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"Most of the parking areas we build today specify crushed stone base. Their performance tells us why."

Left to right, Van Nelson, Bituminous Roadways, Inc. President, Palmer Peterson, Chairman and C.E.O., and Norm Hagen, Sales Manager.



Crushed stone provided the base and an interim driving and parking surface during construction of a Sears warehouse in Minneapolis. Employees and construction equipment had easy access. Ralph D. Shimer, AIA, served as project architect.

We asked Palmer Peterson, Chairman and C.E.O. of Bituminous Roadways, Inc., Minneapolis, to compare the alternatives of crushed stone base versus sand and gravel base in parking lot construction. There really wasn't any contest.

"Roughly 50% of our business is parking lot construction," Pete said. "We've been building them for 33 years, and as far as we're concerned crushed stone is far superior."

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In many cases we're called upon to do stage construction on a parking lot. In other words provide an interim parking or driving surface during building construction or for other reasons. Crushed stone provides an excellent interim surface, and if necessary we can wait months or even longer before the bituminous surface goes down.

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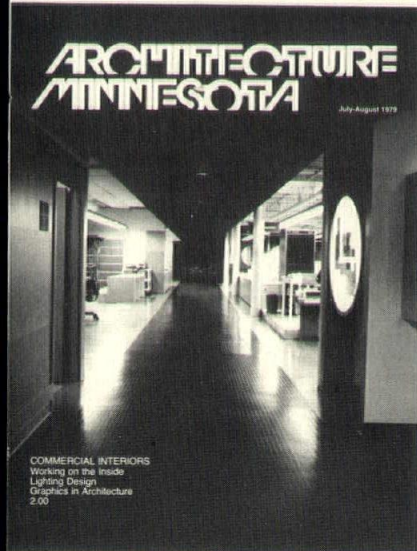
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ARCHITECTURE MINNESOTA

Vol.5 No.4 July-August 1979

The magazine for Upper Midwest design professionals and their clients



Cover: This was an electronics assembly operation located in a warehouse which was upgraded to accommodate customer tours. The warehouse is part of Honeywell, Inc. in Hopkins and the interior Designer was John Waugh of Inside, a division of Ellerbe Associates, Inc.

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Architecture Minnesota is published by Minnesota Society American Institute of Architects, James P. Cramer, Executive Director, 314 Clifton Avenue, Minneapolis, Minnesota 55403, (612) 874-8771.

Committee for *Architecture Minnesota*: **Chairman:** Edward A. Sovik FAIA, Francis Bulbulian AIA, Elizabeth S. Close, FAIA, Linn Ann Cowles AIA, Steve Edwins, Bernard Jacob AIA, James I. Lammers AIA, Leonard S. Parker FAIA, Carl John Remick AIA, Julia Williams Robinson, Kenneth R. Stebbins AIA, John Ivey Thomas AIA, Milo H. Thompson AIA, Stu West, Bruce Wright.

Editorial offices: Bernard Jacob AIA, 4716 IDS Tower, Minneapolis 55402, (612) 332-5515.

The American Institute of Architects
Library
1735 New York Avenue, N.W.
Washington, DC 20006

Advertising and Circulation: *Architecture Minnesota*, 314 Clifton Avenue, Minneapolis, Minnesota 55403, (612) 874-8771.

When changing address, please send address label from recent issue and your new address. Allow four weeks for change of address.

Postmaster: Send form 3579 to *Architecture Minnesota*, 314 Clifton Avenue, Minneapolis, Minnesota 55403. Controlled circulation postage paid at New Richmond, Wis. 54017.

Subscription rate: \$10 for one year, \$2 for single issue.

This issue contains additional pages 16A to 16D, these appear following page 16; and pages 56A and 56B, following page 56.

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The Interiors of Exterior Buildings

Most exterior buildings have interiors. The pyramids at Giza do, although there is no relationship between their interior space and their exterior form. This incongruity occurs in most monumental architecture. A monument is most often a political symbol and as such it almost always subjugates internal functions to the exterior expression. Our State Capitol Building is a good example of an exterior building. Surely there must be a more practical and economical means of accommodating the functions occurring in the building.

Except for the most blatant of monumental structures, the tradition of the modern movement looks for interior functions to be reflected in the exterior appearance of the building. This does not forfeit the need for form in building design. The best architecture is that which creatively merges interior and exterior needs. Interior, functional needs result in floor plans which prescribe circulation, activity and utility areas. The plans also more subtly indicate a sequence of spaces, the procession and the relationships of spaces to spaces and, above all, the proportions of each of the spaces. The spaces are work areas, waiting/sitting areas, meeting areas, utility areas and so on. The plan, then, in response to functional needs, defines sequences, relationships, proportions, ceiling heights and also principal distribution systems, e.g. heating, ventilating, air conditioning, vertical circulations, etc.

In thus tailoring the building design, the architect determines the interiors of a building in all of its principal aspects. Subsequently the selection of surface finishes, upholstery materials and furniture and furnishings are extensions of the design intent and part of the architect's total response in the dialogue with his clients. Sometimes this may even necessitate the design of special seating systems or lighting fixtures which must meet particular performance criteria and also fit into the total design concept. The story in this issue by architects Sovik and Parker illustrates a number of such instances. Indeed, some of the most popular furniture pieces on the market today were originally designed by architects to fit specific projects.

The interior design, then, is a natural continuation of the architect's professional responsibility. Sometimes, regrettably, the terms "interior design" and "interior decoration" are confused. Interior design is practiced by the architect as an integral part of the design process. Interior decoration, as the term implies, indicates that all decisions affecting the interior have been made and that the space needs yet to be decorated. In both instances, if the work is to be harmonious and fully integrated, it will be undertaken—either with direct involvement or direct supervision—by the architect.

The practice of interior design as an extension of the architectural process or, as may be warranted at times, as an independent design service, requires extensive knowledge of construction methods, materials, systems, costs, and so on. The high degree of creativity and independent imagination it necessitates demand a complete professional commitment. Shortcuts and apparent economies are costly and, more often than not, disappointing.

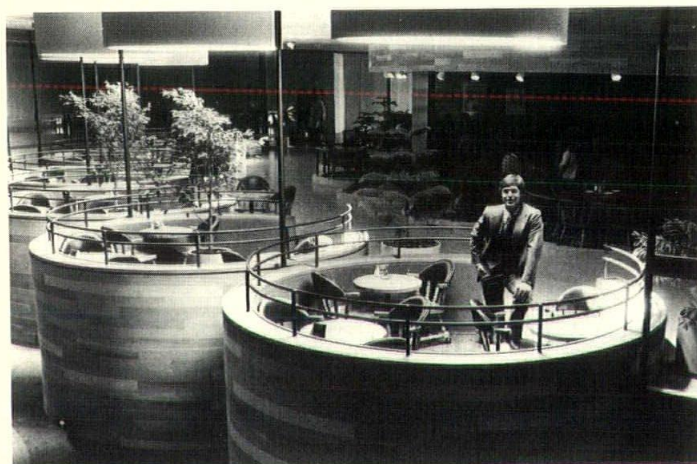
The art of architecture is a total art: an art of the exterior, of the interior, of the structure, of the desk, of the chair, of the carpet, of the thermostat . . .

A good local example of a fully integrated interior design is Orchestra Hall in Minneapolis, designed by Hardy, Holtzman & Pfeiffer and Hammel Green & Abrahamson. The performance hall is expressed on the exterior as an elegant container, while the interior is designed to receive listeners and players and to allow both to enjoy each other's presence to the fullest. The ancillary areas, i.e. lobby, administration and so on, are given secondary expression and, both within and without, connote servant functions which they perform in relation to the major purpose of the building. Orchestra Hall's interior and the exterior are one. Their mutual success depended on the unified intent and design of the architects.

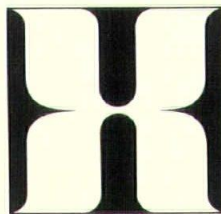
—Bernard Jacob

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Winfield Graphic sets pattern for custom carpet in
Meshbeshier, Singer & Spence law offices.
Designer: Don Sewell.



Georgetown Print provides pattern accent to dining room
at Green Mill Too restaurant, Minneapolis.



Henandoah Suede walls enhance setting at Dayton's Commercial Interiors.
Designers: Renee Savage and Patti Hiatt.



Stauffer Vinyls in vivid colors brighten corridors at 3M Company.
Designer: Wendy Patterson.



Marshfield's representative: Bob Katchmark, left.
Architect: Lanny Oxtan, Hill District Design.




Oriental Weave wallcovering adds natural texture to walls at the Otto Bremer Foundation.



French Woven Fabric wallcovering provides dramatic backdrop for Ken Meshbeshier's law office.



Stauffer Corki with spot lighting lends elegance to corridors at Northwestern Bank Building, St. Paul.



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Tours, Saturday, October 6

- ★ Architectural highlights of the Twin Cities focusing on Honor Award winners, energy efficient buildings and innovative adaptive reuse of historic buildings

Exhibits

- ★ View 150 exhibits at the nation's largest regional exhibition of building and design products

Guest Nights

- ★ Wednesday, October 3— all interested people are invited to view the exhibits
- ★ Thursday, October 4— special programs for Young Practitioners, students, secretaries, related design professionals and ASID members prior to viewing the exhibits in the evening

Professional Development Seminars

- ★ Programs will emphasize our sub-themes of energy, preservation and regional architecture

Speakers

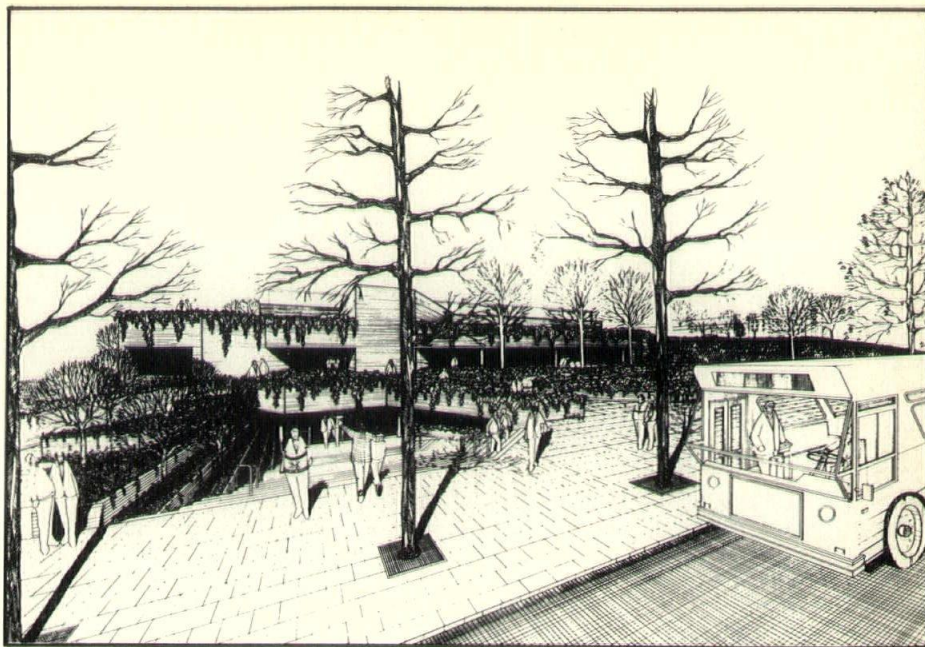
- ★ Nationally recognized designers and critics will address the convention

Dinner Dance

- ★ An exciting evening is planned for our annual Dinner Dance and Honor Awards presentation on Saturday, October 6. All architects and exhibitors are invited!

Pre-registration materials will be sent in September. To be placed on a mailing list to receive this information please call 612/874-8771 or write MSAIA, Convention Information, 314 Clifton Ave. Mpls., MN 55403.

45th Annual Convention and Upper Midwest Regional Building and Design Exhibition



Myers and Bennett Architects/BRW, Minneapolis, are the architects for a major expansion of the **Student Center** located on the **University of Minnesota's Saint Paul** campus. 71 percent of the new construction will be underground and will demand only 20 percent as much energy per square foot as the existing above ground areas. New insulated building elements will also be added to the present above grade structure to improve its energy conservation performance. Major program elements included in the design are the remodeling and expansion of the main dining facility, the lounges and recreational spaces, as well as the addition of a new bookstore, and a new art and music lounge. A significant segment of the building has been extended under an existing major street which bisects the campus which also provides a protected pedestrian concourse—an underground street—which helps complete the campus circulatory system and binds the two halves of the campus together.

Construction is underway on an **83-unit apartment complex** adjacent to Minnehaha Creek at Lyndale Avenue and 53rd Street in **Minneapolis**. Designed by **Architectural Alliance**, The \$2 million project is under development by the M. B. Realty Company. The building is tiered to blend in with the sloping creek-side setting and will contain one of the largest solar heating systems installed in the Twin

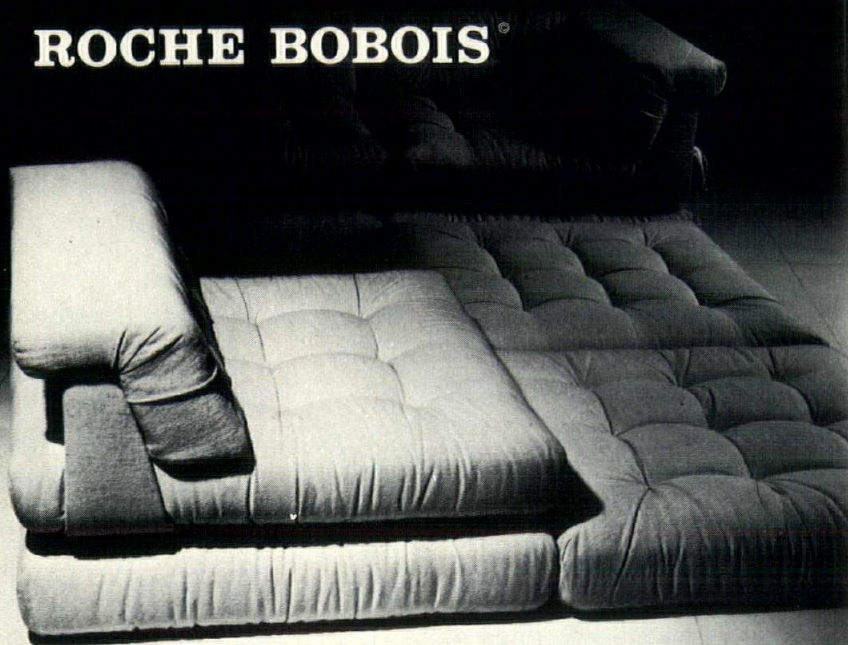
Cities to date. A \$225,000 grant from the Department of Housing and Urban Development will help pay for the unit. Major project financing was provided by the Minnesota Housing Finance Agency.

Fisher/Couglan & Associates, Mankato, are the architects for a proposed **\$600,000 retail center** in **downtown Medelia**. Plans call for an energy-efficient structure with glass being used only at entrances. The exterior could consist of pre-cut steel highlighted by ornamental stone. Fairway Foods would occupy a 12,000 square foot area on one side while a locally owned Ben Franklin store is slated for a 10,000 square foot area on the other side.

The Moorhead firm of **Foss, Englestad and Foss** are the architects for a new medical clinic now under construction in Barnesville. Named the **Barnesville Area Clinic**, the facility measures 43 by 76 feet, contains 14 rooms including six examination rooms, an emergency treatment center, X-ray and laboratory facilities, waiting area and lobby, administration and financial offices and mechanical, storage and rest rooms. The exterior will be of light brick with dark brown trim around door frames, windows and soffits. A light, sand-colored asphalt shingle will be used on the roof. \$250,000 worth of funds will be supplied by the Farm Home Administration along with an additional

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Hammel Green & Abrahamson, Saint Paul, are the designers of a proposed 103-unit, barrier-free housing development a mile north of the State Capitol near St. Paul's Rice Street and Front Avenue. Designed especially for young adults, the building features indoor and outdoor recreation facilities and exercise rooms and an underground parking ramp as well as an interior ramping system which will allow for emergency departures from all levels in the event of a fire or power failure. The one and two bedroom units will feature garbage disposals, adjustable height countertops and sinks, wall ovens, pantries and spacious bathrooms with wheel-in showers and tubs. The project is sponsored jointly by the National Handicapped Housing Institute and the Petrie Development Corporation and will offer federal rent assistance on all units.

Rieke Carroll Muller Associates, Inc., a Hopkins-based firm of architects, engineers, planners and surveyors recently opened its doors at a new branch office serving northeastern Minnesota from the community of Hibbing. RCM is currently working on the architectural design of a **housing complex** in **South International Falls**. Russell A. Bakke will manage the facility. RCM also has offices in Brainerd, Gaylord, Mankato, Worthington and Ames, Iowa.

Construction is moving on a \$2.7 million **Sherburne County Building** located in the community of Elk River. Designed by **Wemlinger-Remely and Associates, Inc.**, St. Cloud, the facility will contain a new jail, social services offices and new courtroom facilities plus office space.

The Committee on Urban Environment (CUE) held their tenth annual awards presentation on June 26. The awards were created in recognition of outstanding efforts in the areas of urban beautification-landscaping, appealing visual design and handsome buildings. The 1979 winners were: Project Award: Black Forest Inn; Individual Awards: Edith Scheidegger and Tomm Masse; Organization Award: Whittier Alliance and Art Space Re-use Project; Barbara Flana-

gan Award: Roy Thorshov; and a Special Award: Honeywell Plaza.

Horty, Elving & Associates, Inc., Minneapolis, are the architects for the new 65-bed **Buffalo Memorial Hospital** designed to provide improved health care for the rapidly expanding central Minnesota community. The building utilizes an angular form in the patient areas to minimize travel distance between patient rooms and control points. The development of an articulated corridor space was an additional realized benefit of the design plan, according to the architects. Major design considerations also focus on a number of energy efficient considerations including earth berming; thermal mass exterior walls and roof; reflective insulating glass, overhangs for sun shading; a recirculating variable volume heating and cooling system; variable intensity light switching; and capacitors for power loss factor correction.

After an exhaustive search, the Saint Paul firm of **Hammel Green & Abrahamson** has been named as architects and engineers for the H. B. Fuller Company's **international headquarters and laboratory** in suburban Vadnais Heights. The initial phase of the project will be known as the Willow Lake Project.

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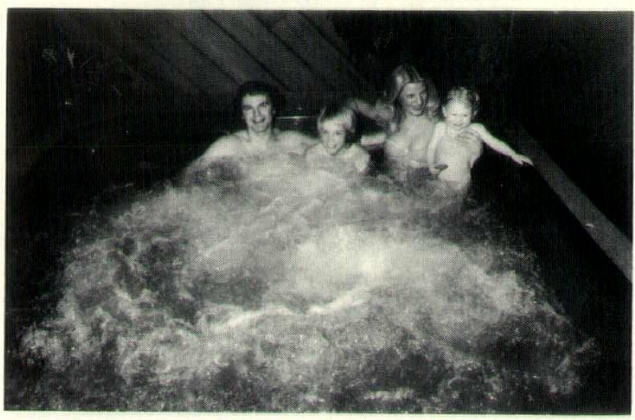
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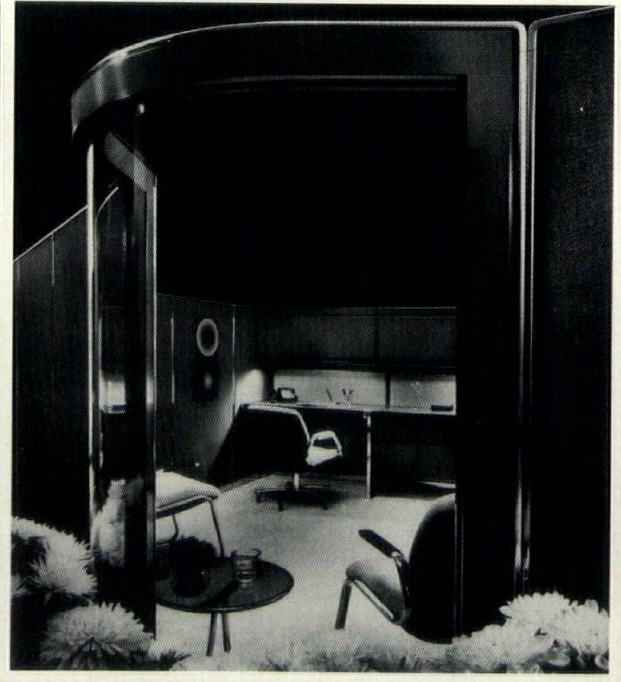


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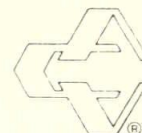
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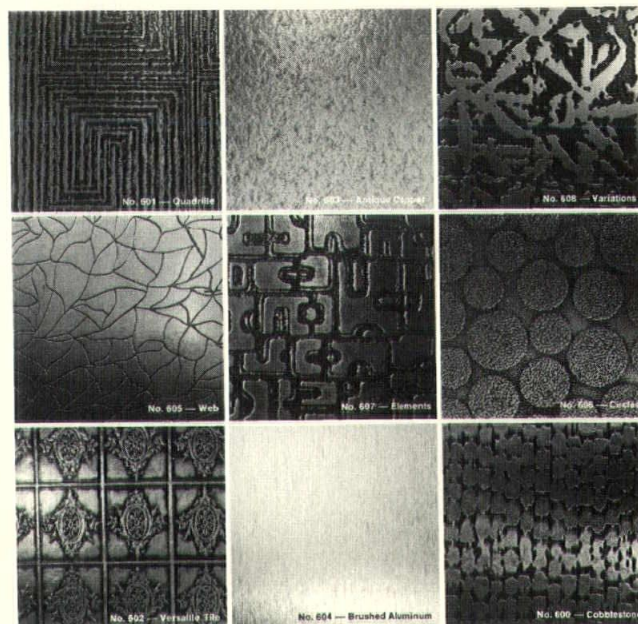
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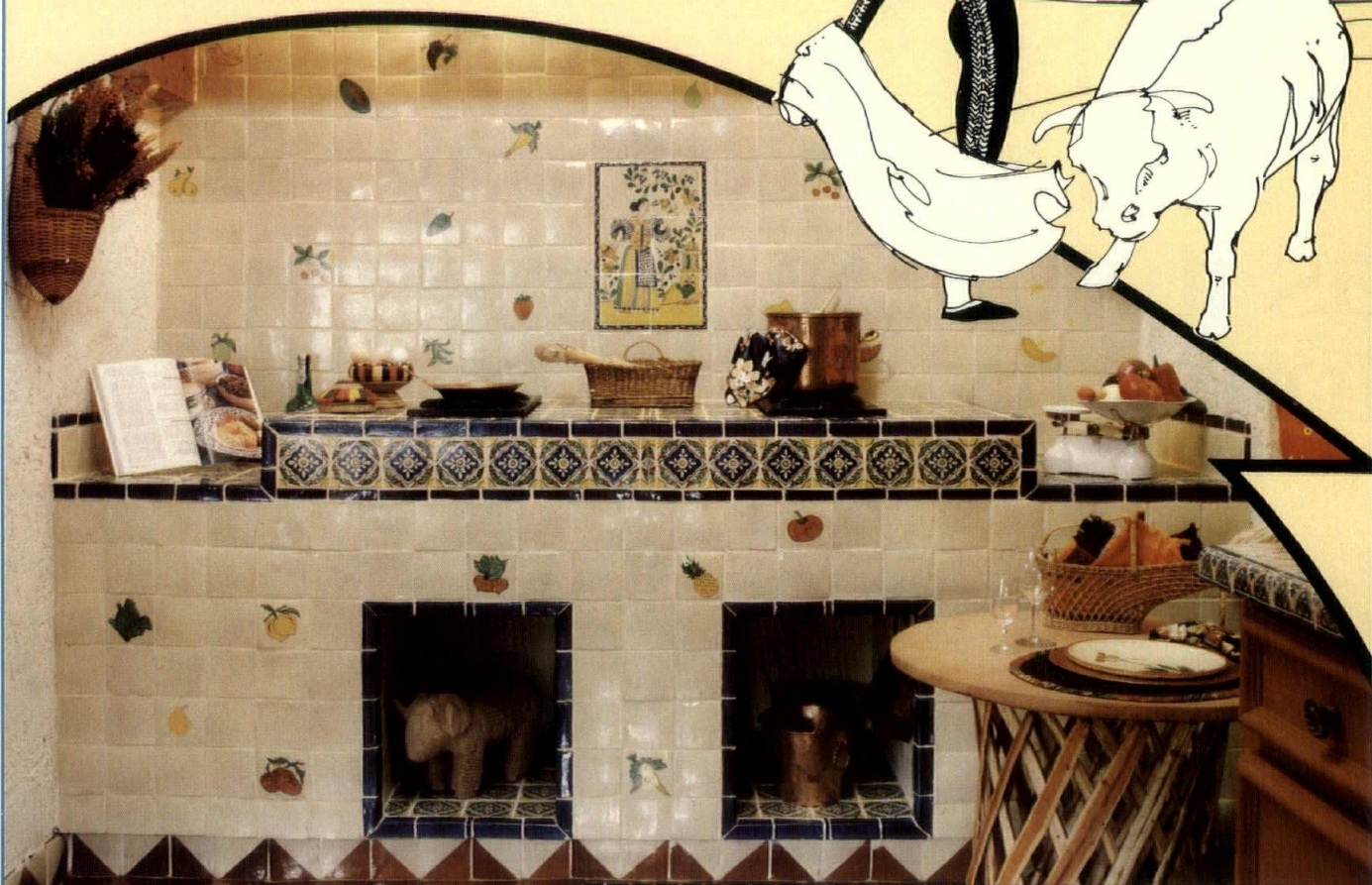
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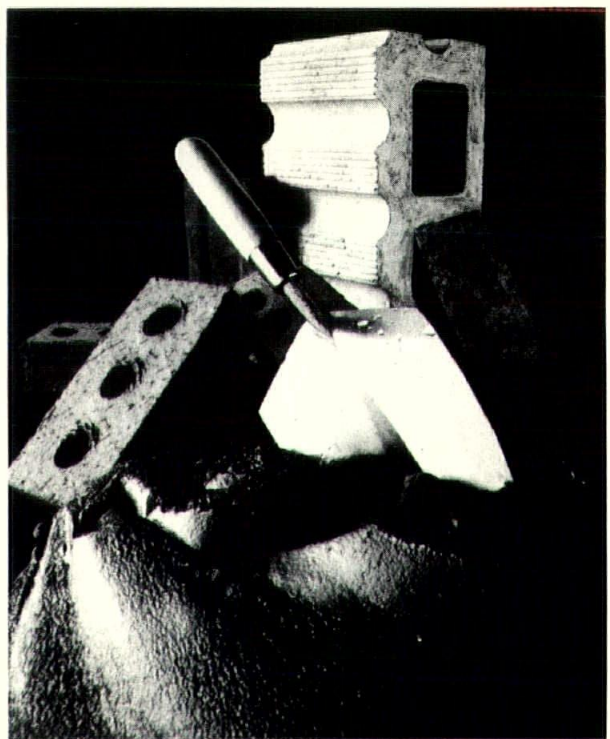
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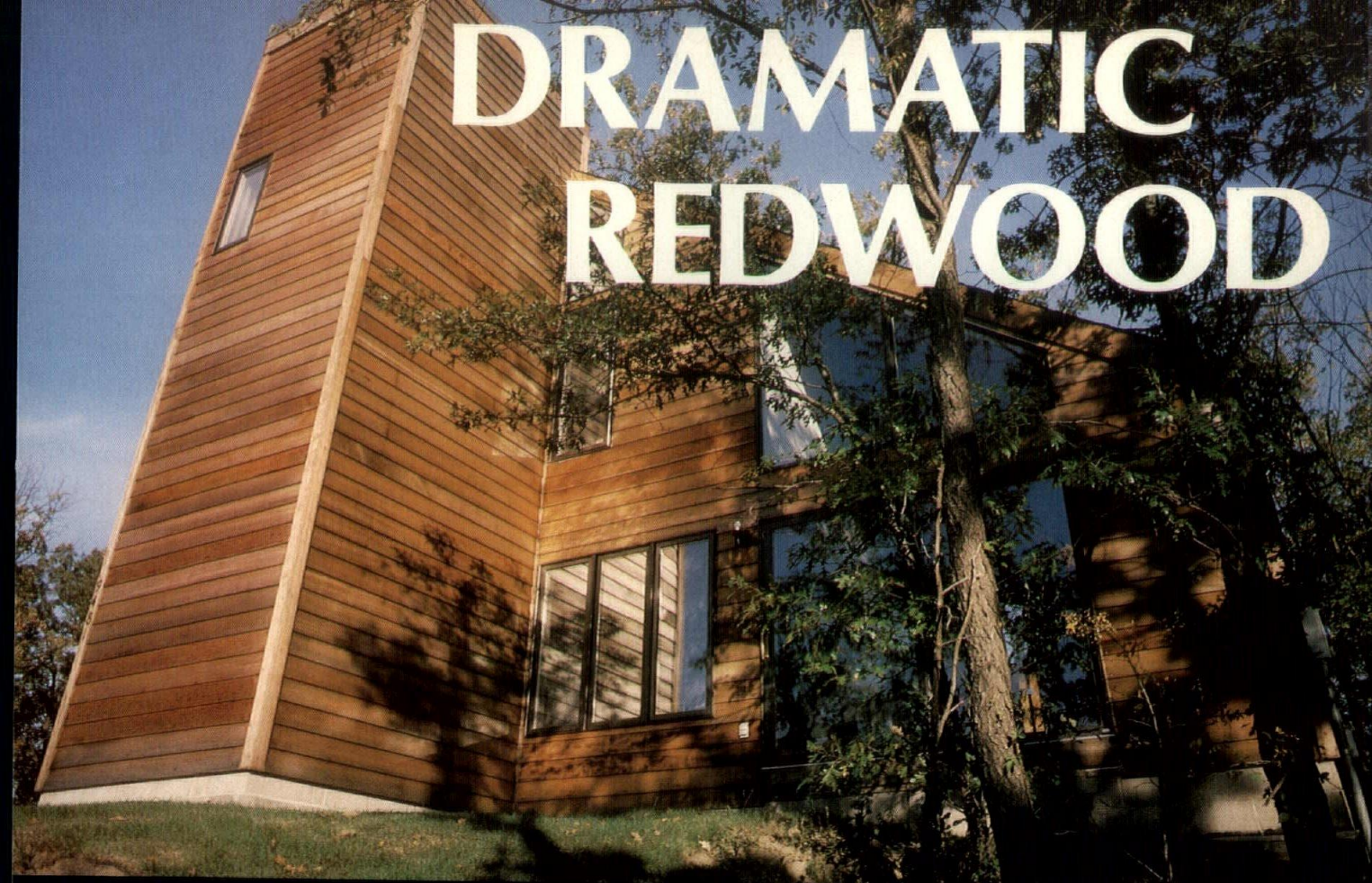


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Photos: Gentry Stanley Architect & Builder: Waters Cluts & O'Brien, Inc.



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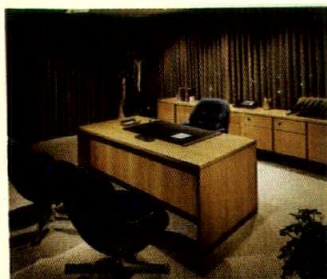


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The Business of Selecting an Architect

The selection of the right architect, of the best architect for a project is not an easy task. It is no easier than selecting the best dentist or the best doctor or the best lawyer. While there may not be a *best* architect, just as there may not be a best client for an architect, the hope is always, as in a marriage, that the parties getting together will have a mutual basis of understanding, of language and of trust.

Two years ago the Minnesota State Legislature enacted a law providing for a State Designer Selection Board. The process of selecting architects or engineers for state funded projects was designed to remove the selection of consultants from the political patronage system and to entrust it to an impartial panel which would select the most qualified local design professionals for specific projects. This provides a fair and equitable procedure which affords equal opportunity for all architects and engineers. The selection criteria vary from project to project and are adjusted to the size of the project, the location, the technical and specific disciplines required in each instance.

Currently the Hennepin County Commissioners are considering a similar designer selection process. At the Federal level steps have been taken, based principally on the Brooks Bill, to enforce an equitable and professional selection process.

Private corporations are increasingly undertaking similar selection processes and aiming thereby to obtain the best expertise for specific needs and requirements. The Minnesota Society American Institute of Architects recently assisted the H.B. Fuller Company in the selection of an architectural firm for their new international headquarters and laboratory facilities. An initial meeting was held where various models of architect selection were analyzed, with a lengthy discussion of pros and cons. Gradually, a new model of selection emerged, tailored to suit the needs of the corporate client.

H. B. Fuller felt strongly that there should be maximum employee input in the planning of the new facilities. They also believed that a wide-ranging national search would be the most comprehensive and appropriate method of selection, but given equal qualifications, they stated that a Minnesota firm would be chosen.

With these considerations in mind, a list of national firms, along with some essential information on their history, was compiled. After studying the firm profiles, H. B. Fuller sent out Requests for Proposals to an initial list of candidates.

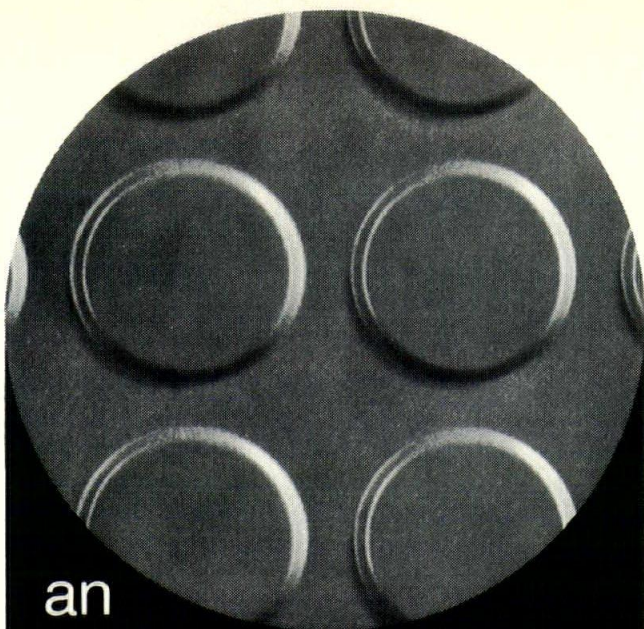
Of the seven firms chosen after the Requests for Proposals were received, five were Minnesota firms. Elaborate proposals were then prepared by the remaining candidates and in-depth interviews were held probing their capabilities. Site visits were scheduled to enable each firm to examine the landscape firsthand.

It is impressive that H. B. Fuller made a management decision to reimburse the final firms for their share of the expenses incurred by the interviews. This is an uncommon gesture, but a refreshing and appropriate one.

The MSAIA has, on numerous occasions, provided staff assistance to various corporations to help establish an effective designer selection process. Relevant publications by the American Institute of Architects are also available and can be provided upon request. The MSAIA can assist in identifying architectural firms conversant in specific building areas. It can also assist with the myriad questions that usually arise in the anticipation of future construction and/or expansion. The MSAIA has also often assisted in the review of Requests for Proposals. This is done to assure clear and comparable responses.

Selecting and working with an architect can be a most rewarding and profitable experience. The right architect, the best architect, is the architect who understands, the architect who has the experience, the knowledge, the foresight to solve space and building problems creatively and who can do so in an atmosphere of trust and cooperation. One of the principal tasks of the MSAIA is to inform the community of the varied architectural talent available. ■

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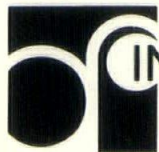
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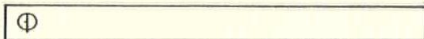




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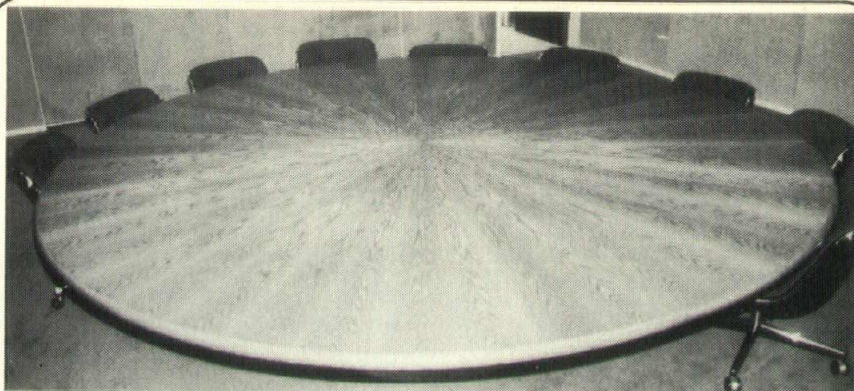


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Project: Conference table

Minneapolis Star and Tribune Co's.

12' diameter sunburst white oak with 2" bull nose edge, 6' diameter stainless steel clad cylinder base.

Designer: Inside! A Division of Ellerbe; Dan Gill

Manufacturer: Wood Tailor, Inc.

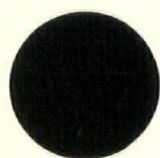
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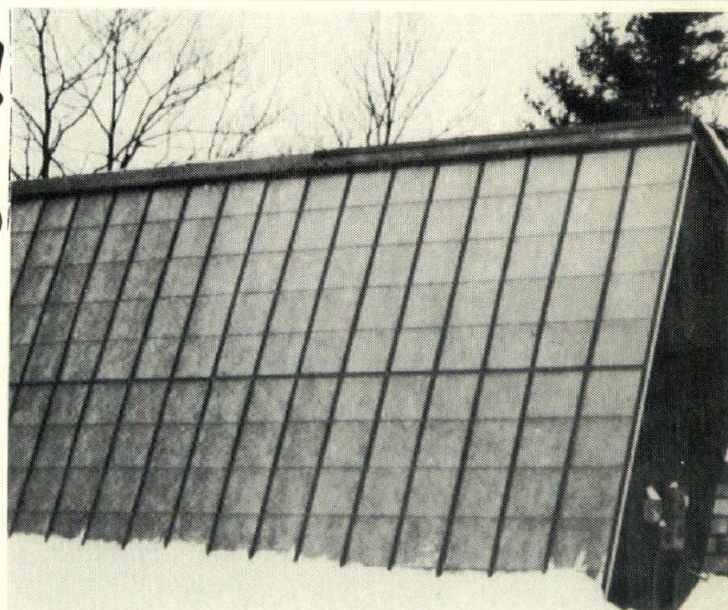
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Working on the Inside

We invited six interior designers from local architectural firms to participate in a roundtable discussion on the subject of business interiors. The conversation encompassed numerous aspects of the subject, engendering some healthy controversy in the process. The following statements are representative of the major topics of discussion.



What percentage of a business's total expenditure goes toward office design?

Nancy Cameron, the Wold Association: 90 percent of the expense of any business goes for payroll; eight percent goes for rent, electricity and heat; and two percent of the expenditure goes to capital outlay for furnishings and equipment.

I would estimate that of that two percent, fees generally range anywhere from seven to ten percent. That's proportionately a very minimal amount

of money for professional design service to make that environment work.

I'd like to point out just how important that two percent really is. The workers themselves claim that money is not the most crucial thing to them. It's their work environment. Along with the tools with which they perform their job, that's what's most vital. When you get down to issues of expense and budgeting, it appears that many businesses are quick to put the cleaver to expenses on furniture and job tools. Looking at it from the broad spectrum,

Minnesota Mutual Life Insurance Company, Saint Paul

Interior Design Team: Dan Fox, John Waugh, Inside, a Division of Ellerbe Associates, Bloomington

Opposite: Economics Laboratory, Inc. Design: Wold Association, Saint Paul

Six Designers Offer Their Thoughts on Business Interiors



the amount of money that's spent on that part of the business is actually very small.

When and to what extent should the worker participate in the design process?

Dan Fox, Inside, a Division of Ellerbe Associates: I think the legitimate time and place to involve the employee is at the front end of office environment programming. It's essential to have a valid data base to work from, and un-

less you interview the personnel, I don't know where you're going to get that. Carrying a client along and involving personnel on all informational levels substantiates your data base and makes the client feel truly involved.

To this end, we use a questionnaire, which has psychological as well as practical value. It's valid to ask a secretary what she needs at her work station, where she goes for her filing, what her work pattern is, whom she communicates with—all these things are essential.

As for very specific decisions regarding furnishings and color selection, it's necessary to confine that to a small committee. It's impossible to satisfy 600 individuals on these details, but I think it's of utmost importance that it is at least reviewed and shown to the employees in general.

Janet Goltz, Peterson/Clark and Associates: I find that for most people, moving is a very traumatic experience.



Top: Reception Area, Robins, Davis & Lyons Law Firm, Minneapolis
Design: Bob Seeger, BWBR, Saint Paul

Bottom: Minnesota Protective Life, Insurance Company, Eden Prairie
Design: Architectural Alliance, Minneapolis

Part of our job is to make the transition as smooth as possible. We need information from the employee in order to make our job successful, and in turn to educate the employee as to what their new situation will be and how to best utilize the furniture they're moving into. It's very difficult to do that after the move-in date because of change and adaptation.

I've found that most people are more curious about how their particular

status reflects their neighbor's than something as minor as color scheme. If that can be spelled out for them they become much more at ease with their situation.

Bob Seeger, BWBR Architects: I approach interior architecture from the programming aspect. Depending on the size of the operation, we work with the questionnaire and generally try to meet with all the people in each department in the initial phase. What I'd



like to do is set up my drawing board in their organization and work there for the duration of the project. That's impossible, of course, but that's the effect we try to achieve. The worst thing you can do is not give information to the public.

When you get down to specifics, I feel that the reason I've been hired is that I'm the expert. If they wanted to, they could go down to some furniture store and the president of the company could buy it off the shelf, which often happens.

As an expert, I establish a budget with the committee and discuss the design basis for the concept. Then I come back to the department manager with a package of furnishings and colors and go through each individual piece and explain my decisions.

How important is it to personalize individual work stations?

Ron May, Architectural Alliance: Personalization is necessary. When we do offices, we tend to customize the executive offices. But when it gets to the office boy or the secretary, they also deserve to be pampered. They can customize their own stations by bringing in photographs and so on. Metal surfaces don't allow for this customization because you can't tack anything on them. This is what was wrong with the CBS Building and some offices around town now. If they don't breathe

the character of the worker, they become sterile.

With architects and designers, our stations are all basically the same. We all sit around drafting boards, yet each one has a different character. The average human being has a personality that he can bring out in his work station.

Have you found that despite your efforts to inform the client, they don't always understand your design approach?

Sandra Becker, Team 70 Architects:

Yes. I've designed something with very subtle plays of color and texture and gone back a couple weeks after the installation to find my beautiful wall covered with some pastoral scene. You think you've gotten your idea across; however, it's a matter of communication or perhaps of prolonged exposure, of the client adapting to the project's subtlety.

Longtime clients find our ideas more acceptable, because they've learned that a wall that doesn't have a framed picture on it can be just as pleasing as one that does. After you establish your credibility, you can gradually start talking the same language. Longtime clients are better in this respect.

Can you anticipate the ways a client might change your design and work around it?



Ken LeDoux, Hammel Green & Abrahamson: In an elementary school we did, we tried to design a fun, colorful environment complete with exotic graphics. But when we returned in six months, we found the building totally sheathed in kiddie art. All of a sudden, the place was Disneyland. Everything was out of context. There was too much visual disturbance. We ended up simplifying subsequent buildings to account for what they could add to it after the design was finished. We've had success with that. If you can anticipate what will happen once the work is completed, you can counteract the things that may be visually disturbing.

Could you talk a little bit about the advantages of hiring a professional interior designer over a dealership?

Janet Goltz: I feel that we have definite advantages over these enterprises. We have a broader range of furniture selection and the ability to fully execute a project. By this, I mean the architectural and engineering aspects. Although dealers specify on an overall range, they tend to favor one manufacturer more heavily because their business is to sell furniture. Most dealers know what they want to sell you before you walk in the door.

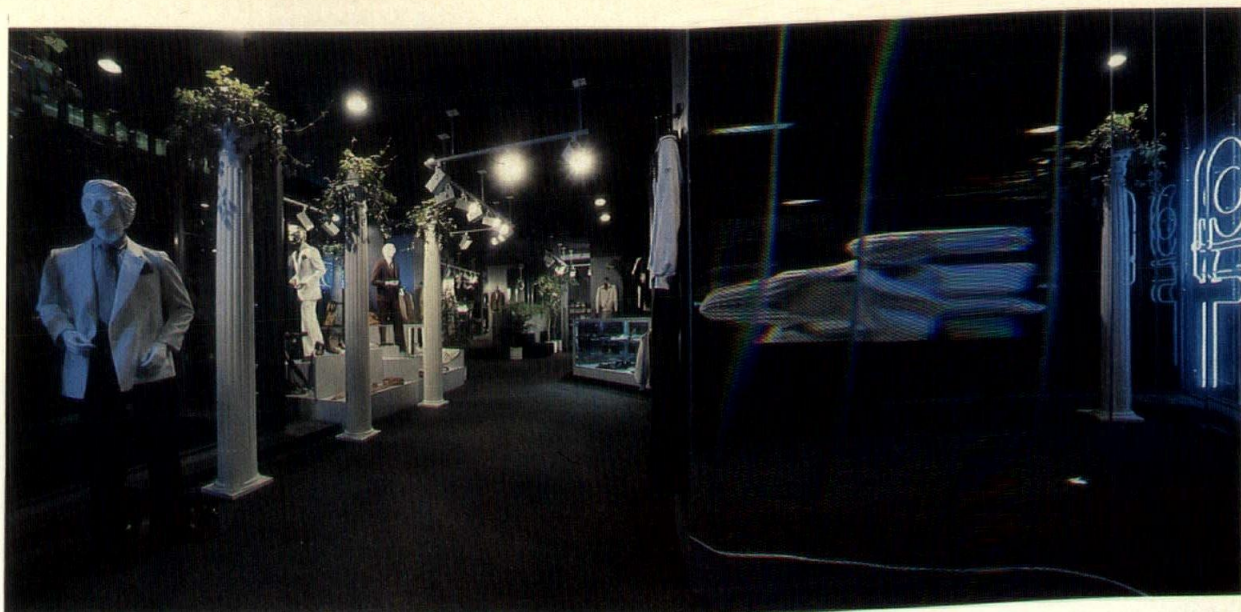
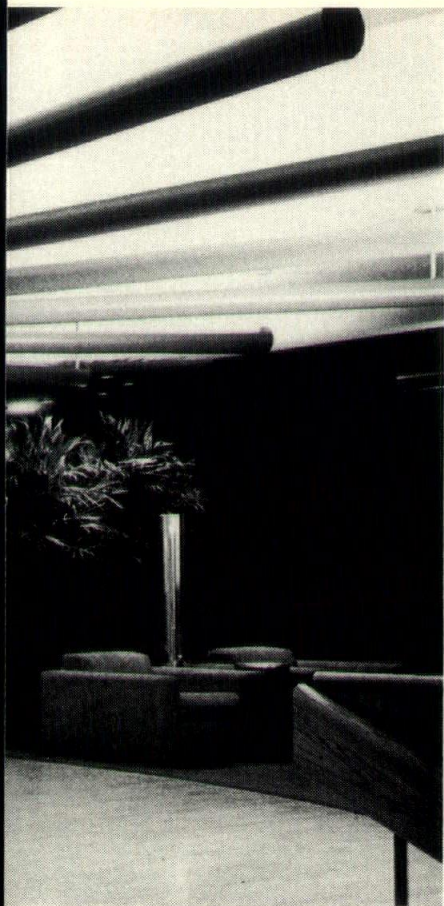
In a situation where the owner had a very specific idea of what he wanted, I suppose the dealer could adequately accommodate him.

Is there a difference between the level of design you impose on workers and the level they're used to in their personal life?

Dan Fox: We often start out with a disparity between what we feel should be done with a particular project and what the client wants. Not to sound patronizing, but what we need to do is educate or condition the client. Our responsibility lies beyond the safe solution. We should stretch the client a little bit, help them evolve in new directions.

Janet Goltz: I think it sounds too much like we approach design with preconceived notions. That's not the case. Our major consideration is to solve the client's problem. Each client is very different. They have different operational philosophies and it's our job to solve the problem as the client sees it and help maintain a satisfactory environment for their people. That's an educational process. ■

Minneapolis Star & Tribune Company, Minneapolis
Design: Inside, Bloomington



Top Right: Unico, Minneapolis
Architect: Zuber Architects, Inc.,
Bloomington

Bottom Right: First Northwestern Bank, Den-
ison, Iowa
Architect: Val Michelson and Associates,
Inc., St. Paul

Watt's Going in Lighting Design:

A Noted Lighting
Designer
Comments on
Office Lighting



Jules Horton

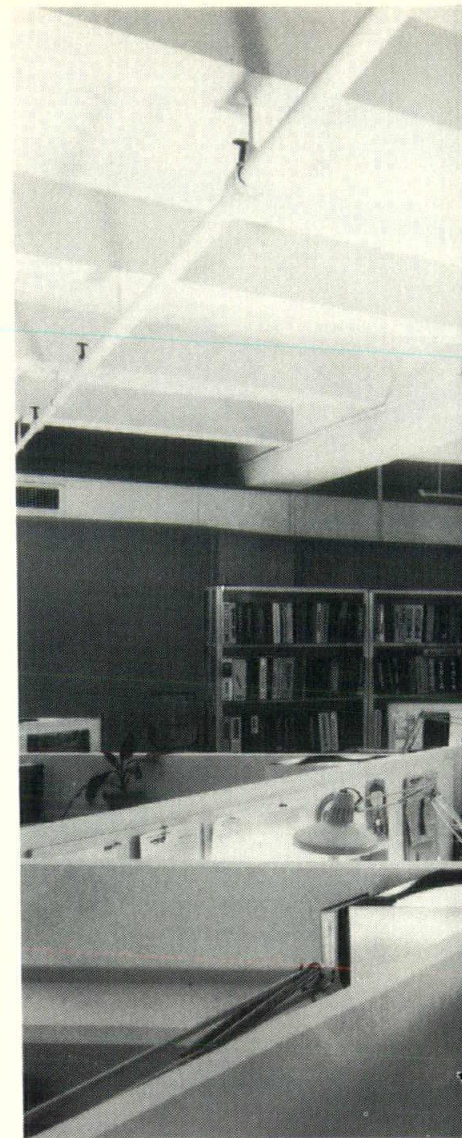
Until about eight years ago, a typical office which used the open plan (or Bürolandschaft) utilized a ceiling system which provided all the illumination assumed necessary for the performance of office tasks. In more thoroughly designed spaces, the ceiling was often augmented by a system of vertical baffles. While they performed additional acoustical functions, they simultaneously cut off the view of the ceiling fixtures.

Those fixtures were normally the old fluorescent lens-type fixtures which, although termed "low brightness," were really quite glarey. These so-called low brightness fixtures were an advance from the old milky diffuser, but they were still in the category below the comfort index now recommended by the Illuminating Engineering Society.

With the advent of the open parabolic reflector fixtures, this problem solved itself. In these fixtures, light glow is all that's visible beyond an approximate 45 degree cutoff, so there's no need for the coffer-like system of baffles (unless you need them for other, perhaps acoustical, purposes.)

The open parabolic reflector fixtures were developed almost 15 years ago by two manufacturers, Edison Price and Columbia, but they were very slow to enter the market. Today a considerable number of manufacturers have an entire line of these fixtures. The open reflector parabolic ceiling troffer has become a new way of life.

Our office does not specify lens-type fixtures in ceilings. Although one lens, an expensive Holophane product called the refractive grid, has much



better cutoff at high angles, the open reflector fixtures are quite competitive with them.

We prefer the parabolic reflectors because they are much easier to control optically. Some of the linear ones have a batwing distribution with a minimal candle power right below the fixture which minimizes the reflective glare.

There are also wall washers in that family. These fixtures can be installed in tandem for a long run so that the joints are hidden, like a continuous louver. This sophisticated family of fixtures is a great step forward from lens fixtures.

So far we have discussed open space planning where all the light comes from the ceiling. We've said that the best solution to that problem is the open parabolic reflector. This depends on the premise that in open space plan-



ning the main direction of the tasks (i.e., the way the worker is facing) can be in any one of 360 degrees. Therefore, the lighting should be non-directional.

Theoretically, the best non-directional system would be a grid of two by two fixtures, but that's problematic. First of all, the lamps are quite costly. More fixtures per square foot are needed, so many owners want to compromise and use a two by four fixture, sometimes with only three lamps. This produces a non-directional type of fixture layout.

Either of these creates problems. In some situations, the spatial relationship between the worker and the fixture is such that the fixture creates what we call a veiling reflection zone. This causes nothing but grief. Workers performing such small tasks as typing or writing on slightly glossy paper will be subject to reflective glare or veiling reflections.

Unfortunately, this is unavoidable. As space is laid out according to floor level needs and the fixtures are laid out according to the overall illumination pattern, it becomes clear that the solutions to these two problems are often contradictory.

All this leads to the next step: reduction of the illumination level produced by those ceiling fixtures. This way, there is general illumination at the ambient lighting level sufficient for secondary tasks such as going from station to station, talking on the phone or in short meetings.

As long as there is a high level of visual comfort and low direct glare, all these tasks can be covered by the illumination of, not higher than 25–30 foot candles maintained. But what about the special precision tasks that demand higher intensity? What about older workers whose visual acuity has diminished? Don't the speed of execu-

tion and absence of errors increase with higher illumination?

The answer to these problems was found in an old concept: task lighting. Task lighting involves a fixture which is located low near the task plane and attached to the furniture. It can also be a form of desk lamp. The ceiling fixtures, which produce only 25–30 foot candles, make up the direct ambient lighting system.

Another rapidly growing approach is the use of an indirect ambient lighting system, rather than a system contained in the ceiling. The chief advantage of this system is that the light fixtures can be installed without destroying the looks of the ceiling. The ceiling is a continuous surface, the acoustics are improved and the openings where there used to be lenses or reflectors are eliminated. Because the power comes from the floor, there are fewer fixtures than in the ceiling. Again, the illumi-

nation is limited to 25-30 foot candles. This provides completely glareless, comfortable illumination under which the human eye performs at its best.

There are a few disadvantages, however. An HVAC expert will say that he can remove the heat from the light fixtures in the ceiling before it enters the room in order to lower the air conditioning load. The system within the room bounces light at the ceiling and introduces heat into the room. That's all very true and important in dealing with 100 foot candles. With 25-30 foot candles, however, the difference is very small.

Another potential disadvantage of indirect lighting is this: some manufacturers try to sell an indirect system which by itself produces 75 foot candles or more. This is highway robbery. They are selling more fixtures or higher wattage fixtures which produce a glare ceiling and an environment in which the worker is forced to squint. No one should work under an indirect system with more than 40-50 foot candles. Otherwise, the ceiling becomes too bright and monotonous. Definition of detail is often lost. In the cases where it isn't lost, the lighting is very bland.

One problem that the indirect system can overcome is the shadows created by work station partitions. With an indirect system, we need fewer task lighting fixtures than would ordinarily be needed for a ceiling system. This is because a direct system creates shadows in areas which look very dark by contrast.

A new problem is the fact that ceiling heights are dropping. A couple years ago, an office less than nine feet high was unthinkable. Now, eight feet six inches is the norm, yet we're still clinging to the suspended acoustical ceiling. Even with the best indirect system (one without louvers where the source is above eye level) it is extremely difficult to eliminate glare highlights.

In a number of recent projects, we've proposed that the hung ceiling be disposed of altogether. By applying the acoustical treatment to the slab, the mechanical system can be done in an orderly fashion. This is easy in a concrete structure, but it's more difficult in a steel building with sprayed-on in-

sulation. If the concept takes hold, means will be found to make the fireproofing on steel more visually acceptable.

Another important factor in an indirect ambient lighting system is the source itself. A number of furniture manufacturers tried to get on the bandwagon. Everyone developed their own system, going directly to fixture manufacturers rather than lighting designers. Very often, the results were dismal. Many manufacturers devised lighting systems which didn't work as well as their otherwise adequate furniture systems.

When the manufacturers began designing systems, it somehow became a given that the lighting system must be invisible. This is unnecessary. The system could be located on the furniture or next to it. It could relate to the furniture as much or as little as possible. It should also be flexible, to allow for changes in the work stations.

Finally, we must consider the office of the future. Office practices are always undergoing subtle changes. For instance, very few people communicate by means of longhand memos anymore; typewriters reign supreme today. The use of CRT terminals, which are already common at airline reservation desks, is on the rise. Voice communication and recording are also increasing.

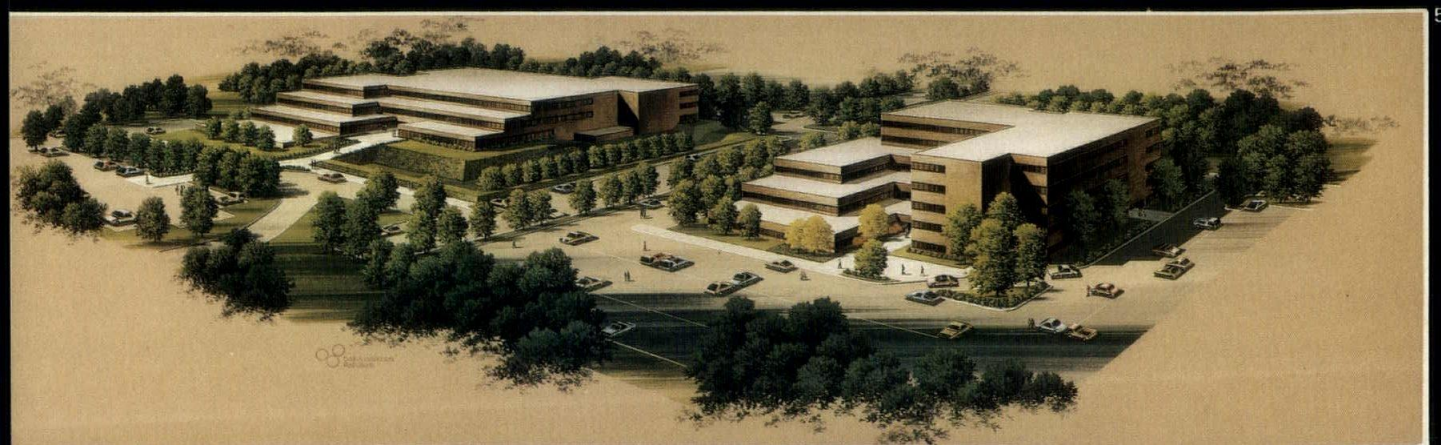
How does this affect lighting? It means that levels of illumination which are sensible for today's paperwork will soon be obsolete for the entire office, because CRT terminals require very little ambient light. The location of the ceiling fixtures will have to be more carefully considered in relation to the terminals. But even with task ambient lighting with up-lights, a bright ceiling is a nuisance. Eventually fewer watts will be spent on lighting, because the rapidly changing requirements of office operations will force levels down. ■

Jules G. Horton, PE, IALD, is president and director of design of Jules G. Horton Lighting Design, Inc., New York. In addition, he is a principal in Horton, Jackson & Associates Lighting Design of Melbourne, Australia. A registered professional engineer, Horton is a member of the U.S. and the Australian Illuminating Engineering Societies, the U.S. Institute for Theatre Technology and a charter member of the International Association of Lighting Designers (IALD), of which he is a member of the board of directors. He is presently also consultant to a number of Twin Cities architectural firms.

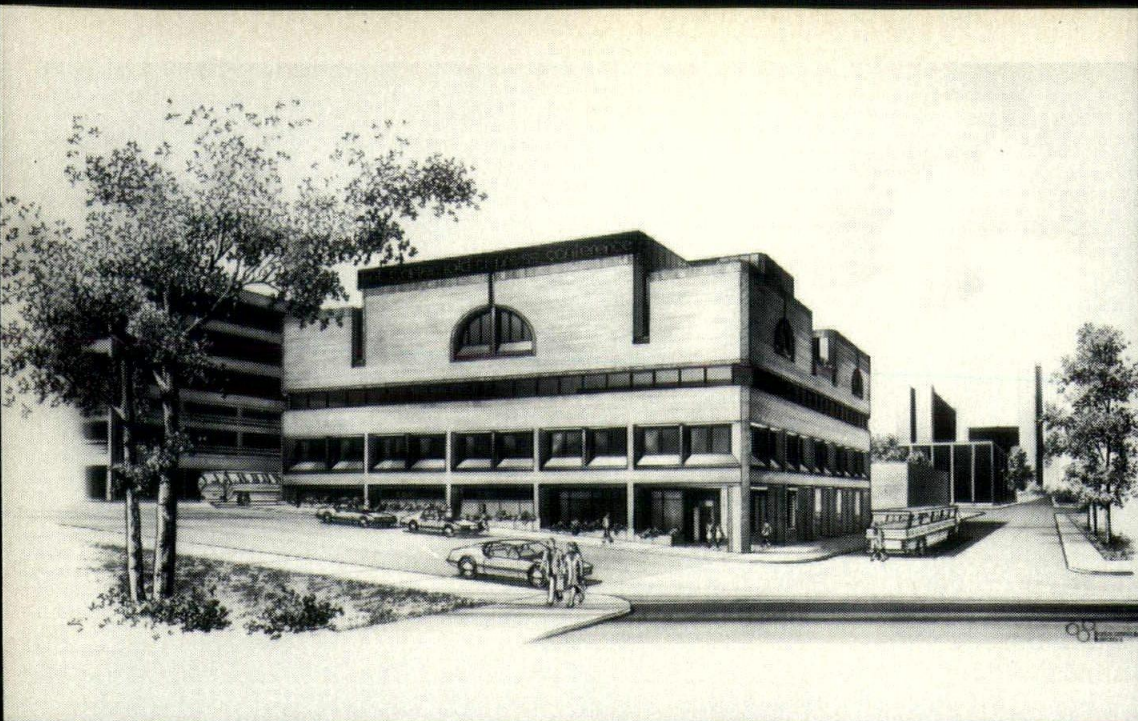


4

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5



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The Leonard Parker Associates
Minneapolis, Minnesota

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 - 1a : addition of subtle color
- style 2 : pen and ink, airbrush - ink drawing w/shading airbrushed in gray tones
 - 2a : addition of subtle color
- style 3 : full color border to border casein painting on illustration board
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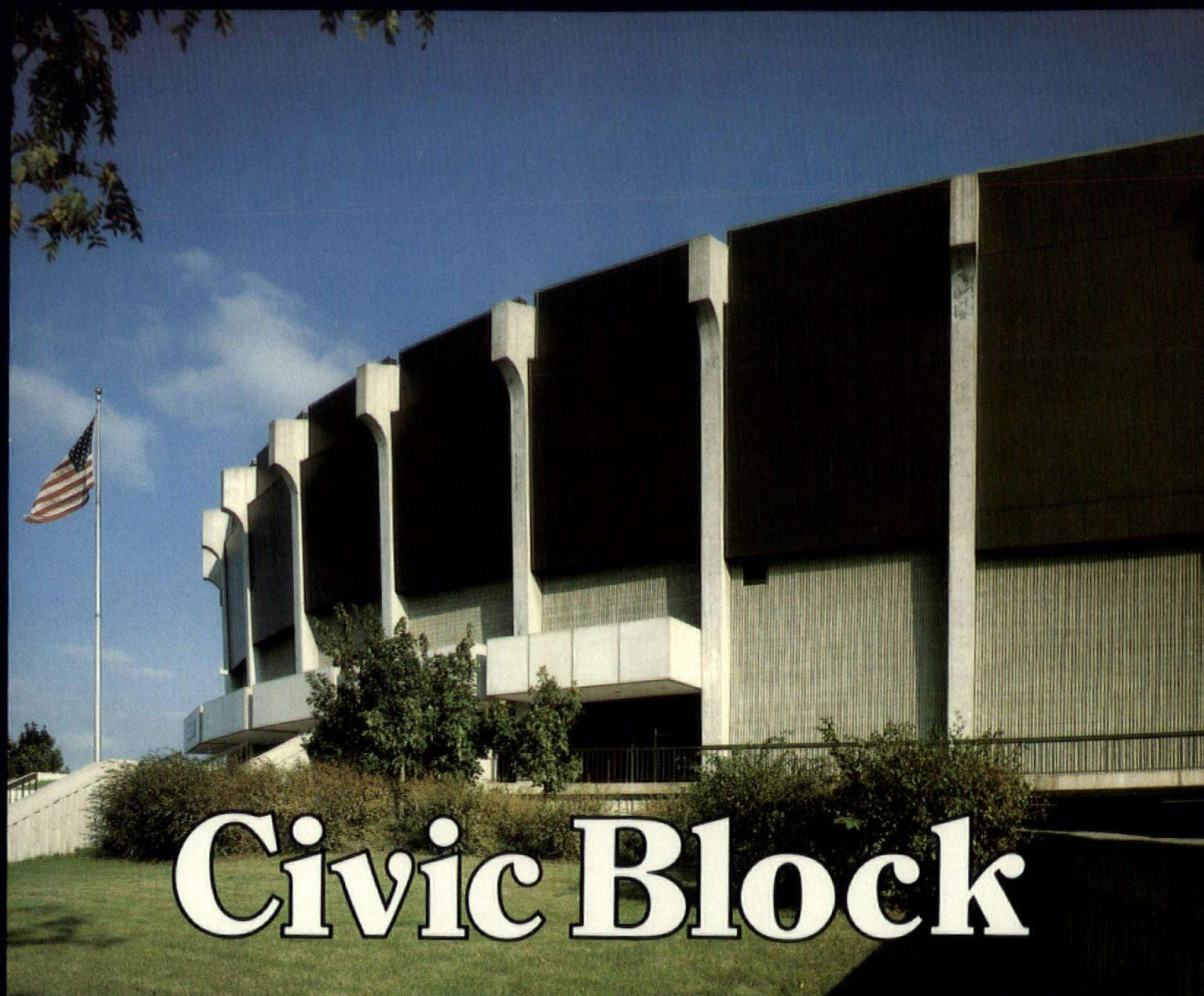
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Civic Block

A beautiful example of practical aesthetics in masonry.

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Other considerations in the selection of concrete block for the St. Paul Civic Center are its insulation qualities for energy conservation, the fact that it's fireproof and the ease and simplicity of construction with concrete block.

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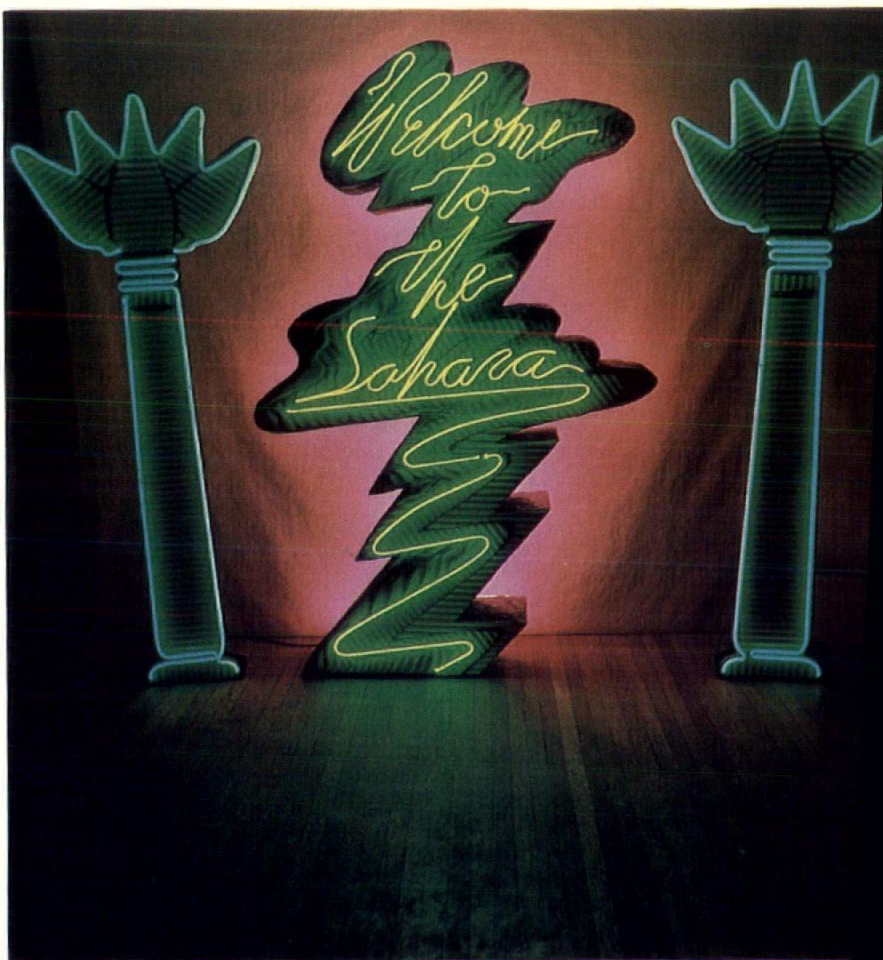
We've built a reputation on masonry

Neon is Not a Candy Wrapper You Can Eat

Beth Juliar

When people think of neon, they think of gaudy beer signs or huge block letters that infuse a darkened street with a garish orange glow. But neon is actually an amazingly adaptable material whose use is limited only by our own preconceptions.

Once you discard the stereotype of crass orange commercial neon and begin to observe more closely, the variety and individuality of neon signs becomes visible. There are many creative signs that animate the street—what would nightlife be without neon for razzle-dazzle and excitement? But neon can encompass many other functions and sensibilities.



Welcome to the Sahara,
a neon sculpture by Beth Juliar

In the past, innovation was limited because neon had been categorized as a commercial material, but recently interior designers and architects began rediscovering its potential. To begin with, it's flexible. The glass is made in straight tubes which can be bent into almost any configuration. Although the variety of letters and images used for advertising purposes are the most common example, neon can be used for decoration, articulation of architectural elements and diffused lighting. It's also extremely versatile in terms of color. Almost any color can be manufactured, from warm whites and pastels to the familiar saturated hot colors. However, dozens of subtle colors have been phased out of production because of neon's raw

impact on the street. Lastly, with the advent of energy consciousness, the appeal of neon for interior lighting has increased because it is remarkably efficient. One transformer using 3.9 amperes and 225 watts can power more than 70 feet of tubing. The initial cost might be higher than that of other types of lighting, but the tubes last anywhere from five to 15 years or more and can simultaneously serve as decor.

Neon has recently opened new territory for artists as well as designers and architects. It was first used as an art material in 1949 (by Fontana) but was not widely acknowledged until the pop period of the '60s. Then, many barriers separating the subject matter, materials and techniques of the commercial world from the world of fine art were broken down. Once neon became legitimate, it also enjoyed great popularity during the era of light sculpture. Although this "era" is now a relic of the '60s, the materials it introduced have become widely accepted as available art materials.

The artists who now use neon aren't likely to regard themselves as light artists. Instead, they regard themselves as artists who incorporate neon into a more individualized statement. In a more naive experimental atmosphere, the material in itself could be the content, but now it has increasingly become the means to the content. ■

Beth Juliar is a graduate of the University of Minnesota Experimental College. She teaches a neon workshop at the Minneapolis College of Art and Design. She has exhibited widely and is represented in numerous private and public collections.

Photography: Rick Sferra



A neon room divider in a local department store.



Abandoning the Catalogs . . .

**E. A. Sovik
Leonard Parker**

The practice of architecture is most fulfilling and its products most beautiful when its processes include not only the design of buildings, but its components, equipment, furnishings and artifacts.

Consider the front door. A functional necessity. Also full of symbolic values. A door is a breach in a surface, the piercing of a barrier. It can be a metaphor for hospitality, or it can be a sign of rejection more vivid than a wall. It is a moment of transition, a point of expectation, of surprise, of subliminal uncertainty. It is a paradigm of process or progress, of beginnings and endings. It deals not only with space but with time. It is a universal symbol; hence the Arc de Triomphe, the Chinese *pailou*, the Japanese *torii*, the Jefferson Arch in St. Louis.

In the architecture of buildings it has another sort of importance too. At the door one has the most intimate tête-à-tête with architecture. A person sees, touches, feels the weight of and moves the building, which responds willingly, ponderously, noisily or graciously.

So when an architect deals with the design of a door, his sensibilities peak. Most often he goes to his catalogs and brings components together by careful choice from a host of possibilities. Size? Swing? Weight? Materials? Color? Texture? Choices go on and on. Sometimes the architect will find that the catalogs don't supply what is required, and he will design a special pull or hinge, or a whole door. Then he has the sense that he is most fully being what he is trained to be—a designer, not simply an assembler of parts.

In the following paragraphs we will discuss two commonly held misconceptions. One is that architects only design buildings, but that the components, furnishings, fixtures and equipment of buildings are somebody else's job. The second misconception is that it is always cheaper and more efficient to use mass-produced, ready-made articles than custom-designed products.

It is assumed that an architect organizes the spaces that compose a building, and conceptualizes the building's form and character. Beyond this, architectural design can turn out to be a selection of parts from ready-made lists. It's true that an architect depends heavily on the work of other designers, from the man who designs nails on. Every architect has walls of catalogs which he relies on. And it takes a good deal of skill and judgment to discriminate among the available materials, devices and systems, to match the variety of choices to each other and to bring coherence to the whole.

But if the architect doesn't frequently abandon the catalogs and design directly, he is missing out on the pleasures of the profession. For to be a designer is the particular niche of the architect. This is his personal joy and human service. The details are just as important as the major conceptions, however. The pleasure of good architecture lies in its comprehensiveness, and its service is in dealing with the immense range of possibilities—the possibility of supplying an order in the human environment that spans the whole catenation from landscape to letterhead.

The architect perceives no arbitrary boundaries in design. That's why Wright, Saarinen, Le Corbusier, Mies and Breuer found themselves designing furniture as well as structures, campuses and cities. It's also why Minnesota architects do the same sort of things.

Now some observations on the second misconception—the supposition that it is always more efficient to buy mass-produced catalog articles than those that are custom-designed.

The manufacturer who offers a ready-made article has a design cost; he may pay a designer or pay royalties or pay an in-house designer. He then may produce a stock of the articles for

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sale, warehouse them and thus accrue an investment of funds in capital, taxes and insurance. He produces a catalog and advertises the articles for sale. Then he needs to have a sales force or agents or a distributing system of another type, all of whom must be paid. He may also have to account for bad debts, for overstocking something that doesn't sell well and so on. So the cost of getting a fabricated catalog item to the consumer is far beyond the production and shipping costs of the article.

In comparison, the same manufacturer may produce a custom-designed article. He can buy his materials, make the article, ship it with minimum warehousing, and avoid the costs of cataloging, advertising and selling. He will have a moderate capital investment. The consumer presumably pays design fees, but his costs for the article may be a very good bargain.

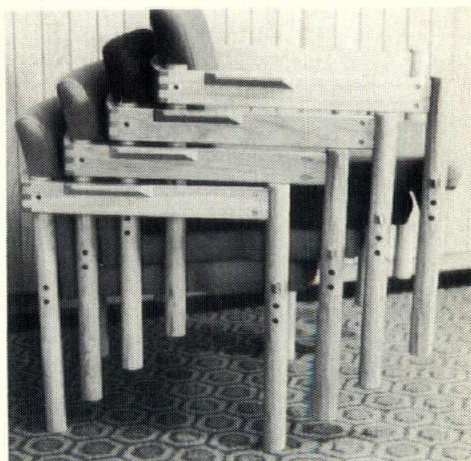
But what about the efficiencies of standardization and mass-production? What do we really mean by mass production? Doesn't custom-design cost more unless it deals with huge quantities? A Minnesota college music building recently built needed storage for sheet music in its studios and library, and the architect found nothing of sufficient quality on the market. So the architect designed modular wooden cases of two types with 10,000 metal sliding shelves. The price was moderate.

There followed a need for 400 chairs for a recital hall—sturdy, comfortable, wood framed, upholstered, stackable, interlockable and good-looking

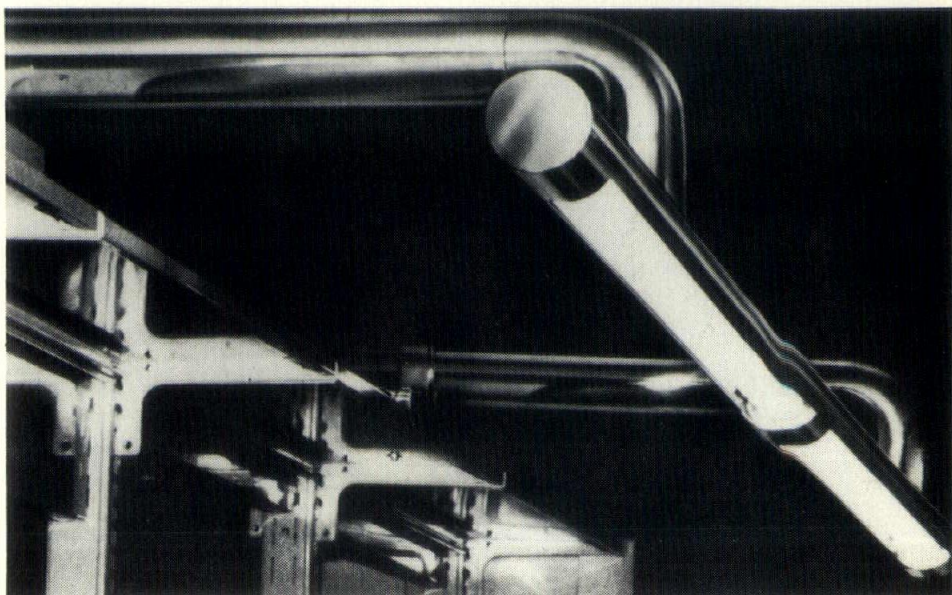
armchairs. A few chairs in the furniture catalogs came close to meeting the criteria, but none met them all. So the architect designed a chair and approached three manufacturers. A Minnesota company, the Tuohy Company, undertook the project. Chairs are difficult so a short series of prototypes had to be built, tested for "sitability" and examined for other qualities. In all respects the results were happy.

With some products mass-production means a long run, with others a short run. You might need to make a million nails, but in wood casework 50 units is sufficient and in wood chairs 400 is a great plenty.

The problems of design are not simply those of functional adequacy; they are esthetic too. And esthetic values are justification enough for an architect to explore the possibilities of custom design even in the everyday article. For the same music building the architect continued to design a dozen other



1.



2.

1. Recital Hall Furnishings, St. Olaf College
Architect: Sovik Mathre Sathrum Quanbeck
2. Lighting Fixtures
University of Minnesota Law School, Minneapolis
Architect: Leonard Parker Associates
3. Recital Hall furnishings, St. Olaf College
Architect: Sovik Mathre Sathrum Quanbeck
4. University of Minnesota Law School
Architect: Leonard Parker Associates
5. Music Library, St. Olaf College
Architect: Sovik Mathre Sathrum Quanbeck

pieces of wooden furniture, some in quantities of fewer than half a dozen units. The owner paid no more in the end (including design fees) than good quality stock furniture would have cost, and got a much more coherent and handsome result.

Very small quantities of wooden articles are usually possible because wood technology is relatively labor-intensive and people can vary their operations much more easily than machines. With metal, the circumstances may be different because metal work is machine-intensive. And yet custom articles can be developed by combining uncomplicated metal elements with other materials or with other metal elements.

In the University of Minnesota Law School, the architect designed sturdy reading tables and carrels that use oak surfaces and stainless steel cylindrical

elements. These go a step beyond anything available in catalogs by integrating controlled task-lighting. Costs were excellent and the furniture design is consistent with other architectural design details.

The light fixtures themselves (though not the lamps and sockets) were also custom-made. And the architect's concern for lighting carried him beyond furniture design to the design of three types of general illumination as well. One solution was a successful attack at the problem of the visual "hot spots" characteristic of fluorescent light lenses. The tube is carried in a cylindrical shield and bounces light off the painted concrete ceiling coffers.

Another design solved the frequently encountered esthetic irritation of the cluttered ceiling. Acoustic treatment, lighting, air distribution and sprinkler

heads are all integrated in a single assembly.

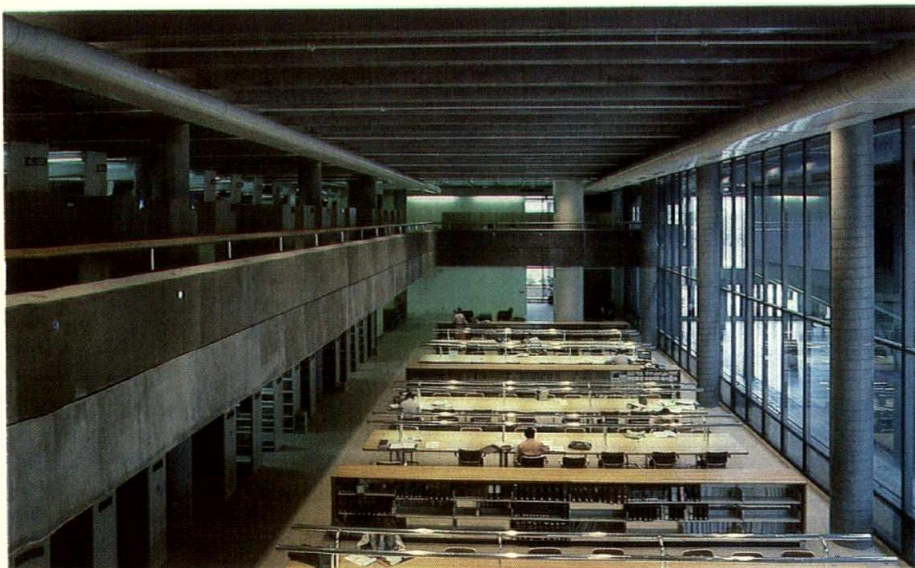
A third problem was that of illuminating the vast ranks of bookshelving in such a way as to make good light available where needed and *only* where needed (thus saving energy). The solution was a switch at each row of book stacks that illuminates for eight minutes and then cuts the current.

Several of these designs or inventions are now no longer custom designs but have become items in their manufacturer's catalog. That is, as often as not, how it happens. The catalogs are replete with the offspring of architects' imaginations because the business of architecture is design. And as the McDonald's people say, "Nobody does it better."

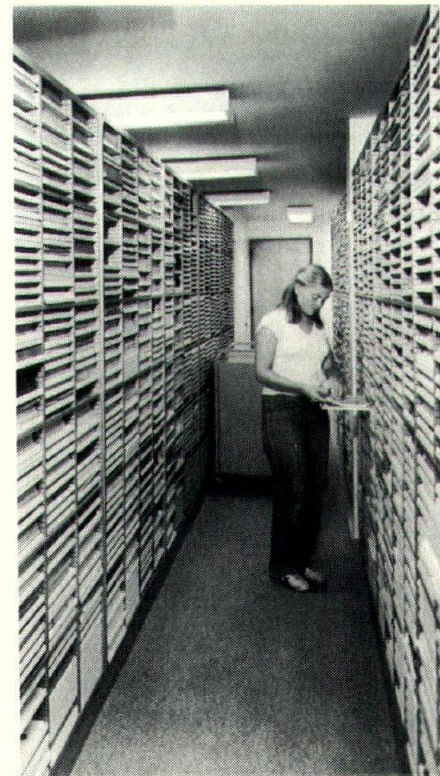
When does it make sense for the architect to abandon the catalogs? First, when there simply isn't anything in the catalogs that functions well enough. Second, when there isn't anything in the catalogs that looks good enough. Third, when the custom-product can be made at an acceptable cost. These conditions exist more often than most people think. If architects and clients recognize that, there could be more joy in the architect's work and more poetry in our environment. ■



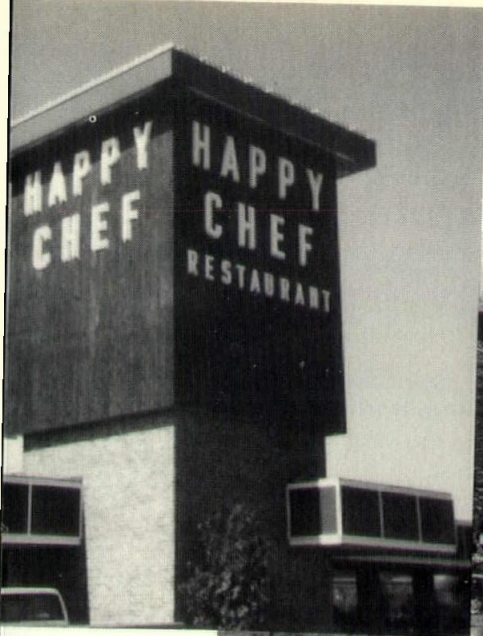
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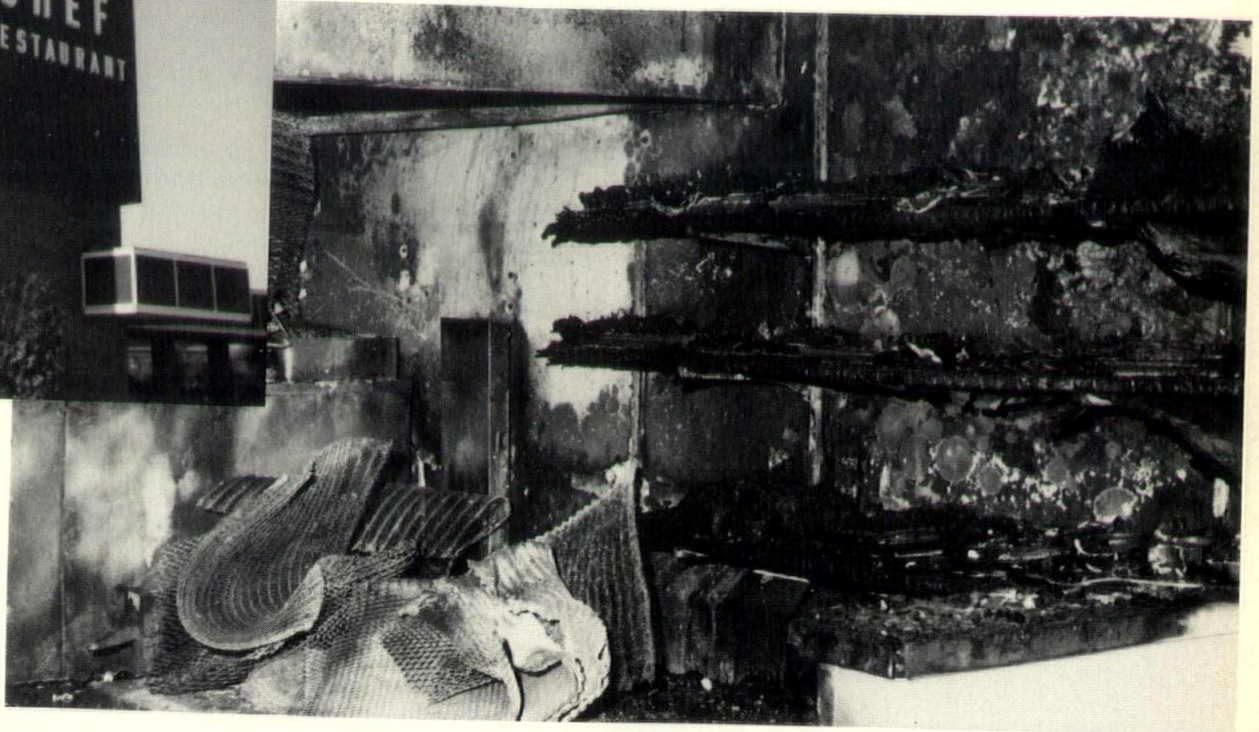


HAPPY CHEF RESTAURANT

Story City, Iowa

Richard L. Rice, Architect, Mankato, MN

Myron Rod, General Contractor, Story City, IA



"Fire Extensively Damages Happy Chef"*

"... light fixtures, clocks and electrical devices on the walls were melted into dripping plastic."

**Story City Herald
February 28, 1979*

"the chicken broaster . . . burst into flames and caused approximately \$100,000 damage."

*Happy Chef Happenings
March 1979*

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*Tom Frederick
Happy Chef Vice-President*

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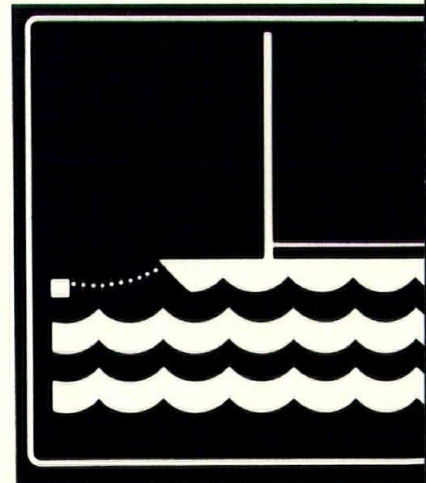
Graphic Design in Architecture

Peter Seitz

Almost everyone knows that an architect designs buildings. However, a graphic designer is not that lucky. When I first came to Minneapolis in 1964 there was no "graphic designer" listing in the telephone book. When I asked the Yellow Pages to start a new listing, I had to explain what a graphic designer does. Like myself, I'm sure the 49 graphic designers and graphic design firms listed today are still explaining because the profession is growing rapidly, expanding its skills and developing standards every day. For the record, graphic design is simply "visual communications," which is like a doctor saying his field is medicine. Major specialties within the visual communication field are the design of trademarks, symbols, or whole corporate identities, exhibitions, posters, magazine, book and publication design, packaging, signs and identification systems.

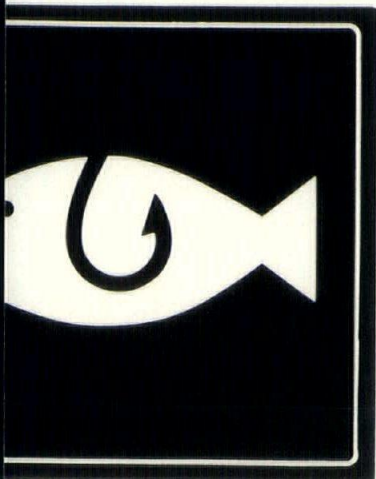
Anyone who's had to make a worried trip to a large hospital and has been guided by signage to the parking area, to the reception area and finally told to follow a blue line on the floor to the emergency room, has had cause to either thank or curse the graphic designer. Even under conditions without emotional stress, following visual and verbal signs (signals) is an underlying fact of life today.

Signage for Minneapolis Parkway System
Design: Peter Seitz





A jumble of American graffiti



From the earliest times signs and information have been added to, carved into, or otherwise put on buildings. Whether it is in itself a work of art, like Trajan's column, or as primitive as hobo signs or sprayed graffiti, signage and buildings go together either by design or by default. Architectural graphics, or as it is now called, environmental graphics, is however, relatively new as a profession. This complex and exciting part of visual communication has evolved naturally as hospitals, airports, universities, shopping centers and office buildings have grown to such gigantic proportions. Within these superstructures efficient communication and movement of masses of people have clearly become a problem, requiring more skills and involvement than the architect and sign manufacturers can provide.

For example, finding your way through an unfamiliar city, getting out of a stadium parking lot or merely going to the zoo for a day involves a comprehensive information exchange. When these operations become too difficult, the visitor will avoid repeating the experience. In such instances good graphic design can make the difference between rage, mild frustration or delight.

The organization and the design of visual and verbal messages is part of the training of an environmental graphic designer. Typography, which is the design with letter forms, is studied for four years in colleges of design and is not what a printer does. The graphic designer is trained to deal, not only with words, but also individual letters, symbols, letter styles and typefaces. It is no easy job to design for readability, visual associations and esthetics with a single letter, word or arrangement of words. After systematizing the information that should go into a sign, the graphic designer will design the actual signs; select from existing systems or specify how it is to be built or manufactured; develop pictographs, and decide on color coding, lighting and placement for maximum information disbursement and esthetics. Thus, a sign can be designed to express the character of a company, fuse with or complement the architecture, suit the environment, be readable from many angles at various distances in daytime or night, and hold up under extreme weather conditions.

When signage is well done, it looks right. It becomes somewhat "invisible" because it is, essentially, a visual tool which is fulfilling its function of instant communica-

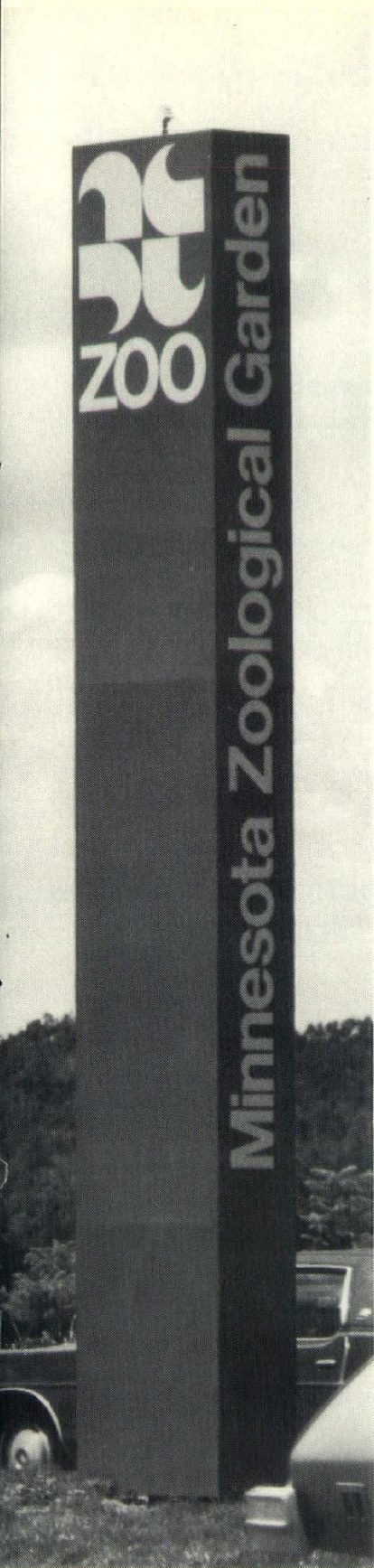
tion. It's easy for the layman to take this for granted, and ask, with typical American know-how, why can't I do this myself? Obviously, from the amount of bad signage around, many people *have* done it.

My first job was with I. M. Pei who, recognizing the importance of graphics and visual design, created his own graphic design office headed by Don Page in the early '50s. The late Eliot Noyes, architect and industrial designer for IBM, brought in Paul Rand in

1959 to develop a consistent and recognizable visual identity in all signage for IBM. Eliot Noyes, Walter Paepcke, Herbert Bayer and other fine architects and designers also started and developed the idea of an International Design Conference. Every year the event brings different design skills together for one week in June in Aspen, Colorado to meet minds, get out of the ivory towers and work together. These architects and designers have brought signage design to a point where it is now a fullfledged profession which has recently launched the Society of Environmental Graphic

Designers. Jeffrey Corbin, as chairman states, "The role of the environmental designer is to plan, program, design and specify graphic elements within an environment." Among the society's goals are: defining the environmental graphic designer's role, compiling and distributing technical information, providing education and professional practice guidelines and promoting user awareness of the discipline. Similarly, three years ago, the Minnesota Graphic Designers Association was formed to provide a forum for Minnesota Graphic Designers to speak out on public design





Left: Interior directional signage, Minnesota Zoological Garden.

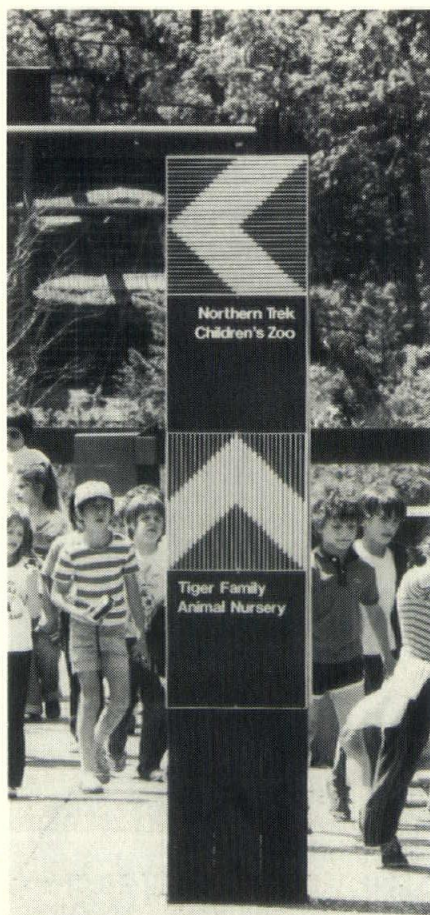
Above: Main Entrance, Minnesota Zoological Garden.

Right: Pedestrian directional sign, Northern Trek, Minnesota Zoological Garden.

issues, to share professional information and to develop standards for the profession.

These are signs of a profession's coming of age. Within these societies, standards are set in all areas of visual communication which, surprisingly, can be felt by the general public in a relief from stress. Simple things like having a clear bus route map to read, easy-to-follow assembling instructions or merely a long enough line to write your whole address on, all help to relieve the pressure of the very ordinary daily grind.

A visitor to an airport is often passing through for the first time. He is under time pressure, emotional stress and often speaking another language. Add to this the requirements of the handicapped, the elderly, the merchants and services, and you have a barrage of signage which needs to be arranged in a hierarchy and sequenced for maximum information and esthetic harmony within the architectural space.



Apart from esthetics, the best reason to call in an environmental graphic designer is to save time and money. Just as a graphic designer can streamline, organize and design forms which save on printing, paper and frustration, designers experienced in environmental graphics know the parameters of a job and are able to design within a budget. In addition, many inexpensive solutions such as supergraphics can enliven walls, personalize neighborhoods and give charm and character to otherwise bleak areas.

Signage can be as varied as the people it serves. Much of the charming signage which identified blacksmiths, pawnshops, restaurants and other small personalized businesses disappeared in the fast-paced, car-oriented society of the '50s. The visual urban blight of the '50s is disappearing today for a number of reasons. The graphic design profession is growing because people are now aware of visual pollution. Architects, landscape architects and graphic designers are working together on environmental or urban projects.

This did not happen overnight, but considering that signage as we know it today did not exist 25 years ago, we must give credit to visionaries like Saarinen, Mies van der Rohe and Philip Johnson who worked with graphic designers Alvin and Elaine Lustig on projects like the General Motors Technical Center and the Seagram Building.

Since the main goal of signage is information plus traffic flow, it seems only logical that both the architect and environmental designer work together from the very beginning to solve what is essentially a problem in space and movement. This allows for planning and budgeting for design and fabrication of signage at the very beginning of any project and avoids signs as an afterthought or fixtures of some inappropriate pre-fab design. Signage developed without a proper budget and after the project is completed can ruin a building. However, proper signage can enhance a building and charm the public.

Graphic designers working with architects, owners or developers bring to bear a sensitivity to architectural form and relate this to graphics and signage for interiors and exteriors. ■

Peter Seitz is co-founder and principal of InterDesign Inc. and an Associate Professor at the Minneapolis College of Art and Design.

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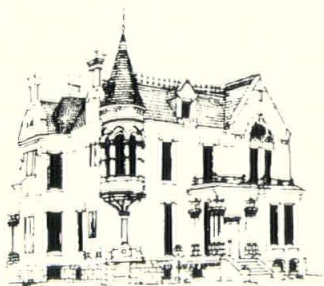
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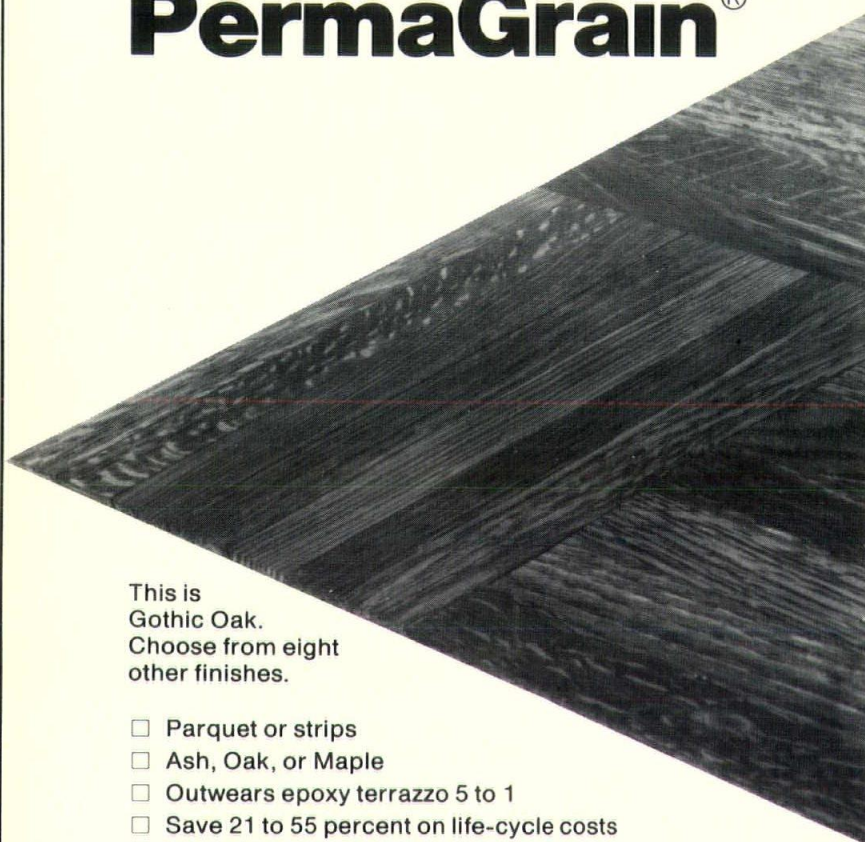
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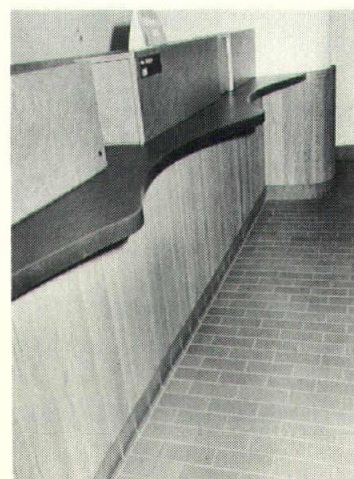


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Not Just Another Pretty Place

Francis Bulbulian

Michelin, Gael Greene and Will Jones tell us where to get the best meals, but rarely, if ever, do they mention the interior design of those gastronomic environments. Here, for a change, is a rating of the ten Twin Cities restaurants on the basis of their interior design—the other very important ingredient in an enjoyable meal.

The restaurant interiors discussed and rated in this article are, first of all, very good places to sample culinary delights, and, secondly, noteworthy in terms of their interior setting and spatial experience.

In the past five years, the Twin Cities metropolitan area has undergone a renaissance in restaurants and, consequently, has gained some unique and delightful settings for dining.

Surprisingly, eight of the ten restaurant interiors discussed are renovations. All make strong individual thematic statements, and there seems to be a collective love affair with wood floors, wood furniture, and plants as ways of adding warmth, bringing in the outdoors, and maybe recalling an era past or fast disappearing.

For purposes of comparison, the restaurant interiors were rated on the basis of the following criteria: Design concept, planning and spatial aspects, theme/mood, furnishings, materials, lighting and finally, the overall spirit of the place. Five stars designate the very best.



Top Right: The Rusty Scupper
Bottom Right: The New French Cafe



Rusty Scupper

is an all-new structure located on Highway 494 in Bloomington.

Upon first entering the restaurant, one cannot help noticing the exposed and rusty steel columns and beams that frame the interior volumes, with a few rough-sawn redwood interior walls and cast-in-place concrete peripheral walls, all amplifying the "rough is beautiful" theme.

The interior has a variety of spaces, modulated with slight level changes and changes in floor material. A small, treehouse-like waiting space overlooks the central space, set on a floor of colorful Mexican tiles.

The interior space is most memorable on a sunny day, with sunlight filtering through the jungle of hanging plants in the center two-story space, decorated with colorful hangings.

Design: Edmund Stevens, Boston, Massachusetts



The New French Cafe

has a minimalistic interior, very simple and to the point. The phrase "less is more" could well apply here. The restaurant takes full advantage of its location as a downtown Minneapolis street-front space with large windows looking out and bringing in light. The dining, bar and food preparation all happen in one space, which is painted white. The high ceiling space has been scaled down by a latticework of beams, also painted white.

The mood is one of spare elegance.

Design: The Architectural Framework, Minneapolis

First Street Station

is a renovated locomotive repair shop near the banks of the Mississippi, on First Street and Central Avenue in Minneapolis.

The architects have purposefully preserved the sense of the original two-story space, which one experiences upon entering the dining room. A bar and waiting area are on the upper mezzanine, with windows overlooking the Mississippi River. The dominant materials are the sandblasted brick walls and the wood floors. In the evening, the space mood is dark and romantic.

Design: Cunningham Architects, Minneapolis

Taiga

is one of three new restaurants (along with Anthony's Wharf and Guadalupe's) located on Main Street across the river in the renovated Salisbury Mattress Company building known as Saint Anthony Main.

It is an authentic Chinese restaurant with unauthentic Chinese interiors. The architects have very skillfully transformed this basement space into a very elegant and sophisticated eating establishment, staying away from the temptation to do the typical Americanized Chinese interiors the public has come to expect.

The furnishings, colors, and lighting are all very carefully selected to unify an unusually large floor area. Beautiful Chinese graphics, art work and artifacts are displayed along the walls, and give the restaurant its Chinese signature.

Design: Benjamin Thompson and Associates, Cambridge, Massachusetts



Anthony's Wharf

is located one floor above Taiga at Saint Anthony Main.

At the point of entry, the large wood doors with a brass porthole and rope give away the type of food that might be expected. If, for some reason, one missed the door motif, there is a seafood retail counter upon entry into the vestibule from the mall. Past this area is a series of centrally located dining booths with aquarium walls.

The mood is very much like being on the wharf in Boston, with waves crashing onto the restaurant piers.

Design: Team 70 Architects, Inc., Minneapolis

Garuda

is located in the mall space at Victoria Crossing on Grand Avenue in St. Paul. The restaurant's only partitions are potted plants defining the seating boundaries from the rest of the mall.

The dining space is a one and a half story volume that has a casual outdoor cafe feeling set indoors. Two very large, exquisite and colorful paintings are the only decor for this "dinner or dessert" restaurant.

Design: James Wengler, Omni Development Corporation, Saint Paul

The Link

a restaurant on the bridge linking the Children's Theater with the Minneapolis Institute of Art and located directly above the new entry to the Institute, is most enjoyable place to have Sunday brunch, before or after touring the Institute.

Primary seating is on the third level (press elevator button "R" to get there) with overflow seating on the upper mezzanine level.

The most outstanding features of the interior, above and beyond the crisp and clean atmosphere that it has inherited from the Institute, are the dramatic views of the Institute activities below and a long view of the Institute grounds and buildings. In terms of its furnishing and setting, the interior can be characterized as "having class."

Design: Leonard Parker Associates, Minneapolis
Massimo and Lella Vignelli Associates, New York City

Muffuletta

is a little known establishment in Saint Anthony Park, adjacent to the University of Minnesota Saint Paul Campus.

A small floor area, made to appear spacious through the use of light colors, classic wood furniture, white industrial lights, and a large panoramic photographic mural depicting a field of vegetables sets the tone and focus for the dining room.

A unique feature of this restaurant is its outdoor raised sidewalk seating area under umbrellas and colorful banners overlooking the activities in Milt Square.

Design: Phil Roberts, Design Concepts, Inc., Saint Paul

The Basement

"is not a basement" is the usual description of this second floor loft space transformed into a chic bar and restaurant on the west bank of the University of Minnesota.

The Basement is at its best during the day, as light floods the interior, giving a relaxed, airy and informal feeling, as well as calling attention to the yellow, blue and gray furnishings contrast against the original oak flooring. The architects have successfully used a grid system of white aluminum poles and

Photography: Stu West



Photography: Steve Niedorf



Photography: Gaile Edwards



Top: The Basement
Middle: Garuda
Bottom: The Link

cast aluminum joints which function as a ceiling grid, shelving system at the bar and coat hooks. These integrate and add interest to the white interior space.

Design: The Architectural Framework, Minneapolis



GuadalaHarry's

is located one floor above Anthony's Wharf.

Its theme is unmistakably Mexican, meticulously decorated like a stage set to convey and carry one to a fantasy Mexican village. The interiors are successfully planned to scale down a large floor area into a variety of intimate dining areas. The bar and dancing area can be viewed from an upper observation and waiting area, which not only adds a third dimension to the restaurant interiors, but also brings in natural light through the clear story above.

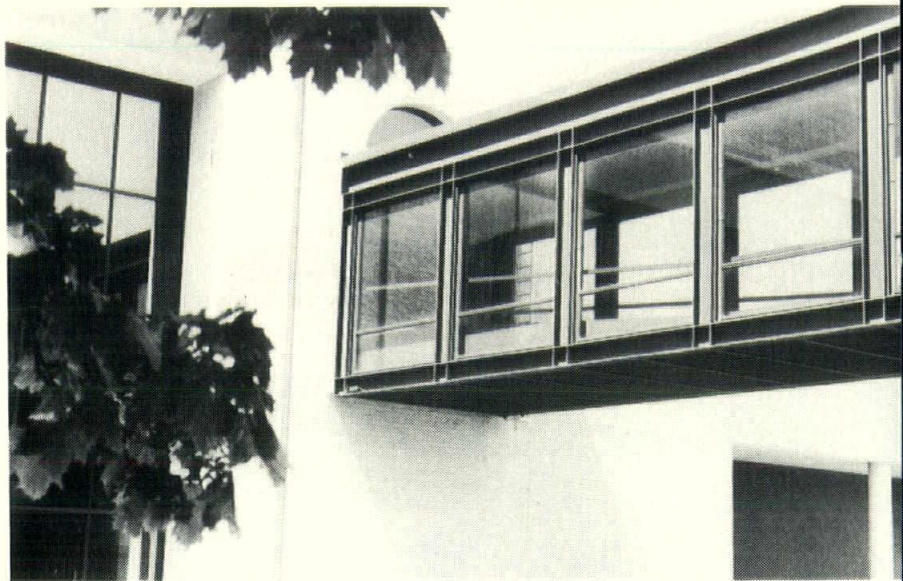
Design: Victor Huff and Associates, Denver, Colorado

Francis Bulbulian, AIA, is a designer for Ellerbe Associates, Bloomington and a lecturer at the University of Minnesota Architecture School.

Will Skyways Lead to Heaven:

The Saint Paul Connection

Bernard Jacob



Saint Paul, the State's Capitol, has long been dubbed the Boston of the West. This appellation is said to have been inspired by its irregular street pattern, its topography, its history and the general image of a small, interesting, albeit conservative city.

The urban renewal years, starting in about 1956, did to Saint Paul what they did to many cities. Obsolete structures—including some of historical if not architectural significance—were cleared. The Capitol approach was cleared and beautified, giving it back the grandeur and respect planned many years ago by Cass Gilbert. The subsequent new construction developed slowly and was generally of a character befitting the climate. The buildings were usually masonry clad, somewhat introverted and generally attractive. The Chicago curtain wall did not go up until much later.

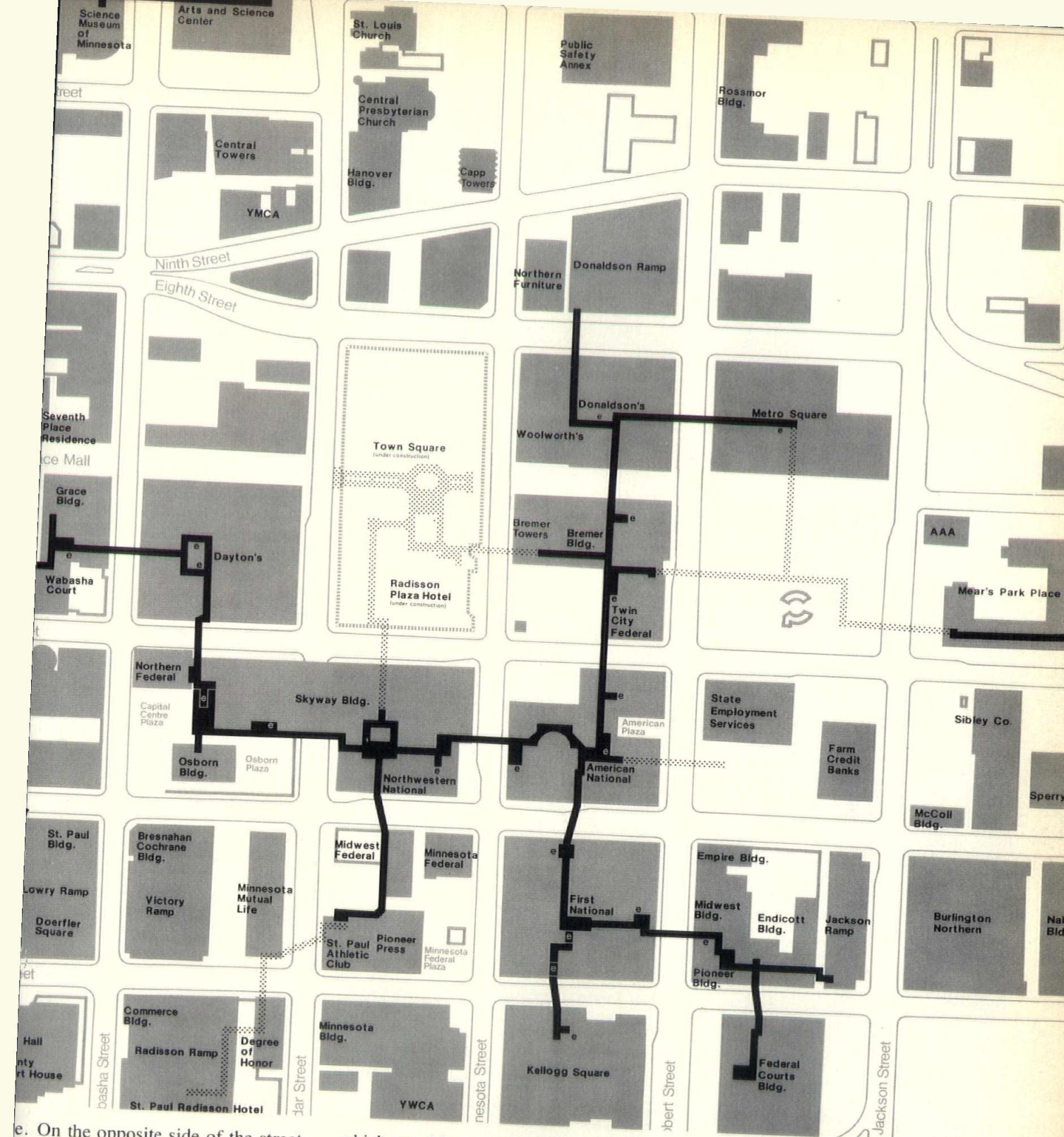
In the early sixties, a coalition of business and labor—which also included four local architectural firms (Haarstick, Lundgren and Associates, Grover Dimond and Associates, Cavin and Page and The Cerny Associates)—known as the Metropolitan Improvement Committee, conceived and promoted the redevelopment of a twelve block area in the center of the business district. Central

to the concept was a pedestrian concourse system running through each block, a skyway, which would allow pedestrians to walk in a controlled environment above vehicular traffic. Shops, restaurants and banks would front onto the skyways.

As the rebuilding started, the Saint Paul Housing and Redevelopment Authority engaged the firm of Hammel Green and Abrahamson as consulting architects. Hammel Green and Abrahamson designed an elegant and simple bridge, a vierendel truss painted dark brown. They also developed a detailed skyway plan with a system of nodes and interchanges as well as skyway graphics and other components, e.g. benches, planters, information pylons, etc. For this and related work, the firm received a HUD Award For Design Excellence in 1968.

The first skyway connection was between the new Federal Courts Building and the Pioneer/Endicott on Fourth Buildings. Few building complexes would ever again accept a skyway bridge as nonchalantly. The are separating the Pioneer Building from the Endicott on Fourth Building was almost predestined for the skyway bridge. The bridge fits quietly in without affecting the facade of either building whatsoever. The colors go together well and make the intrusion very gen-

Skyway bridge at the new Science Museum in Saint Paul



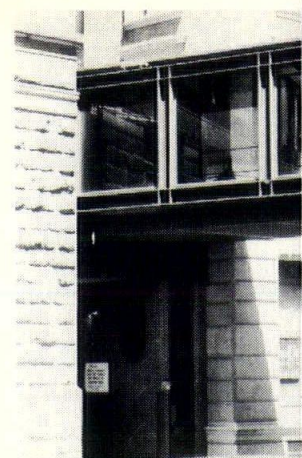
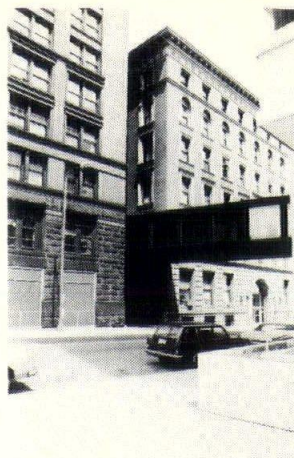
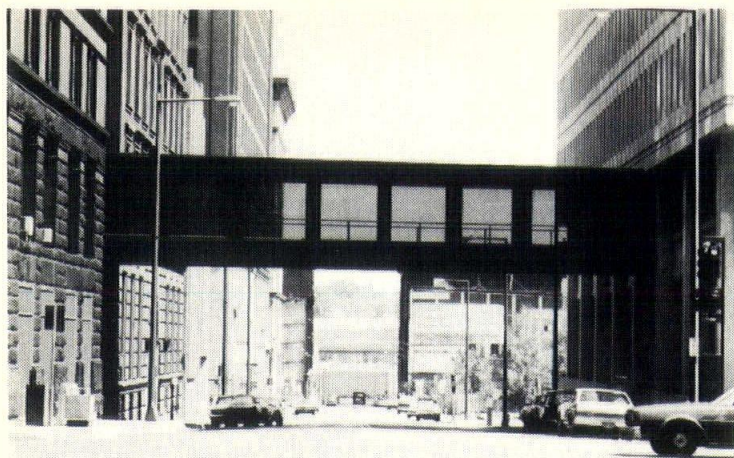
e. On the opposite side of the street, the contrast between the white marble and the dark brown steel was quite harsh. A foreboding of things to come. Nevertheless it was a neat span across Fourth Street.

Subsequently, the so-called spine of the skyway system was built. Originally the Skyway Building was planned as a three-block long superstructure spanning Cedar and Minnesota Streets and containing several levels of parking and a continuous skyway corridor

which would connect lobby areas of major new office buildings. The entire Skyway Building was never completed. It was completed for two blocks, spanning Cedar Street and up to but not crossing Minnesota. Due to the topography it was possible to enter the Skyway Building at Wabasha Street on grade and to continue through the skyway system at the second story level. The natural topography of the city was overlaid at the pedestrian level with a new flattened plane with occasional ramps to ac-

commodate differing elevations.

The skyway system became an instant success. In Minnesota's inclement weather the ability to travel from building to building in a protected environment above the snow, slush and traffic proved to be a powerful and welcome improvement. The shops and services that open onto the second level pedestrian way prospered due to the increased pedestrian traffic. In order to share in this pedestrian traffic and to make life and services easier and more easily accessible, every



building manager started to hanker for a skyway connection.

The original skyway master plan has been revised and expanded to penetrate hitherto isolated blocks. Before long, all major buildings and building complexes in downtown Saint Paul will be interconnected. New developments under construction will reinforce the second-story level activity. Indeed, a varied, intriguing and fascinating pedestrian network is being developed. It takes a pedestrian through buildings, across streets, into large and small and very different lobbies, shops, banks, etc. This upper level pedestrian way is more of an infra-structure, a gigantic horizontal building network.

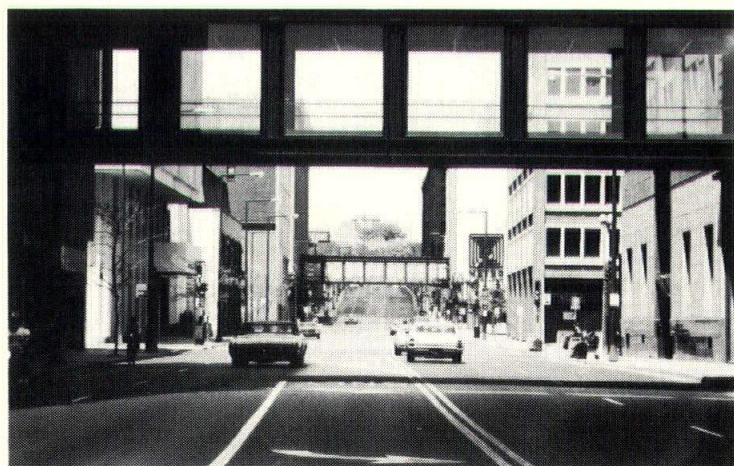
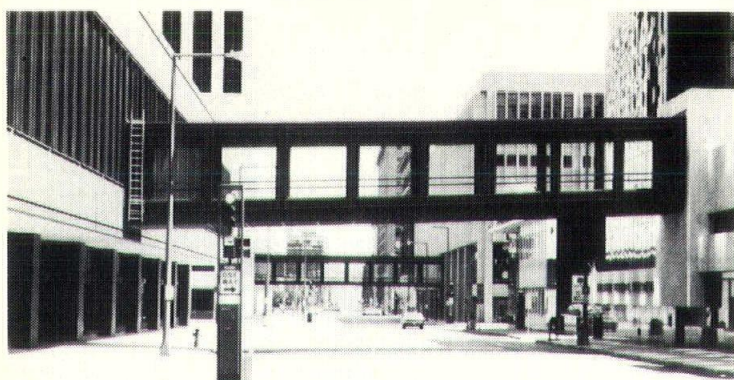
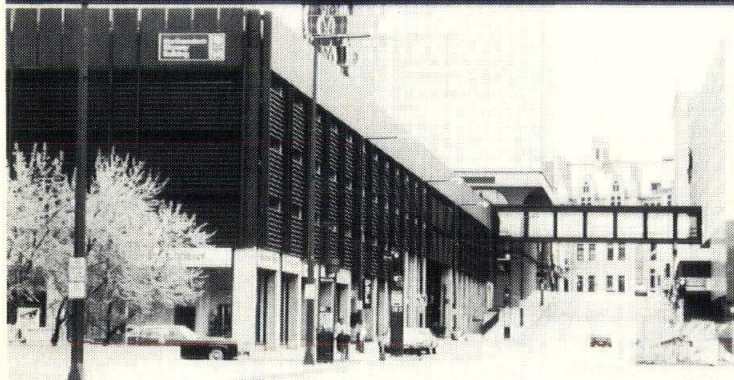
The skyway system as a network is architecturally uneven. This is simply because the penetration through existing and sometimes new buildings did not generally follow any particular design criteria, and when they did, they did so very loosely. The one unifying element is the bridges crossing the streets. Their design is uniform, simple and attractive. Whenever elevation changes such as at the crossing of Wabasha Street between the Arts and Science Center and the new Science Museum have had to be incorporated, they have been done simply and inconspicuously, without visibly affecting the basic design expression. However, these bridges have also, from the street level, become a dominant visual element in the city. Because of the simi-

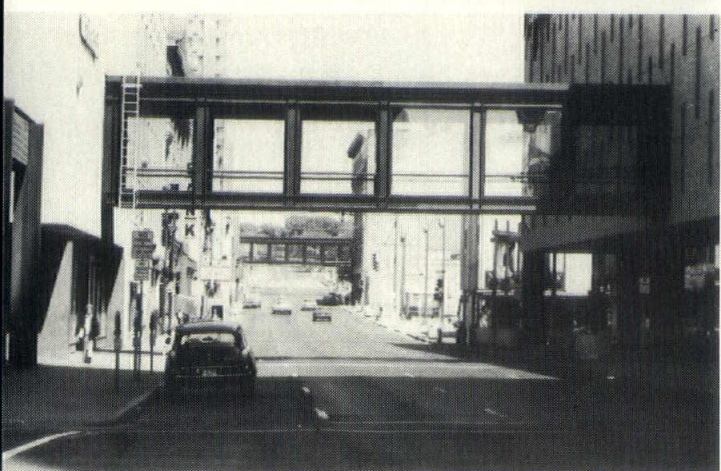
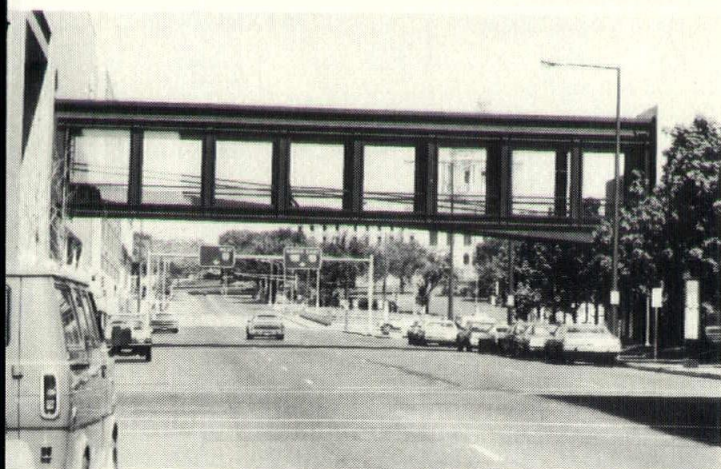
Top row: First bridge across Fourth Street and details of insertion between Pioneer and Endicott-on-Fourth Buildings

Left: Looking west, up Sixth Street, Skyway Building from which another bridge is due to connect to the new Radisson Plaza Hotel

—Looking east, down Fifth Street

—Looking north, up Robert Street



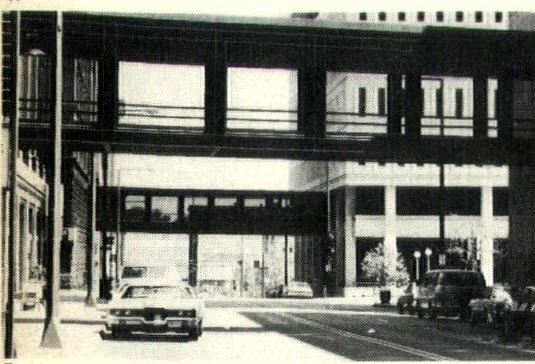
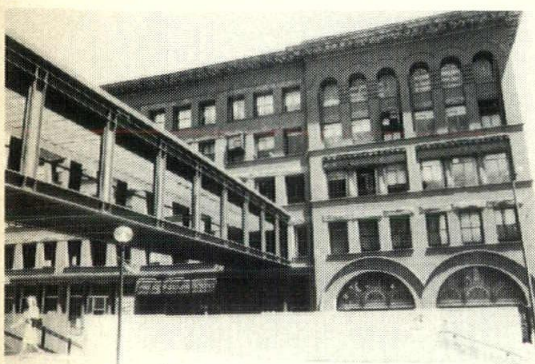
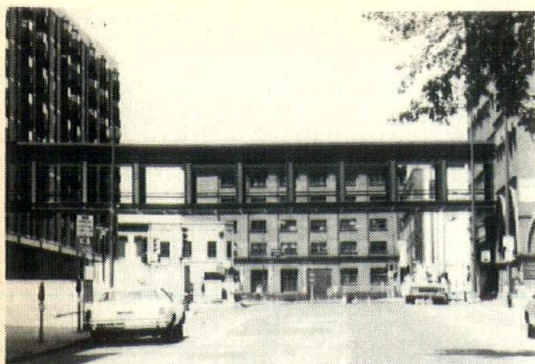


larity of design, they have created a strong repetitive pattern which aggressively *connects* building to building. These structures are not bridges, they are buildings connecting buildings. By connecting building to building, usually at midblock, the bridges interrupt the facades of buildings. This interruption is most serious in existing buildings and almost as severe in new buildings.

No new building in downtown Saint Paul has been designed to fully integrate the skyway bridge in its massing or design. In no case is the connection as simple and successful as in that bridge across Fourth Street which fits between the Pioneer and Endicott Buildings. The recently completed Mears Park Apartment Building is an example of a facade design which suffers but does not integrate the bridge. The Park Square Court Building accepts the bridge as well as might be expected; however, in both buildings the facades are interrupted, the continuity of the design is broken.

It has been argued that this insertion does little damage to the building design. It could also be argued that connecting the three pyramids at Giza would make it a lot easier for visitors. Granted, the buildings in Saint Paul are no match for the pyramids. Nevertheless, they are buildings conceived as forms and more often than not expressive of certain functions. The experience of the city as an urban fabric is rapidly being modified and once-valued vistas, views and avenues are being compromised by the erection of skyway bridges.

On the one hand the architectural vernacular has not yet understood how to integrate the bridge successfully, creating facade designs, patterns and separations which incorporate the bridge. The integrity, mass and sometimes grace of existing buildings is being violated. On the other hand, a city once praised for its topography, its vistas and its 19th century charm is being flattened and introverted. Obviously the price of convenience is that the buildings as form, perhaps even the



city as a pattern, lose their interest.


In Saint Paul, the development of the skyway system has energized the central business district and given welcome relief from the intemperate climate. Like anything good, however, the risk is in over-application. The skyway system is no panacea for the economic ills of the city. Doubtless it will help. It has helped in the past. However, it would be tragic to see the city surrender all its charm, its best buildings and views to the skyway sprawl. The City Hall/Court House Building, that noble art deco building, should not be violated. If it must be connected, it should be done underground as has been done for many of the buildings at the Capitol complex and on the east bank of the University of Minnesota. Restraint, judgment and wisdom should be exercised when new bridges are contemplated. The time has come when a cost/benefit analysis for each proposed bridge should be conducted. The costs must be analyzed and calculated in terms of the loss or damage to views, vistas, city patterns, as well as the architectural integrity, the architectural history and heritage of the city. The benefits might be the anticipated economic advantages, the anticipated growth and expansion of the Central Business District and the strengthening of the core city.

The concept of elevated pedestrian ways is one which is said to have originated in the Twin Cities. Certainly this is where it was first aggressively developed. Comparisons between the skyway systems of Saint Paul and Minneapolis as well as other cities would be interesting and informative. However, in no city was the skyway system as well planned or as tightly developed as in Saint Paul. But because Saint Paul's CBD is relatively small, the skyways, which in other cities might almost be ignored, here take on a presence and importance which cannot be overlooked. In Saint Paul, the core was carefully guarded and tendered. If Saint Paul is to preserve any of its history and character as well as project thoughtfully into the future, its leadership will have to deal with the threat of indiscriminate skyway sprawl. ■

1, 2, 3: The newest bridge, across Sibley Street, connecting the Mears Park Apartments and Park Square Court

4. Corner at Fifth and Minnesota Streets

5. Looking east down Fourth Street

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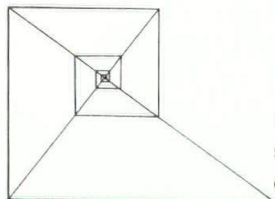
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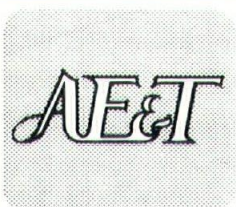
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A. Reinhold Melander

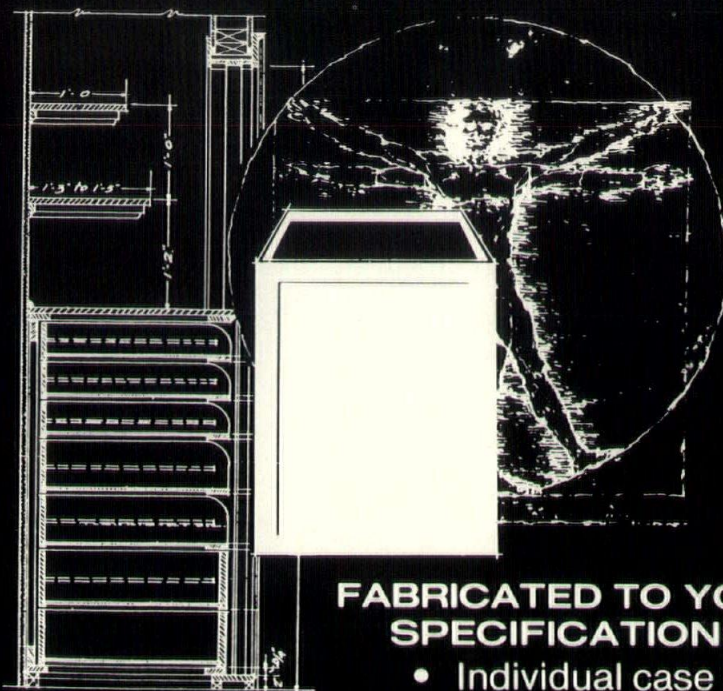
The MSAIA is grieved to report the death of A. Reinhold Melander, prominent Duluth architect who served for two years as the President of the Minnesota Society of Architects. Melander died on April 15 in his Duluth residence.

A graduate of the University of Minnesota, he taught architecture there and at the University of North Dakota before establishing himself in Duluth in 1924 with the firm of Starin and Melander. In 1930 he organized his own firm, A. Reinhold Melander Architects Inc. As principal, he designed most of the buildings on the University of Minnesota at Duluth campus and continued in that role until recently. His firm became Melander, Fugelso and Associates in 1954 and ultimately, Melander and Melander in 1971. His substantial architectural contribution centered around Duluth and Northeastern Minnesota, where he designed numerous hospitals, churches, banks and schools, but also included parts of Wisconsin, Michigan and North Dakota.

In addition to his formidable design output, Melander participated energetically in other aspects of the architectural community. From 1956 through 1964 he was on the executive board of the National Council of Architectural Registration Boards and served this group as president for two years. He also received a citation from the State Registration Board, National Council of Architectural Registration Board, served two years as president of the Minnesota Society of Architects and several terms as president of the Northeastern Minnesota chapter of the MSAIA. He was elected a fellow of the MSAIA in 1963.

With A. Reinhold Melander's death, the midwestern architectural community has lost one of its most distinguished and valuable members. The city of Duluth stands as a testament to his vision.

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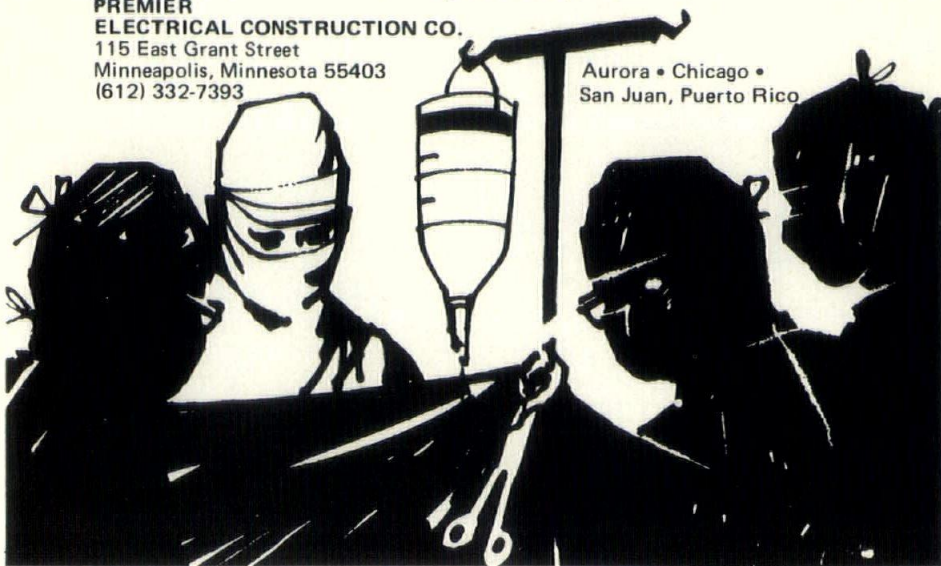
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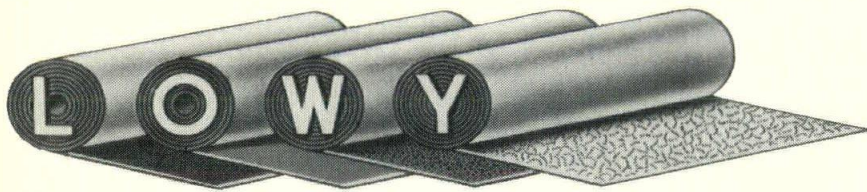
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Walker Art Center to Present Major Picasso Exhibition

From February 10 to March 30, 1980, Walker Art Center will present a major exhibition, *Picasso: From the future Picasso Museum, Paris*. This exhibition of around 150 paintings, sculptures, collages and drawings represents the first showing outside of France of a significant group of works of art destined for inclusion in a new French National Museum dedicated to the creative genius of Pablo Picasso. The Walker Art Center selection for this exhibition will be drawn from the artist's legacy, now in the course of settlement, by Dominique Bozo, Curator in Charge of the future museum, expected to open in Paris in 1981.

Before the Minneapolis presentation, the works will figure in an extensive exhibition of objects from the future Picasso Museum. This initial exhibition is planned to take place this fall at the Grand Palais in Paris. After the Walker Art Center showing, the majority of the works on view in Min-

neapolis, and others, will comprise the largest single group in The Museum of Modern Art's museum-wide exhibition, *Pablo Picasso: A Retrospective*. Co-directors of the New York presentation will be Dominique Bozo and William Rubin, Director of the Painting and Sculpture Department, The Museum of Modern Art. The generous collaboration of the French National Museums and their Director, Hubert Landais, has enabled both American institutions to present these exhibitions. Richard Oldenburg, Director of The Museum of Modern Art, was instrumental in arranging for these American showings.

Both the Walker Art Center and Museum of Modern Art exhibitions have been made possible by sponsorship from the IBM Corporation. Additional support was provided by the National Endowment for the Arts and a federal indemnity from the Federal Council on the Arts and Humanities. Further support for the Minneapolis exhibition comes from The Bush Foundation, Dayton Hudson Foundation, General Mills Foundation, Minneapolis Star and Tribune Company and Minnesota State Arts Board.

In the course of his long career, Picasso's inventiveness, expressive force and social concerns made him a dominant figure in international art; for many he exemplified the essential qualities of the modern artist. When Picasso died in 1973, his considerable estate included an impressive number of works of his own creation, many of which he had retained for personal reasons; some are fully realized masterpieces, others are studies and sketches that reveal his unique process of developing a theme. As a group, the works in the legacy reveal the evolution of Picasso's many interrelated styles. According to Walker Art Center Director, Martin Friedman, the Minneapolis exhibition will represent all stages of Picasso's artistic development. Numerous works will document the evolution of Cubism, the germinal style that remained the formal underpinning of Picasso's subsequent modes. Paintings, drawings and sculptures made between 1906 and 1917 will present a clear overview of the formation of the Cubist style, ranging from its robust early phase, inspired by African sculpture, to later multifaceted compositions based on still-life themes. ■

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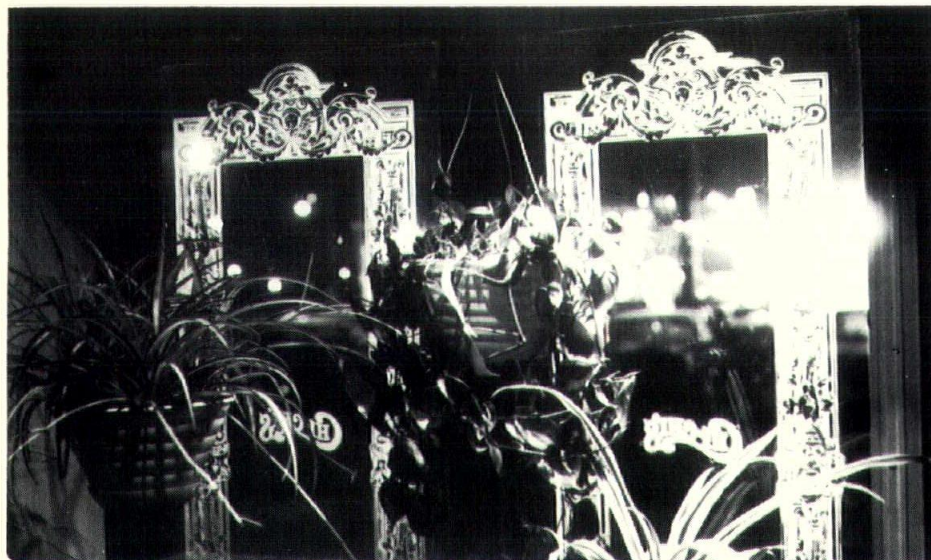
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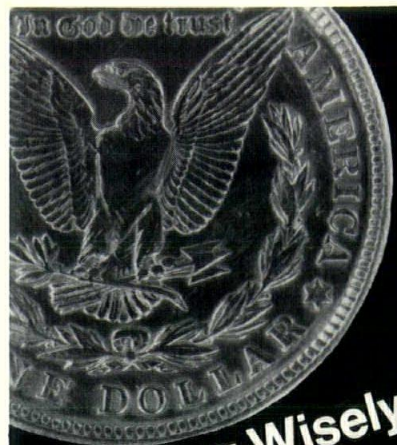
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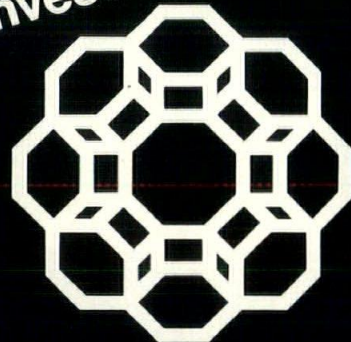
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Construction Contracts Off

Contracting for new construction eased in May with the month's total of \$16.4 billion of newly-started work slipping eight percent below the year-go total, it was reported by the F. W. Dodge Division of McGraw-Hill Information Systems Company.

The seasonally-adjusted Dodge Index of total construction contract value, at 78 in May, retreated 12 percent from April's 202 (1972=100). By this measure, which makes allowance for the normal month-to-month seasonal variation in construction activity, May's rate of contracting was the weakest so far in 1979.

"Evidence is piling up to show that the construction cycle has passed its peak," said George A. Christie, vice president and chief economist for F. W. Dodge. "The decline that began with housing early in the year has since spread to nonresidential construction markets. Prospects of tighter budgetary restraint and slower economic activity in the year's second half point to continued declines in many types of nonresidential work," he added.

May's \$4.6 billion of nonresidential building contract value was virtually unchanged from the year-ago amount.

"Although the value of contracting was the same in May 1979 as it was a year earlier, two important changes have taken place in the nonresidential building market over the past 12 months," Christie observed.

"At this time last year the market was still on its way up, but after reaching its peak early in 1979, it is now in decline," the Dodge economist said. "With the cost of construction inflated by more than ten percent since the spring of 1978," he added, "the physical volume of buildings represented by the current May's \$4.6 billion of contracting is significantly less than the same dollar amount bought last year."

Contracting for manufacturing facilities dipped sharply in the latest month, while store and shopping center projects held steady, according to the Dodge economist. Office building was the outstandingly strong category in May, as it has been all through 1979.

Residential building rebounded a bit in May, as the month's \$8.1 billion of

new housing starts topped last year's May total by four percent. "A burst of multifamily building was largely responsible for May's reversal of the generally downward direction of housing activity since its peak in last year's final quarter," Christie advised.

Contracts for nonbuilding construction totaled \$3.8 billion in May, for a decline of 32 percent. An absence of major power plant projects was the main reason for the May shortfall.

Under the stimulus of the new Surface Transportation Act, contracting for street and highway construction in May continued to run well ahead of last year, as it has all through 1979.

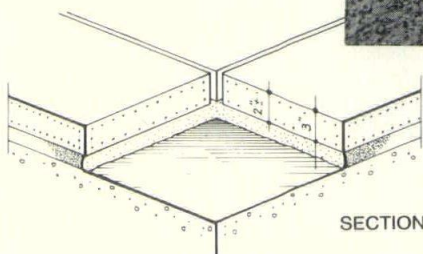
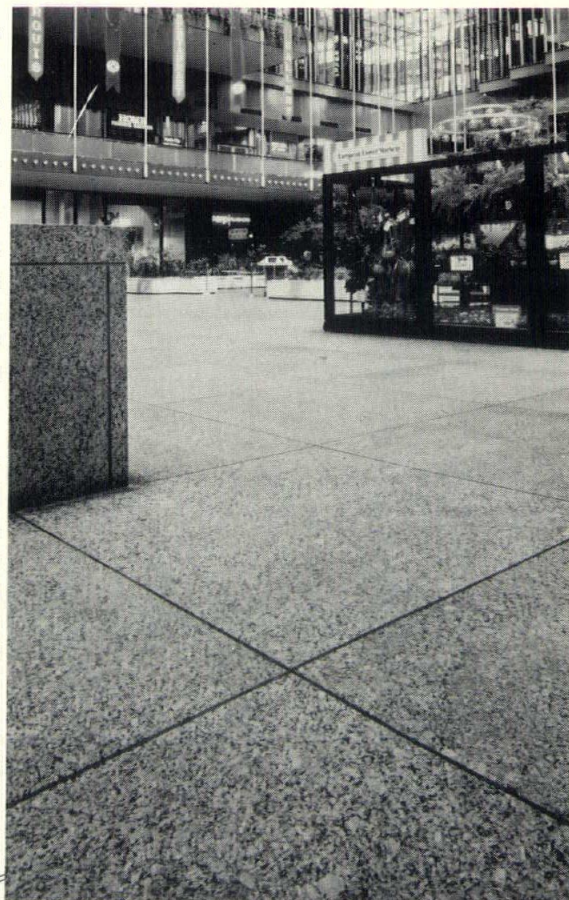
At the end of five months, the cumulative value of contracts for all construction initiated in 1979 was \$71.4 billion, up 13 percent from the same period a year earlier. ■

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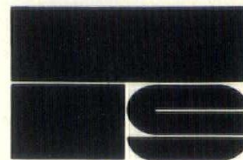
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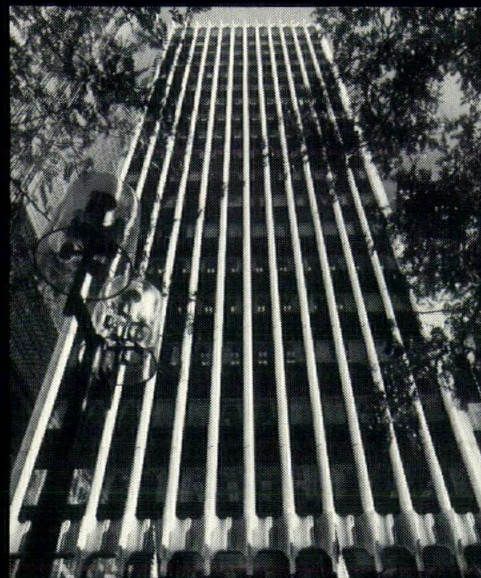
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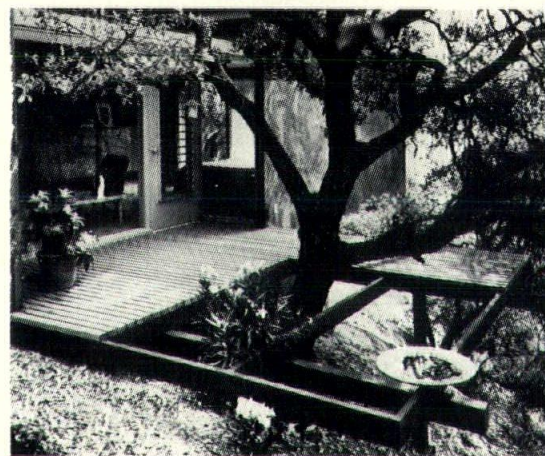
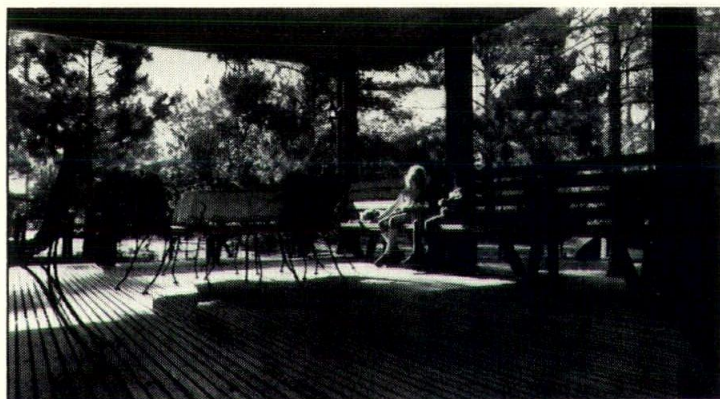
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Wescor of Holland, a wallcovering line well known to architects and designers, has appointed **Hirshfield's, Inc.** as its representative in the Upper Midwest. Four new collections are included in the line. The "Textile 9" collection is a book of 100 percent pure wool wallcoverings, including heavy-textured tweeds and nubby wovens in rich shades of brown, tan and grey. "Textile 11" is a collection of fine linens and luxurious silks. "Vinyl 12" and "Vinyl 14" are two innovative new fabric-backed vinyl collections which include subtle patterns, unusual textures and unique embossings. For more information on these new wallcovering collections, contact Hirshfield's Contract Sales, 824 Hennepin Ave., Minneapolis, MN 55403, 612/370-2626.

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the nation and the largest privately owned distributor in the nation, recently moved into a new 120,000 square foot facility in New Brighton, Minnesota. Innovative yet practical ideas were incorporated into the design of the new office, showroom and warehouse designed by architect Sanders Ackerberg, Ackerberg and Associates, Inc.; interiors by Jack Christianson, Christianson and Associates, Inc.

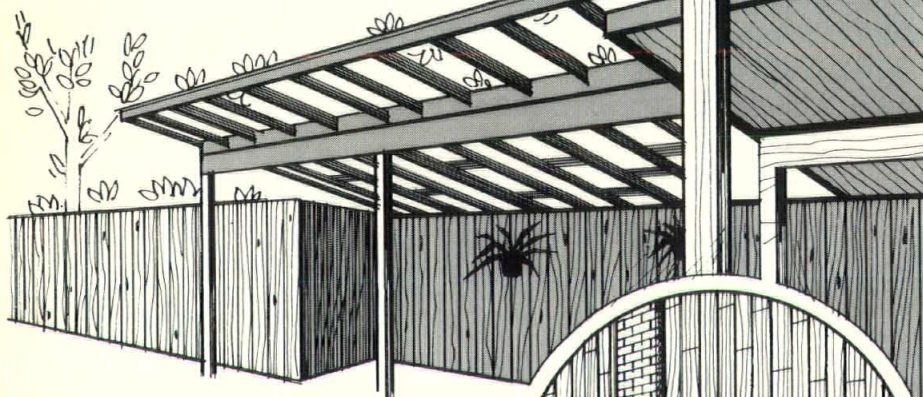
The warehouse, for example, is one of the few carpet distribution facilities which uses the flow-thru concept of warehousing. Efficient and economic

gas infrared heaters are installed in the warehouse to offset massive heating bills. Mechanization is another built-in plus including a new inventory control device which displays total available inventories from all Lowy operations for instant reference and shipment. The outstanding contract showroom utilizes custom designed vignettes to display the many carpet samples. For further information or to arrange a visit, contact Rob Hunegs or Michele Lau, Lowy Enterprises, Inc., 1565 First Ave. N.W., New Brighton, MN 55112, 612/636-0900.

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design in wood

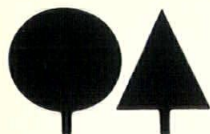


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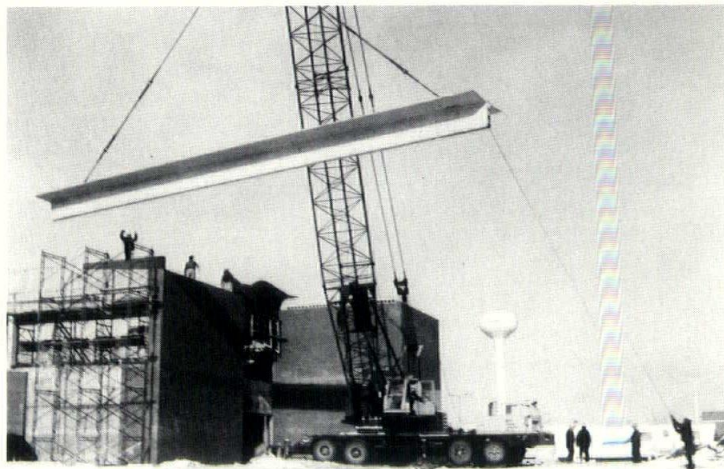
Literature and samples available on request.

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Giant roof "T's" 82 1/4 feet x 7 feet shown being raised into place. The "T's" support unique lighting and utility cylinders, plus column free lower level suspended floors, all making an otherwise difficult structural problem relatively simple.

First Southdale National Bank's new facilities are a source of convenience and pride for years to come. Prestressed Concrete, Inc.'s design and building contribution to this unique structure was significant. Broad planning flexibility was provided "without re-inventing the wheel" through proven standardized procedures and assembly methods.

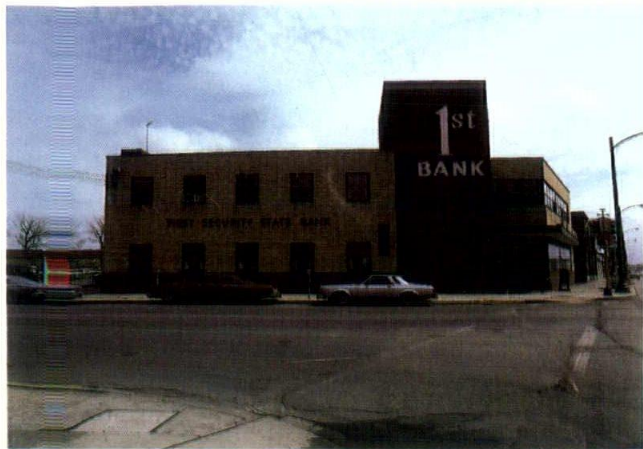
A total of 266 giant "T's" and Dy-Core floor plank were utilized for a total area of 44,088 square feet. All were factory precast before shipment to the job site. This resulted in faster, more economical fabrication and project completion than conventional "on-site" construction.

PROJECT: First Southdale National Bank Edina, Minn.
ARCHITECT: The Architectural Alliance, Minneapolis, Minn.
STRUCTURAL ENGINEER: Bakke & Kopp, Minneapolis, Minn.
GENERAL CONTRACTOR: Knutson Construction Co., Minneapolis, Minn.
MECHANICAL/ELECTRICAL ENGINEER: Michaud, Cooley, Wallberg, Erickson & Associates, St. Paul, Minn.

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