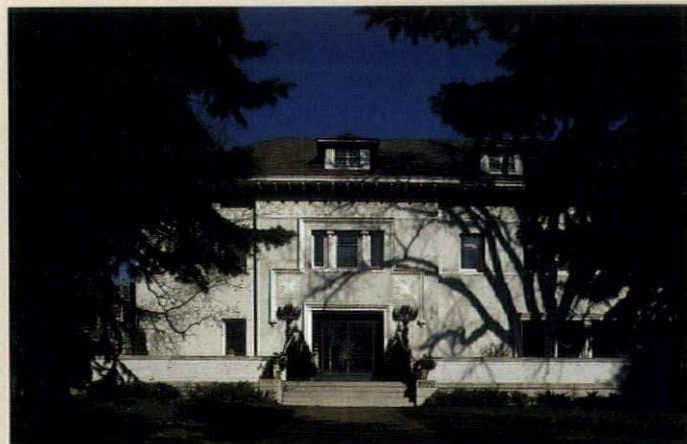
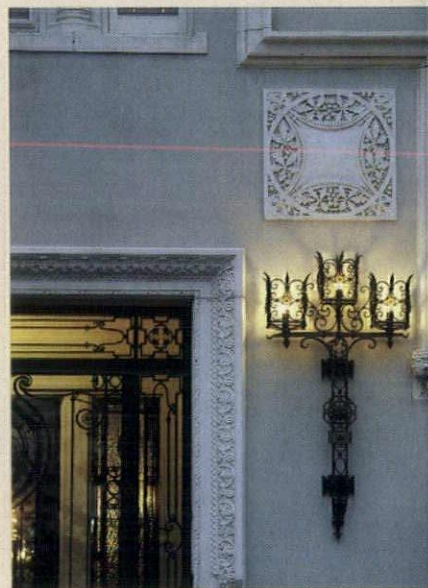


A silk fabric designed by Ron Noel covers the dining room walls (below), and the table is set by T. R. Christian with Lenox china, classic flatware and German crystal. Around the solarium (left) marches a reindeer-and-fern stencil by William Benson.





The stark simplicity of the facade (below) gives greater import to the elaborate wrought iron grill on the glass doors (above). Beyond them, a peek at the pleasures to come.



Architect Edwin Hewitt, better known for St. Mark's Cathedral, brought Beaux Arts formality and Prairie Style details to this unusual Minneapolis house designed in 1906.



The antique settee, formerly in the White House cloakroom, held Woodrow Wilson when he died. Its handpainted fabric sets off the gray sofas in the Germanic-feeling living room (above). Above the fireplace are three paintings by Marino. The interior designer for the house is Marcia Morine.



The entry becomes a bower for Christmas with the Pinocchio Chapter's mascot in the chair. The antique chest against the wall is traced to Spain.



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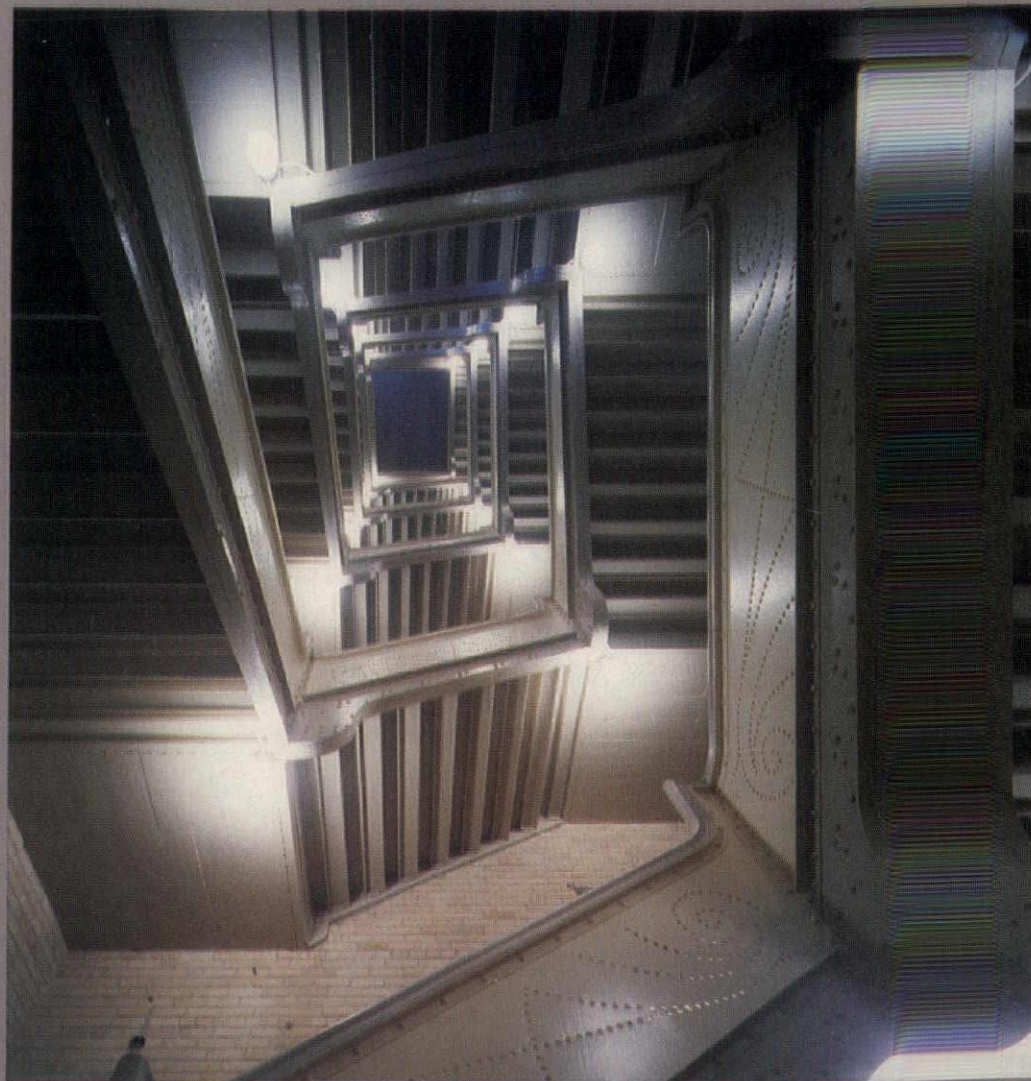


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DESIGN



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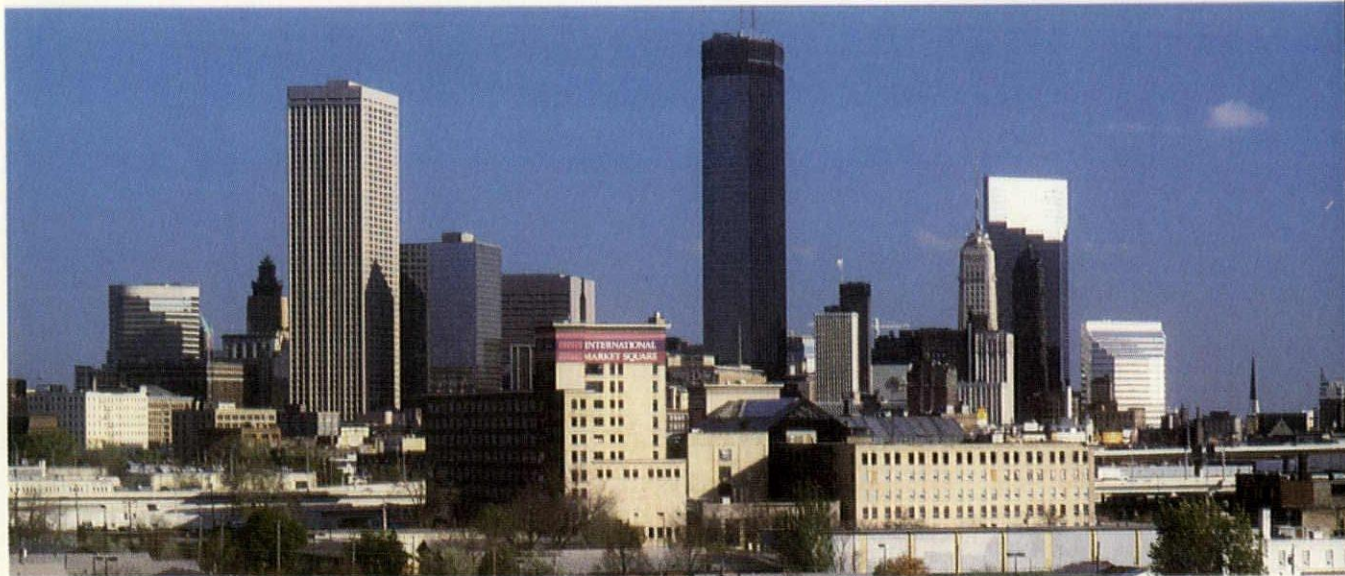
Welcome to International Market Square where a world of fine design awaits you. The new Design Center and Home Furnishings Mart combination is a truly unique place for designers, architects, home furnishings buyers, contractors and their clients. Over 200 showrooms will be alive with building products furniture, art, textiles, floor coverings, lighting, accessories and much, much more. Here you will find everything needed to build and furnish a home or office under one roof, in the heart of the Twin Cities. ■ And, as you'll discover, International Market Square is more than showrooms filled with inviting displays of essentials and tempting luxuries. It is a place for fine dining, a professional resource center, a special events facility, a showplace for home and office design trends and an emerging mecca for the design industry. The following pages offer a sampling of the delights to be encountered at International Market Square. Enjoy.



Cover and above: One of the most distinctive architectural features of International Market Square is its historic double helix stair.

The Atrium offers a dramatic view of the Basilica of St. Mary near Loring Park in Minneapolis.

Below: International Market Square (the former Munsingwear factory) is only six blocks from the heart of downtown Minneapolis.





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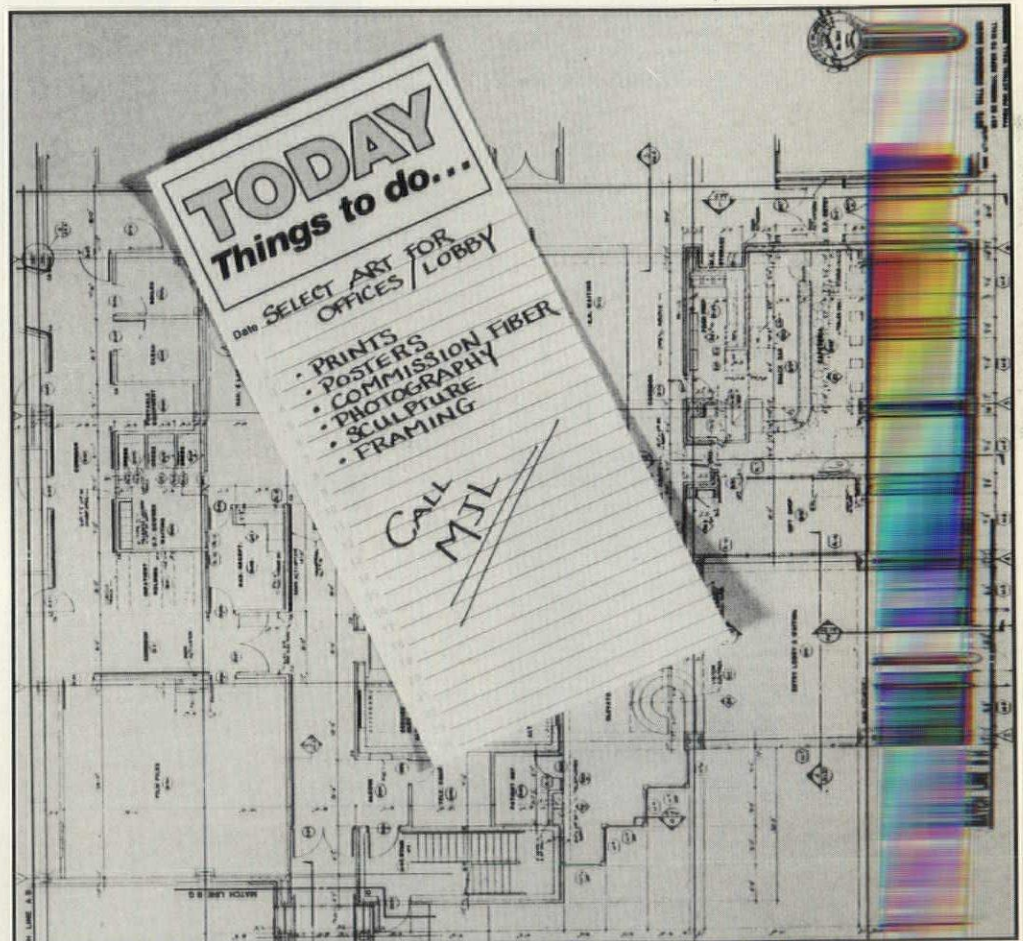
First Floor — Suite 189
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The Design Center at International Market Square will feature more than 200 showrooms. They carry a full spectrum of products that range from lighting and bathroom fixtures to all types of furniture, fabrics, wallcoverings and carpets, to kitchens, hot tubs, antiques and fine art. In short, their inventory includes virtually every item for the home or office environment. Showrooms are individually designed to create exciting, dramatic displays of products.

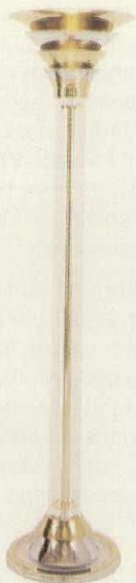
International Market Square is a mecca for architects, as well as designers, who find all the tools of their trade consolidated under one roof, saving them (and their clients) time and money. In fact, International Market Square is the first design center anywhere to include architectural building products like brick, tile and moldings with home and office furniture and accessories.

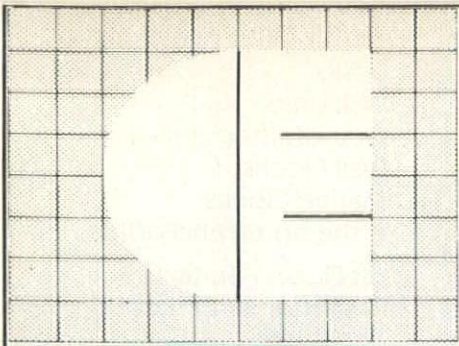
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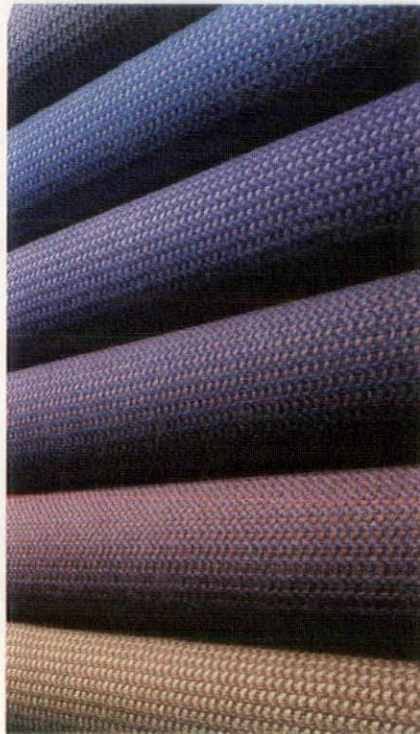


The Louvre. And Here.

Silver vase, 23" high, by Chunghi Choo.
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Fabrics for every application including wall coverings, draperies and upholstery are displayed in the showrooms.

Peter Rand, co-executive director of the Minnesota Society of the American Institute of Architects (MSAIA) and publisher of *Architecture Minnesota*, believes International Market Square will serve as a "up-to-date library" for the entire design community.

"International Market Square offers a huge benefit," Rand said, "which smart people will soon realize as the center develops. You can find the latest products, brochures, samples and pricing information as well as a variety of special services. It provides one-stop shopping for architects, office specifiers, interior designers and their clients."

Nila Hildebrandt, president-elect of the local chapter of the American Society of Interior Designers (ASID), believes the new center will not only impact the design community but the community at large.

"As the public becomes more aware of the facility, they will begin to think more about design. This will make them more conscious of their own living and working environments and the tremendous influence design has on our lives," she said.

The Home Furnishings Mart

A home furnishings mart is to the professional retail buyer what a design center is to a designer. Manufacturers and representatives of home, office and commercial furnishings hold seasonal markets around the country where retail buyers come to view and purchase lines of products for their store inventories.

The Home Furnishings Mart at International Market Square will occupy over 160,000 square feet of space in its own eight-story building on the north side of the complex. Mart tenants represent leading manufacturers of furniture, floor coverings, fabrics, wall coverings, bedding, lighting and accessories.



Produced by International Market Square
in cooperation with *MPLS.ST.PAUL* and
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Richard Beckman, president of the Minnesota Home Furnishings Association and of Beck's Furniture in Duluth, Minnesota, said the new mart promises to establish Minnesota as the center for furniture buying in the entire Upper Great Lakes region. Dealers now have convenient access to a comprehensive market, and consumers will benefit from the expanded lines of furnishings which will soon be available.

In addition to the seasonal marts, some tenants will maintain year-around showrooms, open during regular business hours and/or by appointment.

The Atrium

The glass-enclosed, five-story atrium is International Market Square's showcase for the public. Its tiered balconies and terraced gardens—ringed by glamorous showrooms—create an atmosphere unparalleled by any indoor space in the Upper Midwest. Together with its three performance stages, state-of-the-art sound and light systems, two restaurants and full-time banquet staff, The Atrium offers resources for all types of special events, including fundraising galas, private banquets, corporate meetings and fashion shows.

More than a place to play and socialize, The Atrium implements International Market Square's broader philosophy—to increase public awareness of and appreciation for quality design. To that end, The Atrium provides a dramatic first step for consumers into the world of design. ■

Your are invited to view these and other beautiful lines showing at I.M.S. in early 1985.

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"Serving the Upper Midwest Design Community"

The Atrium: Minnesota's Signature Special Events Space

No first-time visitor to International Market Square ever anticipates the sheer scope of The Atrium. All are taken aback by its size, vibrant natural light and breathtaking presence. There are hints from the south, east and west—glimpses of the peaked roof and glass curtain walls are visible to observant eyes. But the five-story, multi-tiered, 15,000 square-foot space remains a surprise discovered with delight by every newcomer to International Market Square.

Entering, the eye is drawn skyward by the elegant pattern of ivory-colored balustrades and the vaulting grillwork of its glass-encased elevator, which looks like it might have come from London's Crystal Palace. Balconies extend around three sides of The Atrium, with open railings echoing the International Market Square logo. At the ground floor level, The Atrium is terraced with tile floors and a veritable garden of green plants and trees.

"The concept is like a European piazza," architect Leon Sugarman said. "All the corridors and passageways lead into it, like streets. There is always something going on to catch the eye. There are different levels and excitement in the constant movement of people. We didn't want people to simply nip in and out of International Market Square to look at a particular item, but to want to stay—and to want to come back."



The five-story Atrium is the Twin Cities most spectacular banquet and meeting facility.



Beautiful home decorating begins at Hirshfield's.

Sugarman, who is English, found the building to have a British colonial character "like the Raffles in Singapore or the Oriental Hotel . . . a kind of Victorian quality," he said. In keeping with this, the style of The Atrium is light and elegant, with fancy ironwork framing the glass elevator and open balustrades.

On a daily basis, two of the biggest attractions in The Atrium are its restaurants, *Primavera*, and *The Atrium International Cafe*, developed by Richard D'Amico of D'Amico and Partners. Both restaurants and an adjacent bar are open to the public for lunch by reservation. They also function as a place where designers, architects, home furnishings buyers and their clients can relax, converse, take notes, collect their thoughts and make decisions.

A spectacular space for public events, The Atrium boasts three stages and specially designed light and sound systems to suit every type of party or function. Banquets and balls, fashion shows, theatrical performances and music are on the agenda for 1985. More than 153 events have already been scheduled, ranging in size from 20 to more than 2,000 people. Many of the events will be gala community or corporate affairs. Others are private parties or design industry related.



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John Gabbert (right) and Darrell Sorensen seated in the 30,000 sq. ft. Gabbert/Sorensen showroom on Olson Highway.

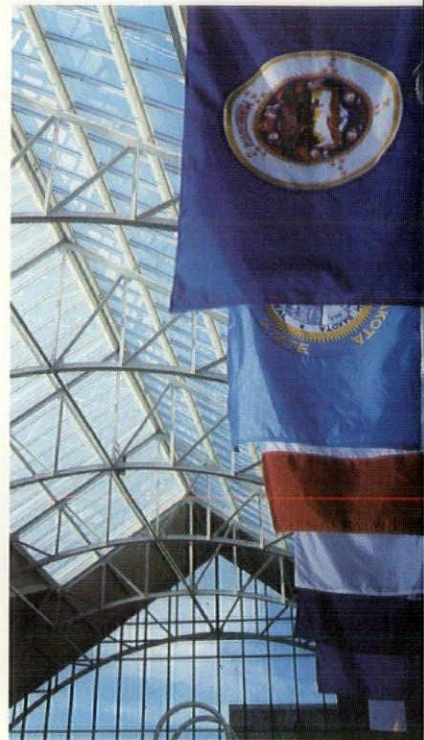
Gabbert/Sorensen Designer Showrooms is proud to be included in the Twin Cities' largest design resource center, International Market Square. Our new branch will offer a convenient additional location for our fine residential home furnishings and services, plus make us a supporting part of IMS events and design activities.

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We look forward to your visit, arranged through your independent interior designer, to both the new IMS and our expansive Olson Highway locations.

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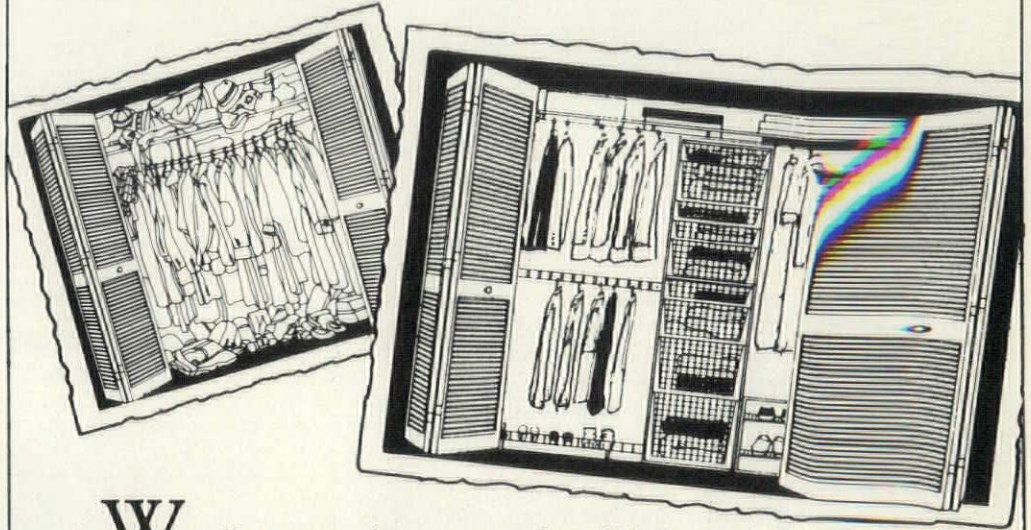
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The glass-roofed Atrium creates a light and elegant atmosphere at the heart of International Market Square.



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One of the first atrium events will be held January 26, as part of the International Market Square's week-long grand opening, when the complex will co-host a black-tie benefit for friends and patrons of The Guthrie Theater. Money raised will help renovate an apartment complex for visiting Guthrie actors, with the assistance of Twin Cities interior designers.

The Women's Association of the Minnesota Orchestra (WAMSO) has also selected The Atrium for its Symphony Ball in June. Beverly Chalfin Jackson, co-chair of the Symphony Ball Committee said, "This will be a very special event, our 30th Anniversary, and we chose The Atrium because it is exciting, dramatic and glamorous. Imagine having a candlelight dinner on one of the balconies, looking down on the lights and dancing. The space has even inspired us to have a grand march. The accommodations and food are excellent, and IMS has made us feel very welcome."

There is also a program of design seminars and lectures scheduled for The Atrium and adjacent meeting rooms. A gallery space presents regular exhibitions highlighting interesting or historic aspects of design, architecture and furnishings.

In addition to The Atrium, conference rooms, a rooftop terrace and other event spaces are available for use by tenants and the general public. International Market Square provides full catering, special events and meeting planning services to clients hosting their events within the complex. ■

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Al Fresco Dining Indoors: Restaurants Add Flavor to International Market Square

Primavera means springtime, and the cuisine of International Market Square's upscale restaurant delivers its implied promise of newly awakened tastes and absolute freshness. Primavera's companion in the International Market Square complex is The Atrium International Cafe, a less pricey, yet distinctive bistro. Both are located in the soaring five-story atrium, awash with natural light and punctuated by live greenery.

Other restaurants gear up for the evening meal, but Primavera and The Atrium International Cafe are designed to shine by day. Both serve only lunch because The Atrium itself is transformed into a special events facility after business hours. The restaurants are therefore unique, with leading chefs practicing their art at mid-day and menus carefully constructed for balance and lightness.

The Atrium International Cafe specializes in exotic salads—both warm and cold—and light entrees. Restaurant creator Richard D'Amico of D'Amico and Partners, characterized the casual cafe as "1980s style bistro food at reasonable prices."

Primavera is dramatic in concept and execution and is proudly ranked by D'Amico as equal to any fine restaurant in the Twin Cities. The food is all American, but far from home cooking with starters like shrimp flan with Chardonnay butter sauce. Entrees range from charcoal grilled lobster with papaya and avocado in lime vinaigrette to medallion of veal stuffed with morels and accented with rosemary butter.



Primavera, one of two restaurants at International Market Square, serves distinctive lunches such as veal stuffed with spinach and Minnesota morels.



D'Amico calls Primavera "a modern American restaurant, featuring the type of cuisine pioneered in California. Our emphasis is on fresh, seasonal ingredients, prepared skillfully to order."

To ensure the freshness that is essential to restaurants like The Atrium International Cafe and Primavera, D'Amico is using produce from the Minneapolis Farmer's Market across the street from International Market Square whenever possible. Herbs, cheese and meat come from local suppliers and fish is flown in daily.

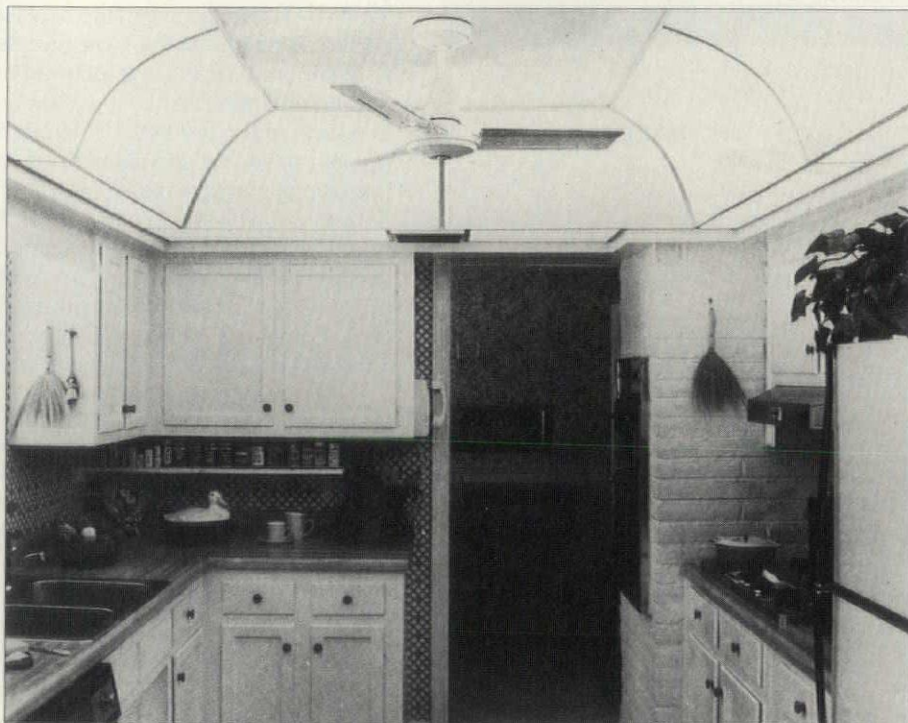
The Atrium International Cafe is located in the main atrium, near the glass elevator. Its decor is in neutrals of beige and taupe, because "The Atrium is dramatic enough," according to D'Amico.

Primavera's palette is soft primrose, greens and gray. Canvas awnings define the space, which is tucked into the shorter segment of the L-shaped atrium. Scandinavian china and distinctive glassware carry through the modern, almost Bauhaus decor of the restaurant.

With more than 600 people employed at International Market Square and thousands more shopping in the facility, the restaurants have a built-in clientele. But, D'Amico said that he is confident that Primavera and The Atrium International Cafe will attract downtown business people and visitors from the suburbs as well.

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Selecting a Designer or Architect: What to Know and How to Choose



Designers are knowledgeable about the latest product lines, trends, styles and colors.

Today, the rooms in which we live, move and work are not simply spaces. They are consciously constructed "designs," and their dynamic forms—flowing or static, constricting or expansive, cosily furnished or coolly efficient—affect our productivity, our thoughts, our moods. This is due in large measure to the increasing influence of architects and interior designers.

To design a room, a house or an office is to put your signature on it, to mark it as your own. Everyone has the urge, but few have the time, the confidence or the informational resources to plunge into the process alone. Using an architect, designer, or both, allows us the best of both worlds—spaces which reflect our personalities and that are absolutely unique, coordinated efficiently by a professional.

Architects and designers have distinct, yet sometimes overlapping functions. Architecture is known as one of the oldest arts and today is one of the most diverse. A contemporary architect is both an artist and an engineer, combining knowledge of design and construction to produce durable, functional and harmonious structures. Architects work closely with their clients to develop an expression of the client's needs, while considering environmental, social context and aesthetics. An architect might specialize in public or private projects, homes or commercial structures. Others take on a variety of assignments.

Designers generally work with home, office or commercial interiors, creating an environment with space, lighting, color, furnishings and accessories. Today's designer is often asked to assemble a variety of spaces, ranging from a Louis XV sitting room to an efficient office or a step-saving kitchen.

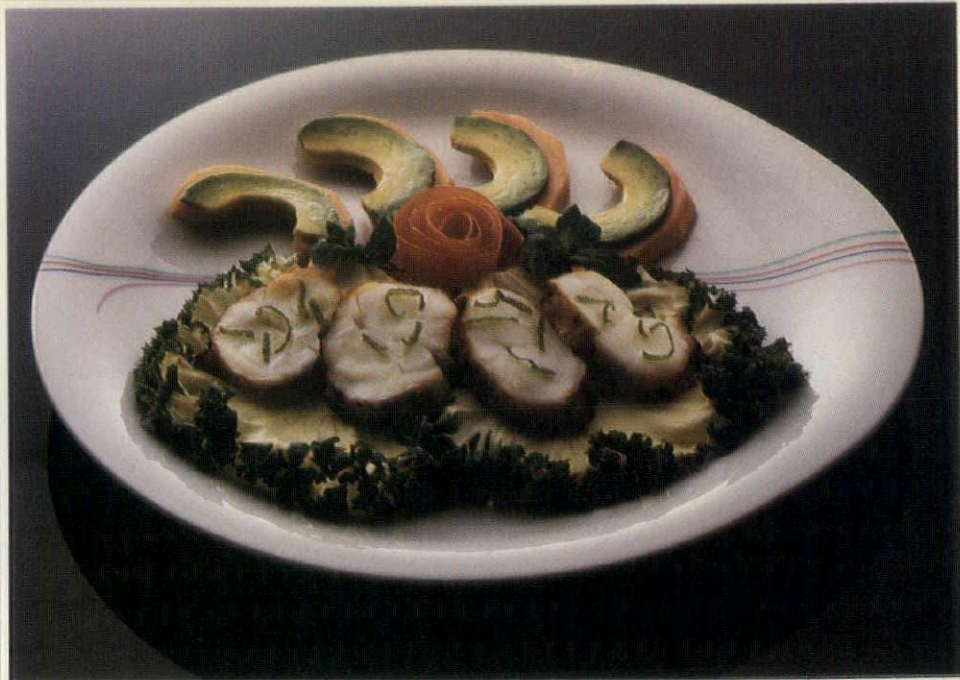


Designers learn their client's tastes and needs and watch for specific items while visiting design centers such as International Market Square. This personalized attention is one especially rewarding benefit of using a designer.

In addition to being knowledgeable about the latest product lines, styles, colors and fabrics, designers have networks of suppliers such as upholsterers, custom remodelers, carpet installers, etc. Architects also keep up on the latest innovations in their field, like energy efficient design and building techniques, as well as new materials. They work closely with tradespeople like builders, plumbers and electricians to ensure that clients receive quality workmanship at a reasonable price.

Designers and architects are not only affordable, but cost effective

In another era, designers were associated only with the wealthy. Now, they are not only affordable but cost effective. Career men and women need to ask: How much will that lamp or appliance really cost if I spend an afternoon comparison shopping? With major remodeling or redecorating projects, time and energy factors are multiplied—as is the possibility of making costly mistakes. Knowledge and the ability to judge quality can make the difference between getting the best return on your investment or having to replace an item after only a year or two of use. And how often do homeowners select paint from a small sample and find it looks totally different on the wall?



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TO THE TRADE

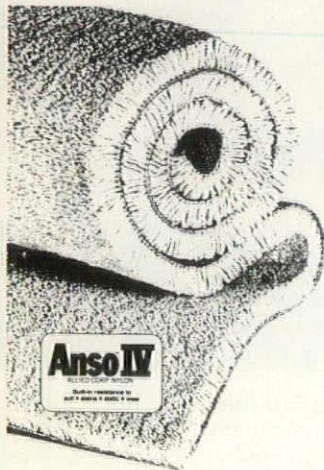
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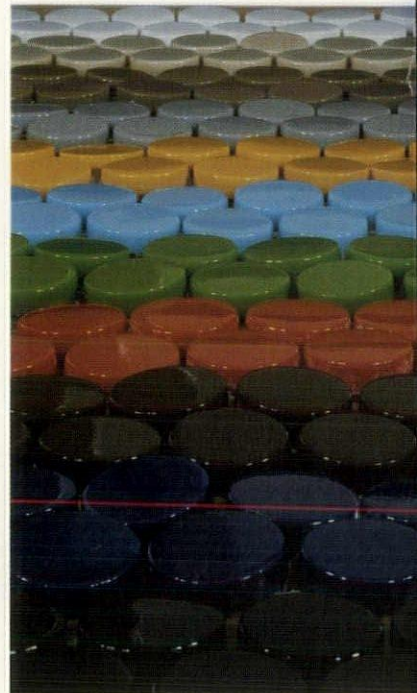


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The cost of services by architects or designers can be negotiated on a project, commission or hourly basis. It is a good idea to know exactly what you want before contacting a design professional. You may only need a consultation or a set of working drawings. Or, you may wish for an architect or designer to take a project out of your hands and handle every detail. Remember, there are always options, and one benefit of using a professional is that these decisions can be made with your total budget in mind.

Relationships are based upon trust and compatibility

A myth from the past said that architects, and especially designers, impose their tastes on clients. In fact, the opposite is true. Designers work closely with clients, getting to know their lifestyles, tastes and needs—revealing their personal style. Architects look at many of the same factors: your family's lifestyle, how much and what kind of entertaining you do, your personal idiosyncracies. Some professionals suggest keeping a "design journal" with photos taken from magazines of homes and interiors you like. Since two people are often involved in design decisions, spouses might note their choices to determine overlapping or conflicting tastes.

Because of the close working relationship between the client and professional, choose a designer or architect you feel personally comfortable with. A basic trust and compatibility is essential.

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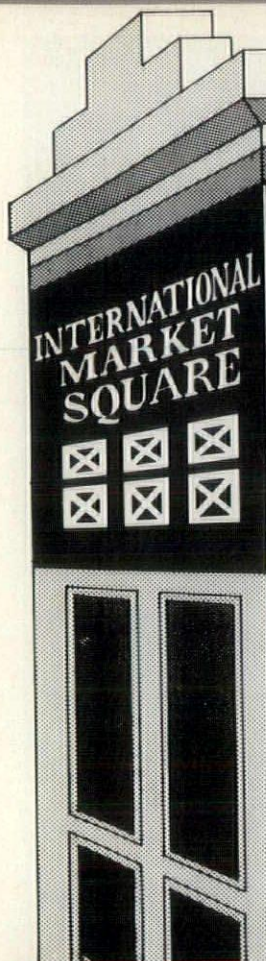


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Referrals can help you locate a designer or architect

Architects and designers rarely advertise so to find the right professional, follow these guidelines.

- Obtain referrals from friends or other professionals who specialize in the type of services you need. If you see or visit a home you like, ask who was responsible.

- Take house tours, which are an excellent way of seeing contemporary trends brought to life. If you see a style you particularly like, contact the designer, architect or firm responsible.

- Review local magazines and take notes on who produced the designs that most interest you.

- Visit a retail store which has a staff of interior designers.

- Call the Minnesota Society of the American Institute of Architects (MSAIA), which will make referrals and send you their directory.

- Call or visit International Market Square. A designer referral service is available representing several professional organizations including: the American Society of Interior Designers (ASID); Interior Design Society (IDS); Institute of Business Designers (IBD); National Home Fashions League (NHFL) and INDESIGN, an association of independent designers.

Designing or building a room, home or office is much like a trip to a foreign country. It can be frustrating or expensive or an exciting adventure. What makes the difference might be a professional guide who speaks the language and knows the territory. ■



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Bricks to Bric-a-Brac: A Sampling From the Showrooms

The phrase, "it's a buyer's market," is literally true at International Market Square, and choosing what to feature in an article about its tenants is probably as difficult as choosing what to buy from the thousands of top-of-the-line products and services they represent. Before you buy, it's customary to sample—so the following is a very small selection of the firms and products represented, ranging from one-of-a-kind custom designed items to bricks, the most basic building blocks.

Residential Furnishings

Sayre-Strand, Inc., a leading Upper Midwest showroom for major national lines of lighting, furniture and fabrics, has moved its showrooms from Harmon Court to a new 6,300-square-foot showroom in the Design Center. Roger Sayre, president, said the firm is displaying an "eclectic and comprehensive collection of high-end lighting, furniture and fabrics for designers, architects and specifiers."

Hirshfield's, Inc., the Upper Midwest's largest wallcovering and fabric distributor, and **The Warner Company**, a national manufacturer and distributor of wallcover-



ings and fabrics, have opened a joint showroom on the second floor of the Design Center with three times the space of Hirshfield's former Harmon Court showroom. "In addition to the many Warner lines, we're showing the complete line of fabrics by Robert Allen and wallcoverings by Wall Pride of California," said Connie Meyer, showroom manager of Hirshfield's.

Groundworks is a New York-based company which designs, weaves and prints its own fabrics, contemporary and classic. The company currently has two showrooms in New York and one in Chicago in addition to the International Market Square facility.

The **Gabbert-Sorensen Designer Showrooms of Minneapolis** have leased a showroom on the first floor of the Design Center opening onto the Atrium. Gabbert-Sorensen Designer Showrooms carry high-end, top quality lines of home furnishings such as Directional, Trouvailles, Clyde Pearson Upholsterers, Century and Century Chair. They also carry unique lines of antiques, including Irish Antiques and Roots of France and represent several French firms specializing in fine reproductions of French dining room sets, cabinets and armoires.

Weskuske, a leading Upper Midwest designer supply house, has leased space overlooking The Atrium. "Our goal is to provide the design community with a total scope of services in carpets, from custom

to stock, with variations in techniques and construction, from countries all around the world," said Wesley Kuske, owner of the firm.

Fine Art and Antiques

MJL Impressions, Inc., showcases numerous lines of prints, fiber sculpture, photography, tapestries, wall graphics and paintings, as well as offering extensive custom framing and consulting services. A specialist in institutional and corporate contract art services, MJL also has exclusive arrangements with leading printmakers, artists and sculptors from throughout the Midwest.

Scholes At IMS has opened a 1,700-square-foot showroom on the ground floor of the Design Center. In addition to complete service to the trade in art, the showroom is adding the electronic, visual and audio media.

The **Indigo International Market Square** showroom is a departure from its retail store in the Minneapolis Lumber Exchange Building. The showroom features Korean, Japanese and Chinese furniture and antiques plus primitives from Africa and the Orient as well as Kalim tapestries.

J. Michael Galleries, with an inventory of more than 10,000 pieces of art, has opened a 1,500-square-foot showroom displaying limited edition graphic art, including lithographs, serigraphs and etchings, as well as watercolors, oils, sculpture and tapestries.

Gaytee Stained Glass, Inc. has designed a showroom to "acquaint designers and architects with the many new uses for stained glass in both residential and commercial applications," according to John Salisbury, president. As a custom studio, Gaytee offers services including design, fabrication, installation, repair and restoration, throughout the five-state area.

B&R Refinishing, headed by Robert Rooney and Ray Blessing, provides com-



al search services by period, piece or style, and offers reproduction antique hardware and custom woodcarvings.

Office and Commercial Furnishings

Haworth, Inc., a nationally known open office systems manufacturer with headquarters in Holland, Michigan, is opening a major new regional showroom in the Design Center. The focus of the 6,953-square-foot showroom is the firm's electronic support furniture, in recognition of the major computer and electronics firms based in the Twin Cities.

In-Depth Marketing Corporation, headed by Mary Beth Denham, occupies a major space in the Design Center which displays contract office furnishings.

Tom Hendrickson & Associates, a well-known representative of contract (office and commercial) furniture manufacturers in Minnesota, has moved its downtown Minneapolis showroom to International Market Square's Design Center. Lines represented by the firm include Vecta Contract Division of Steelcase, Benedetti, Hickory Business Furniture, Marden, Nessen Lamps, Spinibeck Leather and Hesco.

lete antique furniture services. Its show-
room in the Design Center displays se-
lected antiques for sale, offers profession-

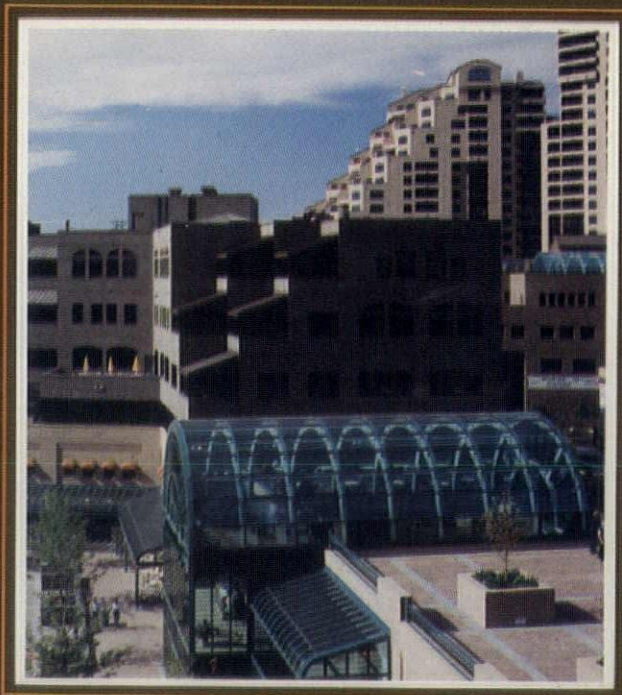
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SHOWROOMS: In Minneapolis at 250 Fremont North and International Market Square (opens February, 1985).



Louis J. Molnar Associates of Minneapolis, a leading firm specializing in contract furniture, has opened a new showroom occupying portions of two floors in the Design Center. Among the lines featured are Seating, Davis Furniture Indus-

tries, Mueller Furniture Corporation, Storswal International, Conwed Corporation and Human Factor Technologies.

Touhy is a Minnesota company which manufactures office furnishings such as desks, chairs and panels. International Market Square offers the company an opportunity to showcase its products in its home state.

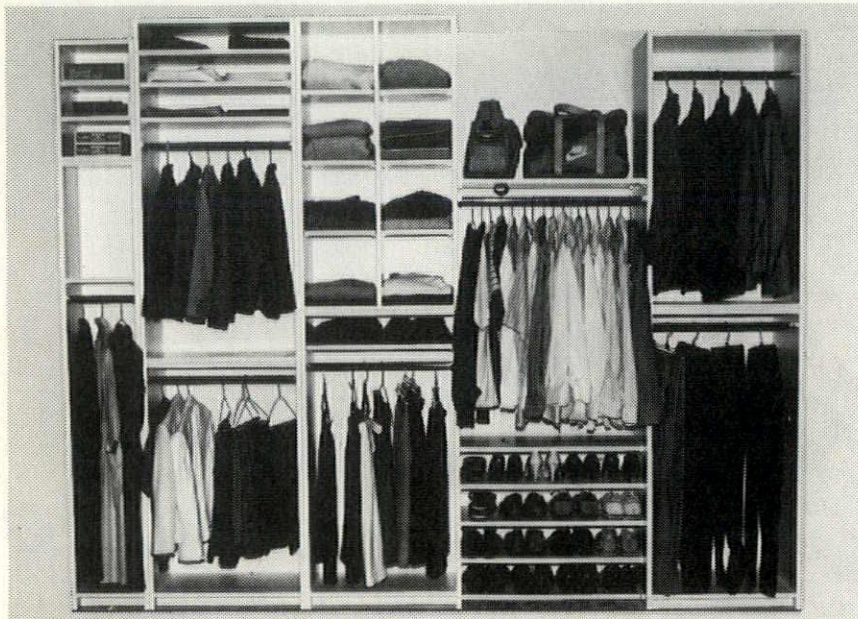
Architectural Building Products

Five major distributors—Fantasia, Hispanic Designe, Kate-Lo, Inc., Creative Tile Supply, Inc. and Minnesota Tile Sketchbook—occupy showrooms with a

combined space of 13,000 square feet in the Design Center, making it one of the largest and most comprehensive tile display centers in the country. These firms showcase thousands of styles and hundreds of lines from manufacturers around the world.

Fantasia (SPS Companies, Inc.) is opening a 6,000-square-foot showroom in the Design Center. Fantasia displays complete bathroom arrangements featuring such names as Sherrill Wagner, Kallista, Phyl Rich International and Pearl Bath, as well as designer tile and an exclusive builder hardware line.

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Rich Rosenberg and *Midwest Lamp-Lawrin Lamp* operate a joint total accessory showroom on the third floor of the Mart. In addition to the complete Midwest-Lawrin lamp lines, companies represented are W W Graphics, John Van Matten Co., Lakeshore Foliage, Shamiana Pillows, Hal Kramer and Hippopotamus.

Universal, headquartered in Los Angeles, is the world's largest manufacturer of dining room furniture and has recently expanded its product line to include bedroom furniture. International Market Square is Universal's first Midwest showroom.

Philadelphia Carpets, a division of Shaw Industries, manufactures a complete line of carpeting, including 60 residential styles and 30 contract styles, as well as a full line of area rugs.

Serta is one of the two largest bedding manufacturers in the industry and has been called one of the fastest growing bedding firms in the nation. Serta's showroom is located in the Mart.

Riverside Furniture occupies a 3,500-square-foot showroom in the Mart. There, you will find a selection of furniture for the home, ranging from bedroom and

dining room suites to occasional furniture, desks, wall units and entertainment centers.

Somerset Studios, Inc. offers original paintings and artwork for furniture dealers, designers and the contract (office design) market. The firm also manufactures and sells picture frames.

Steven Fabrics showcases custom draperies, vertical blinds, pleated shades and bedspreads in its showroom. Steven Fabrics also represents Roctom insulated linings for draperies and related products.



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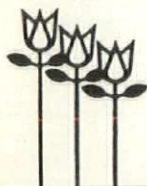
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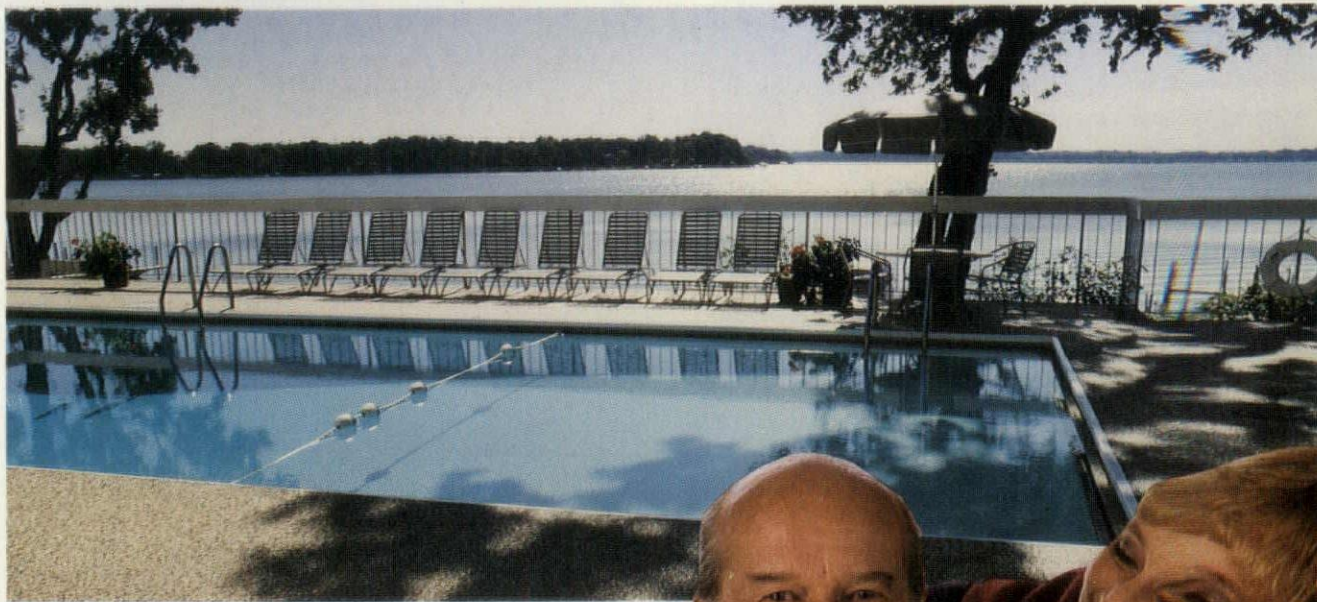
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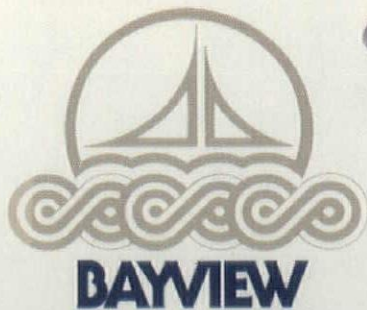
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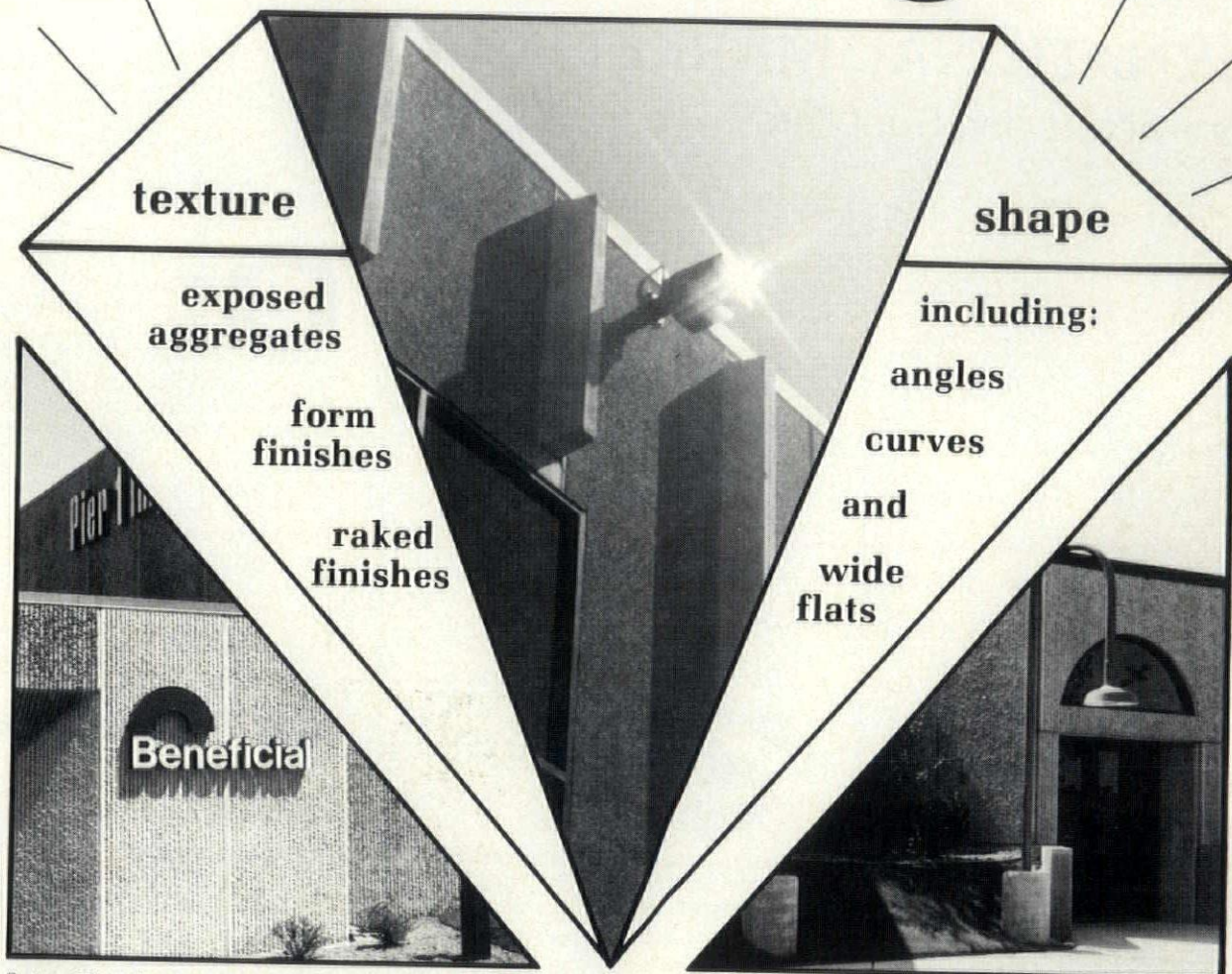
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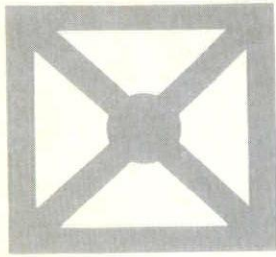
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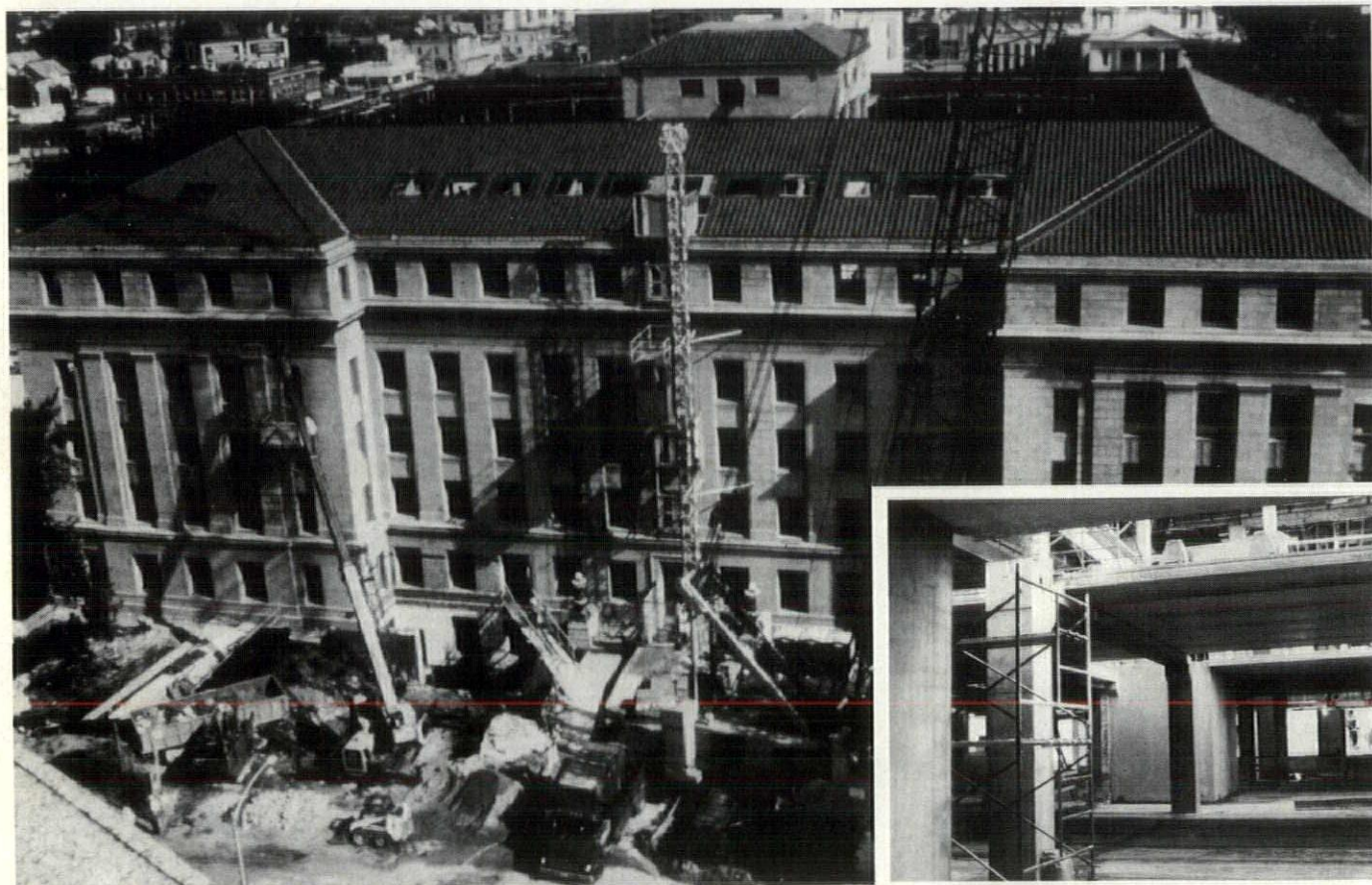
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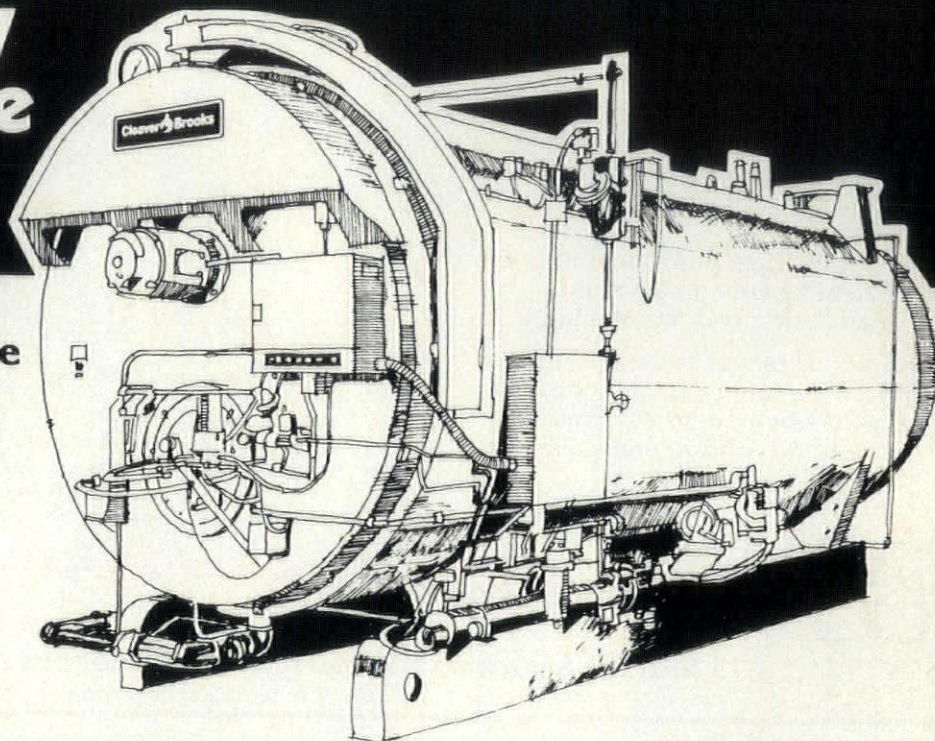
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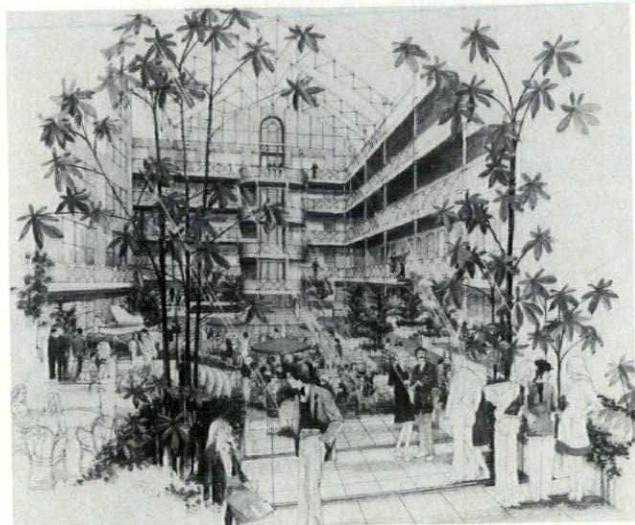
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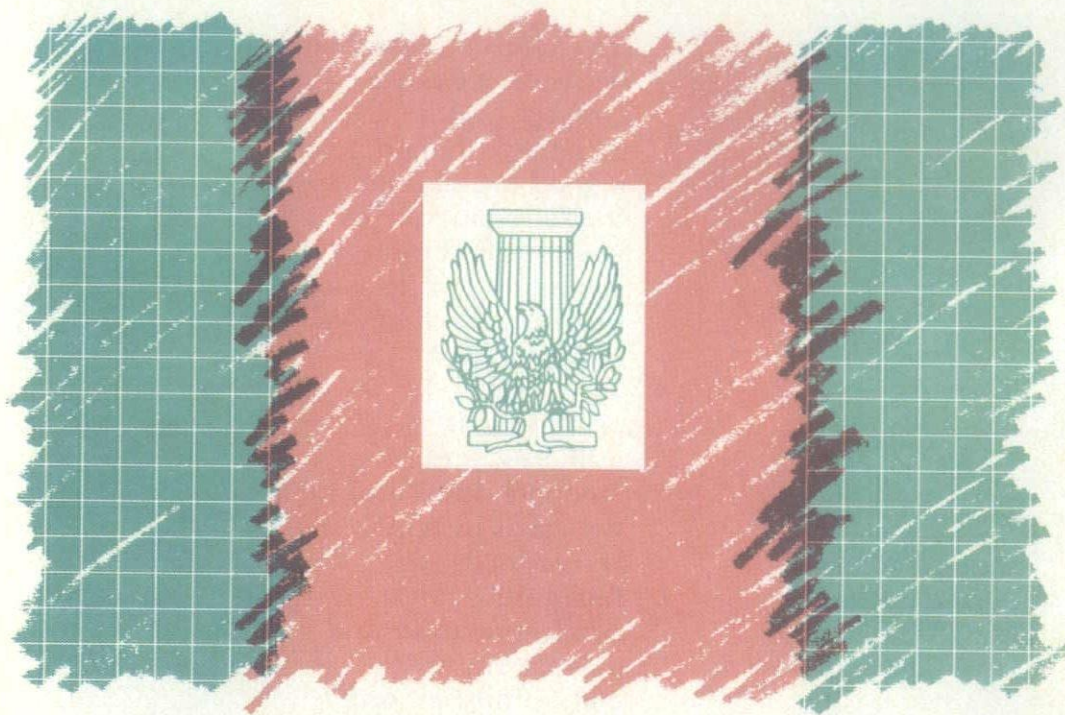
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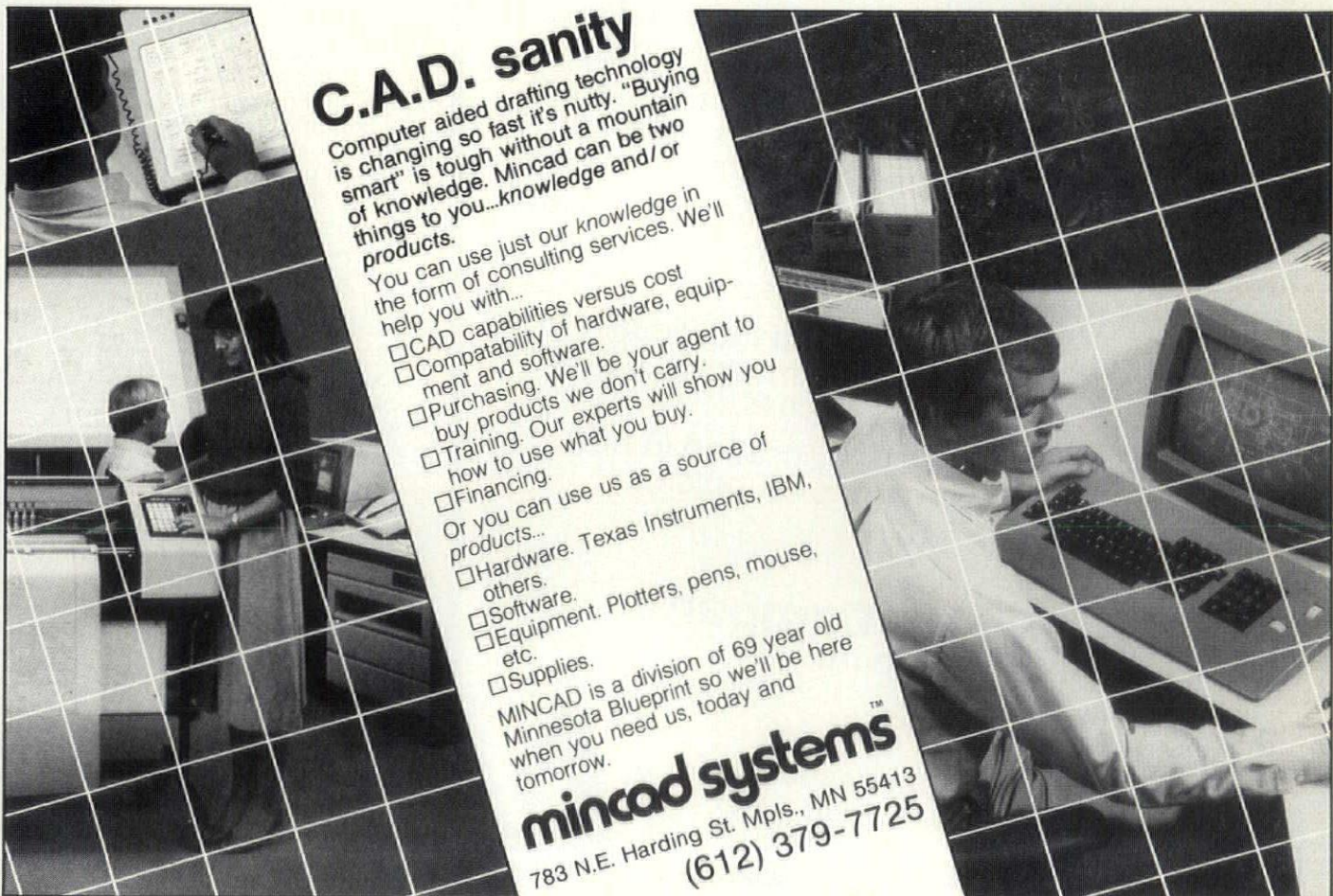
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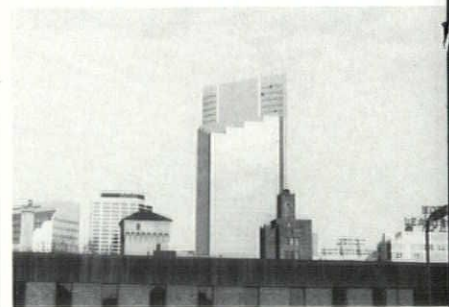


opinion

Continued from page 17

faces seem to be thin paste-ons to the heavy cubical mass.

A similar dissonance of surfaces and materials confuses the readability of the new Piper Jaffray Tower on the city skyline. It strives valiantly to establish the cool, ethereal majesty of a modern glass tower. The polished uniformity of its skin belies the internal floor levels and complex networks of structure, while suggesting the pure, chiseled solidity of a giant glass prism or precious jewel. The chamfered corners and stepped top reinforce this crystalline abstraction and dramatize the clean diagonal slice of the aluminum "blade."



Piper Jaffray Tower
Hammel, Green and Abrahamson

On the diagonal faces of the stepped top, however, at exactly the point where the observer expects a confirmation of the prism's solidity, a change in material negates this message. Here, where the eye wishes for the glass surfaces of a faceted gem rising to the single aluminum blade, one finds instead a change in material to aluminum at the turn of each corner. We perceive that these thin veneers of glass and aluminum are applied to the mass, or worse, that the glass is a thin cover over a solid aluminum block. The geometric purity of the blade is further eroded by introduction of window bands for several floors at the top. It seems as if the urge to surprise and embellish weakened a conceptual intent to create a dramatic, monumental form.

Unlike the Piper Tower, the proposed Norwest Center traces its design to the traditional skyscraper. Images of the Empire State and Chrysler Buildings are fused in an abstracted, obelisk form that steps and tapers to a pinnacle top. Alternating vertical stone and glass bands across the facade make further allusion to the romantic Gothicism of early 20th century towers. The nostalgic aura of the proposed building has already captivated a public desirous of something other than the standard glass box.

The way the stone and glass are used, however, may disrupt the anticipated response. The designer has chosen to

ach the stone and glass to the build-
g within a continuous and visible alu-
num curtain wall system. The ratio-
le for the decision is that today stone
a thin veneer on skyscrapers and its
acement within the same framing
stem as the glass will honestly ex-
ress its use.



Northwest Tower
by Cesar Pelli and Associates

But in a traditional Gothic skyscraper stone does more. The overriding impression of the traditional Gothic style is its elegant articulation of the vertical transmission of bearing weight. The ornamental elaboration of this structural integrity reinforces its message of strength, security and soaring possibility. The observer knows that the stone bands on a Gothic skyscraper are not structural and sees them instead as a symbol of the vertical forces within the structural system. By slicing these stone bands with an aluminum grid, the sense of vertical transmission—one of the most comforting messages of the Gothic style—is denied.

There is another possible impact of this mixing of architectural metaphors. Since the mind reads any material in a curtain wall frame as a thin-as-glass, light weight panel, wouldn't it be unfortunate if the use of the stone gives the impression (and it is mine, after inspection of the full scale mock-ups and panels) that the expensive Kasota stone appears to be temporary plywood.

These comments have focused on specific details rather than the overall success of these projects. They, of course, represent a subjective viewpoint, but they also illustrate a conflict of design priorities. For too long, the profession has acclaimed the unexpected and original—the trend of the time—rather than limited invention within understandable vocabularies. Only by open criticism of each other's work and systematic documentation of the way people perceive architecture will we come to agreement with our public. Then our designs will clearly express respect, continuity, and human aspirations.

Richard Varda, a member of the American Institute of Architects and American Society of Landscape Architects, is a senior design architect with Perbe Associates.



Bob Hede, left, technical representative for the Minnesota Lathing and Plastering Bureau, chats with Clint Fladland, executive director.

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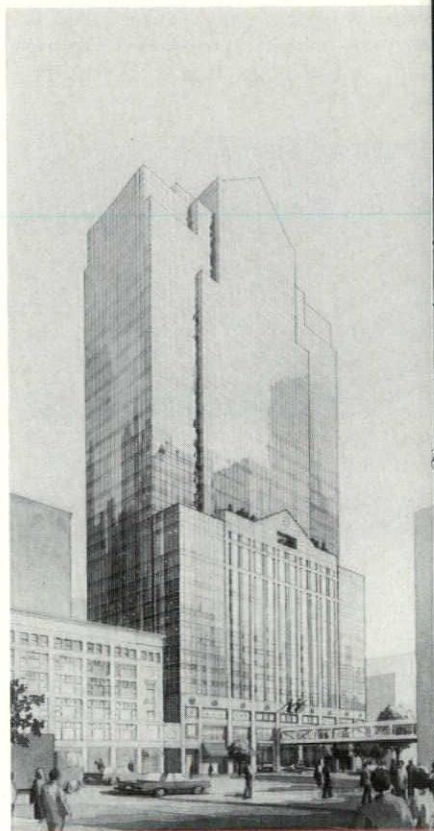
Continued from page 5

330,000 square feet of office space on the upper 20 stories, and a health club, restaurants, meeting rooms and underground parking for 330 cars. The skyway level will contain upscale shops and boutiques and separate office and hotel lobbies will occupy the street level.

The architect for the building is WZMH Group, Inc. of Dallas, whose Toronto office designed the World Trade Center in St. Paul. The Minneapolis firm Hammel, Green and Abrahamson, Inc. is doing the working drawings. The facade will consist of a faceted glass curtain wall with granite detailing dominating the lower floors. The granite rises in columns through the glass up to the sixteenth floor. The building rises another twenty floors and gradually tapers to form a triangular crown.

The developer for the project, the Carlson Companies, will benefit from considerable government participation. Financing includes a \$6.5 million Urban Development Action Grant, a \$4.3 million loan at nine percent from the city of Minneapolis in the form of a sale and buy-back of the Seventh Street site by the Carlson Companies, and the issuance of \$13.5 million in industrial

revenue bonds for the parking facility. The project is expected to be completed in early 1987.



Radisson Plaza 7, Minneapolis

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Photo: Lea Babcock

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A snapping invitation

"Architects have been trained to turn ideas into images, and it seems only natural that they should be good photographers as well," said Albert B. Fuller, president of the American Institute of Architects St. Louis Chapter. With that in mind, the St. Louis Chapter has joined forces with the AIA to co-sponsor an architectural photo contest open to AIA members, associates, student members and professional affiliates (professional photographers are not eligible).

A three-member panel composed of nationally recognized architectural photographer Balthazar Korab, Charles (Chip) Reay, head of graphic design and photographer for Hellmuth, Obata and Kassabaum, Inc., and Sean Callahan, editor of *American Photographer* magazine, will judge the entries. Photos will be judged on the photographic interpretation of the subject, rather than on the quality of the subject itself. Cash prizes of \$1000 for first prize, \$700 for second prize and \$300 for third prize will be awarded, as well as numerous honorable mentions.

Each entrant may submit up to five 35mm color slides, accompanied by a non-refundable \$10 entry fee. Winning entries will be exhibited and awards presented at the 1985 American Institute of Architects convention in San

Francisco next June, and will be included in a nation-wide traveling exhibit. A selection of the winners will also be published in *Architecture*, the AIA Journal.

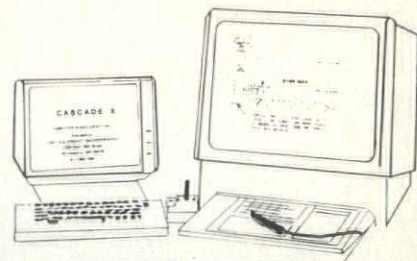
For entry forms and more information send a stamped self-addressed envelope to AIA Photo Contest, c/o St. Louis Chapter, AIA, 919 Olive Street, St. Louis, Missouri 63101 (314) 621-3484.

Actors Theater renews Norstar

New life will soon be breathed into the now-closed Norstar theater in downtown St. Paul when the Actors Theater renovates the former movie house into a legitimate theater.

The only professional equity company in St. Paul, the Actors Theatre has been looking for a permanent home for four years. It has been performing at the Foley Theater at the College of St. Thomas since its first season in 1977, but has found the facility inadequate for its needs. The group had to fit its schedule around college activities and the 260-seat theater was smaller than desired. In addition, administrative and production operations were in separate locations.

The \$1.4 million renovation of the Norstar by the Minneapolis firm Horty Elvig and Associates will gut the au-



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ditorium of the 700-seat theater and convert it into a new 350-seat auditorium. The design of the Foley Theater's stage will be duplicated and enlarged. Additional plans include scene and costume shops, dressing rooms, rehearsal facilities and three floors of administrative offices. A lobby will include lounging areas and a small art gallery. A new neon marquee by artist Cork Marcheschi is also planned.

The theater group plans to raise another \$600,000, in addition to the \$1.4 million for renovation, for a "lease security fund" to guarantee rent payments to United Properties who own the Hamm Building where the Norstar is located. The theater has secured a \$145,000, ten-year, no-interest loan from St. Paul's Neighborhood Partnership Program. An additional \$100,000 has been pledged primarily by individuals.

The Norstar is currently being used for rehearsals and office space for the staff. Construction should begin in April and be completed in time for the season opener in October, 1985.

Loeb Fellowships available

The Harvard Graduate School of Design's Loeb Fellowship Program annually allows leading professionals in design-related fields the opportunity to pursue full- or part-time independent study at the school while main-

taining their outside professional commitments. Now in its fourteenth year, the program was established through the generosity of John L. Loeb (Harvard Class of 1924). In addition to pursuing their special interests, Loeb Fellows participate in credit and non-credit courses, hold seminars on design-related topics and give lectures and exhibitions on their professional work during the year. Interested candidates may contact Ed Frenette at Setter, Leach and Lindstrom, 1011 Nicollet Mall, Minneapolis, Minnesota 55403 (612) 338-8741.

Interior designers to compete

The American Society of Interior Designers has issued a call for three competitions in interior design projects, product design and product catalogues.

Prestigious awards are bestowed annually on outstanding interior design projects by professional and association members of ASID in three separate categories—business, residential, and historic preservation/adaptive reuse. Awards for the product design category are conferred on outstanding contract and residential product designs in the furniture and furnishings industry. Product catalogues will be awarded for their outstanding graphic design and superior reference center

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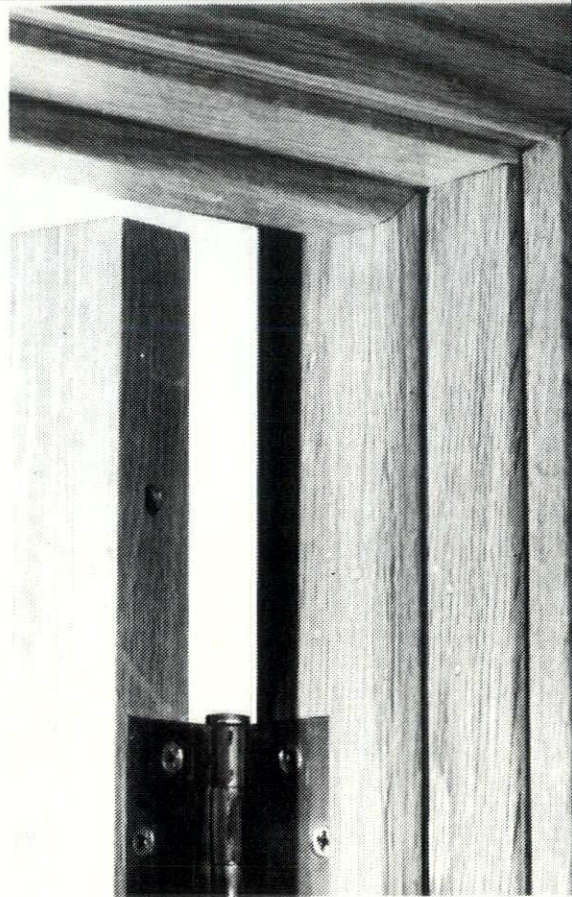
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Entry forms for the competitions are available from ASID National Headquarters, 1430 Broadway, New York, New York 10018 (212) 944-9220. Completed entry forms must be returned to the national office by March 1, 1985. Submission binders and instructions for preparing entries will then be sent to applicants. Fees range from \$35 to \$225 depending on the category.

Awards will be presented during the ASID National Conference in Dallas, Texas, July 24-28, 1985.

Aid for accessory apartments

If you own a single-family home in the seven county Twin Cities area and could use the extra income or companionship a second living unit in your home might bring, then a new loan program could be for you. Through the Metropolitan Housing and Redevelopment Authority's accessory apartment pilot program, qualifying homeowners can receive up to \$15,000 in low interest loans to finance the conversion of a basement or second floor into an extra living space.

The Minnesota Housing Financing Agency awarded the Metro HRA \$100,000 as one of several loan programs in the state. Unlike other programs, this one has no ceiling on income, but interest rates vary from three to eleven percent, depending on the homeowner's adjusted gross family income.

To qualify for a loan, owners must occupy the home where the apartment would be constructed and the apartment plans must conform to zoning laws and housing codes. Garages may not be renovated and mobile homes are not eligible. Also, only homeowners living in cities that have signed an agreement of participation with the Metro HRA are eligible for the loans.

The Metro HRA will help determine eligibility and prepare loan applications. For further information contact David Wilson at (612) 291-6528.

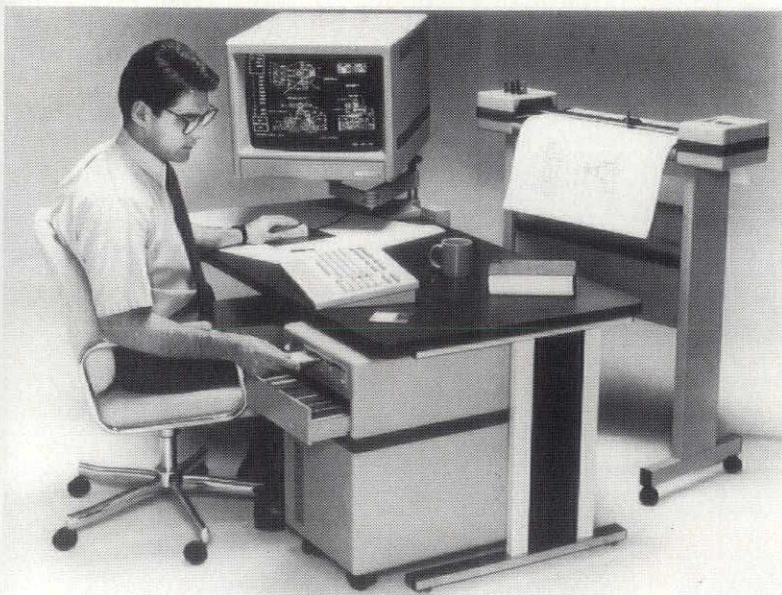
Looking ahead

Urban Form: Expectations for the Shape and Organization of Downtown Minneapolis, a study of community views on the city's future, is now available from the Minneapolis City Planning Department. Conducted by Robert A. Findlay, an associate professor of architecture at Iowa State University, the study is based on interviews with over forty leaders in real estate, design, and community organizations on their expectations and desires for the future design of downtown Minneapolis. That information will serve as part of the Metro 2000 planning process, which is now underway. Excerpts from the study were published in the July/August, 1984 issue of *AM*. To obtain the report, call the Minneapolis City Planning Department (612) 348-2597. **AM**

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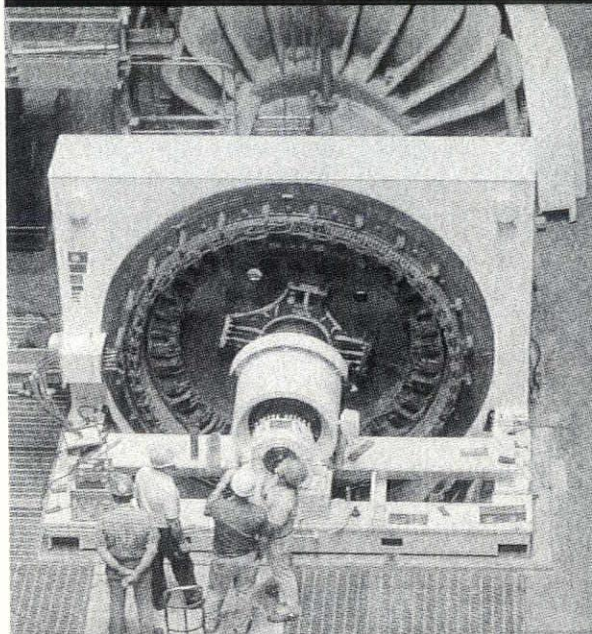
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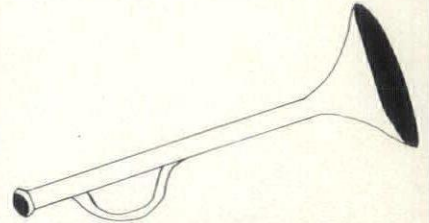
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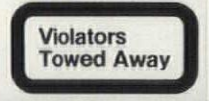
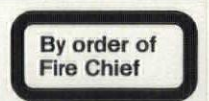
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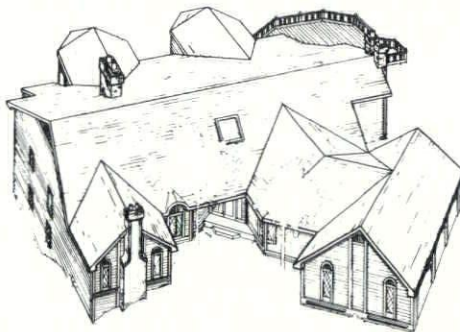
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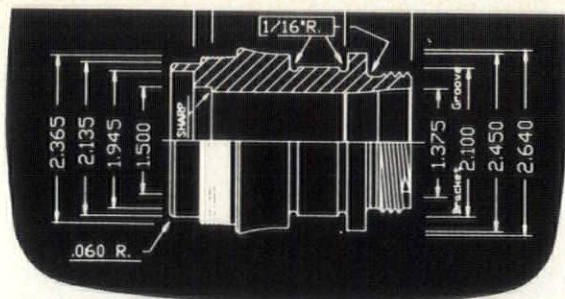
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Two New Urban Places:

Riverplace, Minneapolis

The Ordway Theater, St. Paul

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letter from the publisher

Mid-decade Perspective

Just a year ago we all embarked on a journey through 1984. An introduction came in the form of Apple Computer's Orwellian commercial for its new Macintosh computer. We have survived without big brother looking over our shoulder and even "HAL," the malevolent computer of the movie *2001*, is now being reactivated as a benign tool of man in *2010*.

As we start 1985 and are reaching mid-decade, I thought it would be worthwhile to reflect on the future by looking at the '80s through the projections of just five years ago.

In 1979 I bought a very thought provoking book prepared by the Kiplinger Washington Editors entitled *The Exciting '80s*. It was a book I could "use over and over again to help plan for a solid future." As a forward looking architect, I supplemented this book with a forecast from Professional Services Management Journal, an information service company directed at designers. Unfortunately I couldn't buy *Megatrends* because John Naisbitt, then the new public member of the AIA board, hadn't published it yet.

Armed then, as now, with these crystal balls, I peered into what the future would hold for architecture and my firm. The 1980s would see continued shifts in population to the sun belt, I was told. There would be increasing leisure time and, while the population was getting older, the "baby boomers" would be entering their middle years with dollars to spend on homes, recreation, conveniences and all manner of material things. America's infrastructure was in desperate need of repair and industry needed to modernize.

No doubt about it, the farsighted architect needed to push his way into housing, racquetball courts, nursing homes, and high-tech industry.

While these predictions still seem to be valid, the futurists also predicted that inflation would continue unbridled, energy prices would continue to soar as resources got scarcer, printing and publishing would

decline, and there would be substantial growth in the need for ironworkers. Well, you can't be right all the time!

What does strike me on rereading these forecasts in 1985 is how correct they were. The computer has become a dominant force in the way Americans live, work and play. And although we all are surely as busy as ever, we do accomplish more and have more discretionary time because of our conveniences, the proliferation of fast and cheap food, and our improved means for exchanging information.

What was also predicted, and seems to be coming true as well, is that our improved education and higher standard of living would cause us to appreciate value and quality, not only in terms of "more bang for our bucks" but of heightened awareness of what is worthwhile.

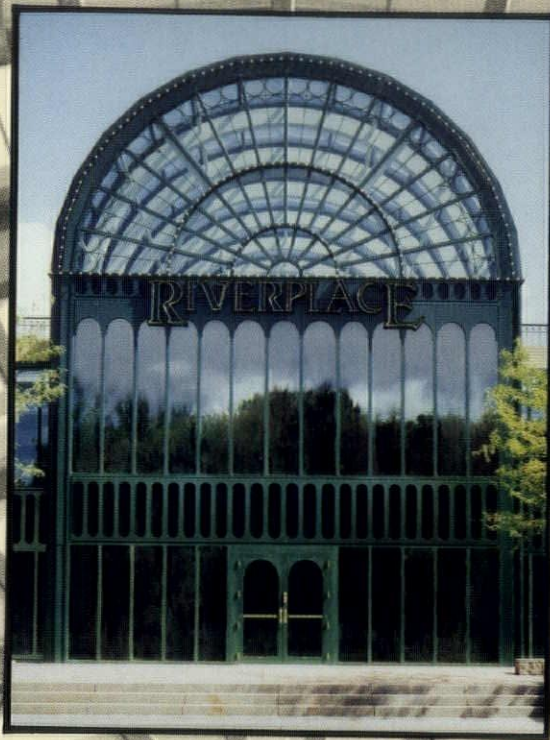
Our total environment benefits from this trend. The public now demands that our natural resources be respected. Communities no longer tolerate the wanton demolition of their architectural heritage. And clients challenge architects to design buildings which are not only economical and efficient but inviting and humane.

Architects are responding to this challenge. And the same high-tech tools used by others are enabling architects to spend more time in creatively solving their clients' problems.

This is the best of times for each of us, be we architect or layman, for together we want the best in architecture.



Peter A. Rand, AIA
Publisher



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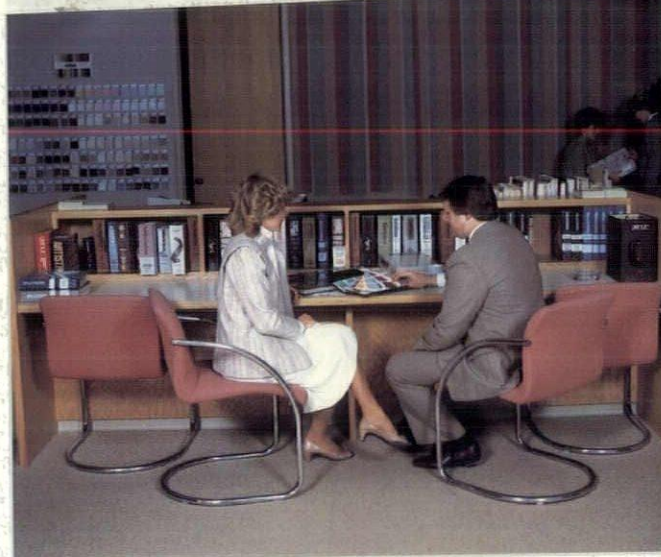


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