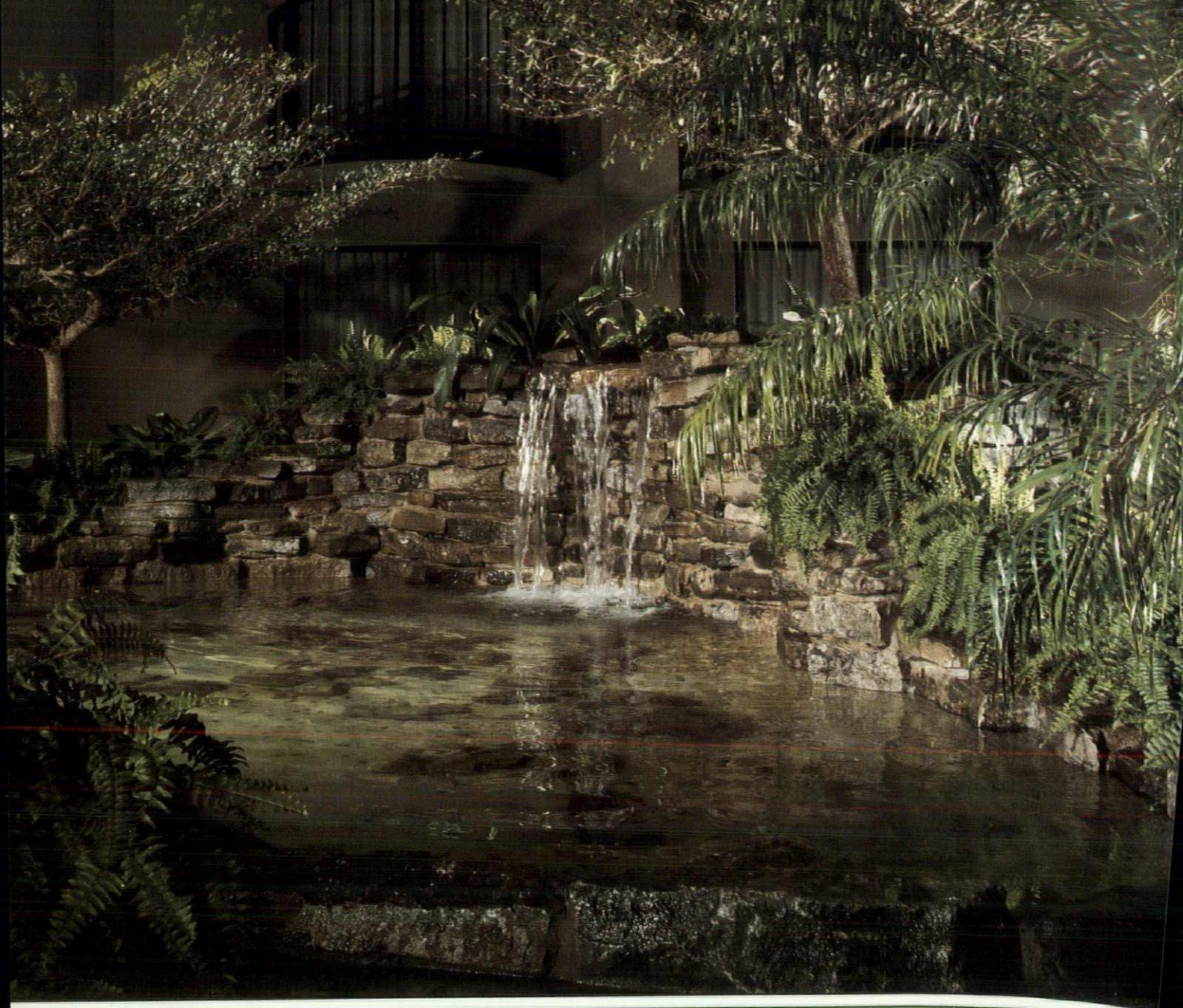


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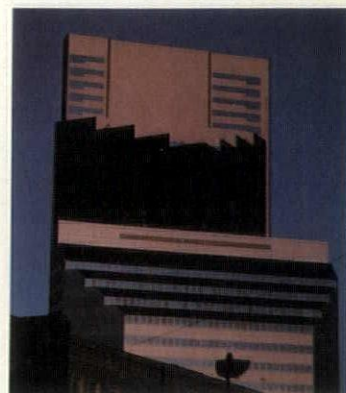


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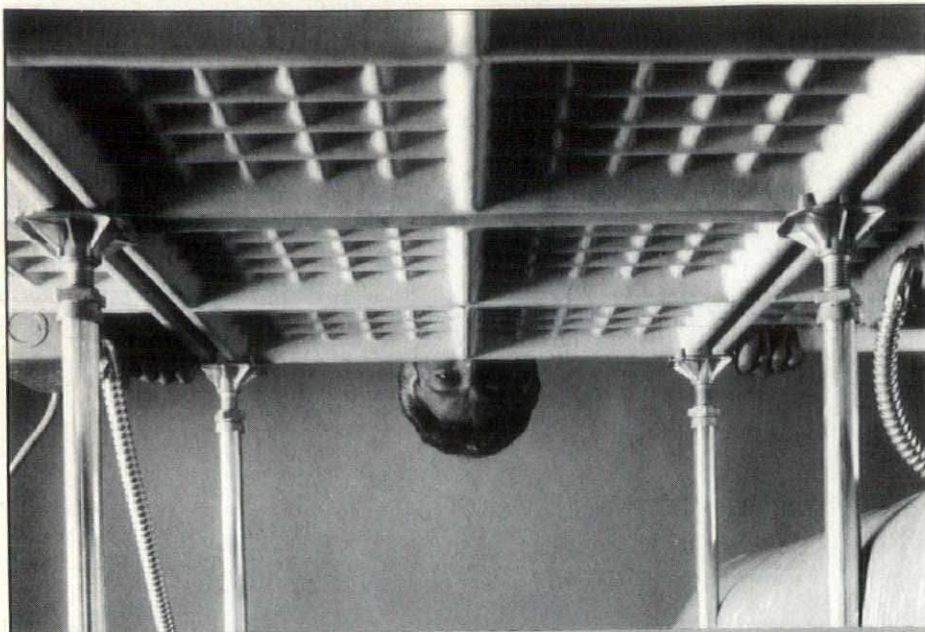
**54** Stepping up to the skyline

**Cover:** The creative workplace. William Stumpf's studio. Photographer: George Heinrich

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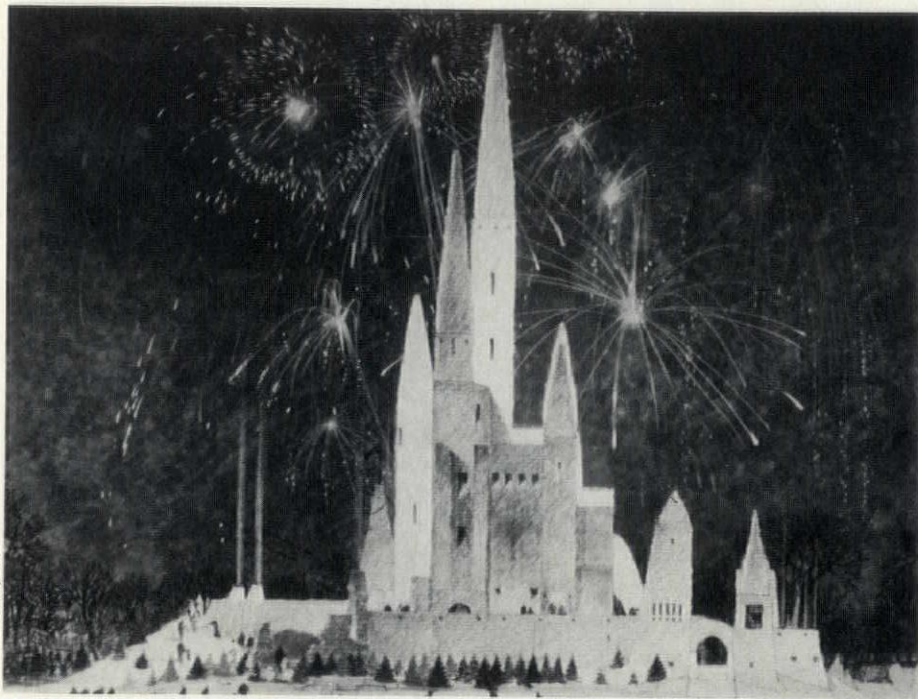


Photo: Shin Koyama  
Ellerbe Associates' winning design for the St. Paul Winter Carnival Ice Palace

### The return of the ice palace

If icy plans solidify, a fifteen-story ice castle will be built this January as part of the St. Paul Winter Carnival. Ellerbe Associates, Inc. won the state-wide competition for the design of the castle, which was sponsored by the St. Paul Chapter of the Minnesota Society, American Institute of Architects to commemorate the carnival's 100th anniversary. The castle is to be built on a four-acre island in Lake Phalen.

Ellerbe's winning design borrows on the fanciful tradition of earlier Winter Carnival ice castles, but literally takes it to new heights with towers soaring up to 150 feet. The Arabic fairy castle built in 1888 is the tallest to date.

According to project designer Karl Ermanis, the design gives physical expression to the legend of Boreas, King of the Four Winds. Four towers represent the character of the four winds. The changeable East Wind, for example, has a skull-like cave entered through a secret passage; the steady West Wind has a keep topped with flying banners.

The grounds around the Ice Palace, as well, convey the Winter Carnival myth. Ice sculptures of lions, eagles and flying creatures will greet visitors to the palace, and nearby, an oak grove festooned with lights will become the Enchanted Grove.

This year's ice palace competition resurrects a lofty tradition begun with the first Winter Carnival in 1886. Over the course of 100 years, thirteen ice castles have been built in every style from Richardsonian Romanesque to Art Deco. The last major castle was built in 1941. The St. Paul Winter Carnival Association and the St. Paul Chapter of the Minnesota Society, American Institute of Architects, decided to reinstitute the castle competition as a fitting celebration of the Winter Carnival's centennial.

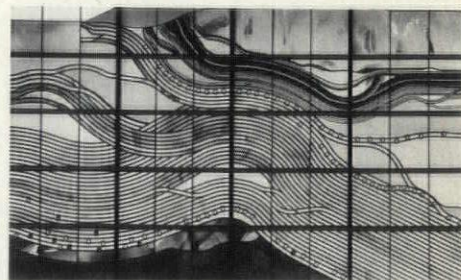
The palace, which is considered the first truly grand castle in the United States in almost 50 years, is expected to attract visitors from throughout the nation. The Winter Carnival Association is raising money and soliciting donations of labor and materials to finance construction of the palace.

Thirteen designs were submitted to the state-wide ice palace competition. The second place winner was Rafferty, Rafferty, Mikutowski and Associates, Inc. of St. Paul. Third place was Cunningham Architects, P.A. of Minneapolis, and an honorable mention award went to Meyer, Scherer & Rockcastle of Minneapolis. The jury included Richard T. Faricy of Winsor/Faricy Architects of St. Paul; Milo Thompson of Bentz/Thompson/Rietow, Inc. of Minneapolis; Robert Fletcher, of the U.S. Army Corps of Engineers; Robert Olsen, a historian of ice palaces; and John Fisher of the American Securities Corporation, the current Boreas Rex.

The St. Paul Winter Carnival will run from January 22 to February 9, 1986.

### Conference to throw light on stained glass

A major conference on architectural stained glass will bring world-renowned experts in stained glass design and conservation to the University of Minnesota this fall. The two-part conference, "Light and Glass in Architecture," is sponsored by the Department of Professional Development of the University School of Architecture. It will be held at the



A stained glass design by Ludwig Schaffrath of Stuttgart, West Germany

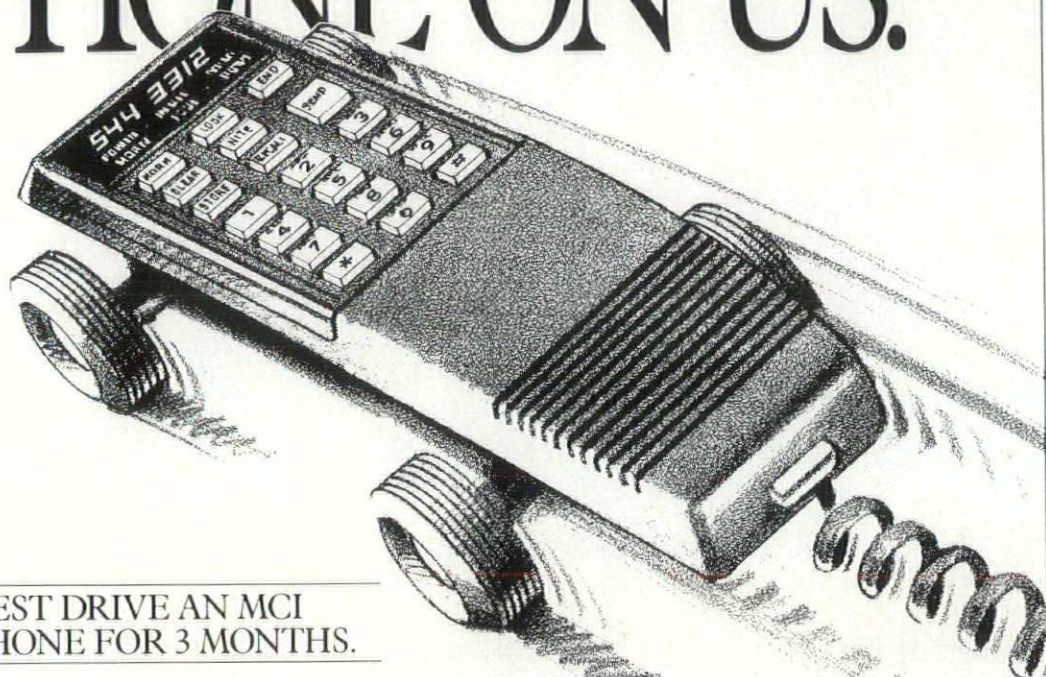
Radisson University Hotel October 8-9 and November 11-12, 1985.

The October session, called "Stained Glass in Architecture: A New Vision," will focus on contemporary stained glass design in architectural settings. The featured speaker will be Ludwig Schaffrath, professor at the University of

*Continued on page 90*



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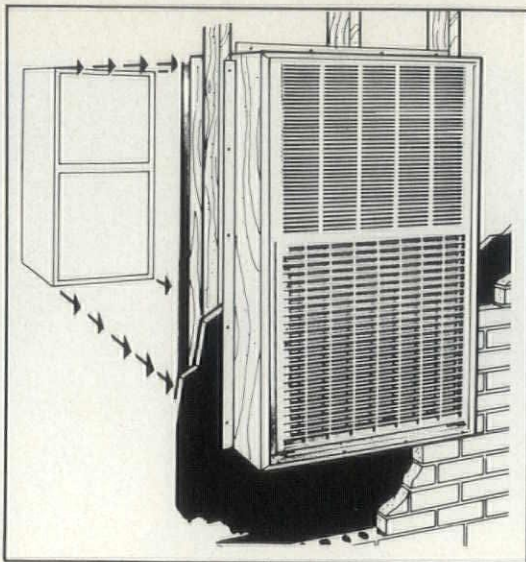
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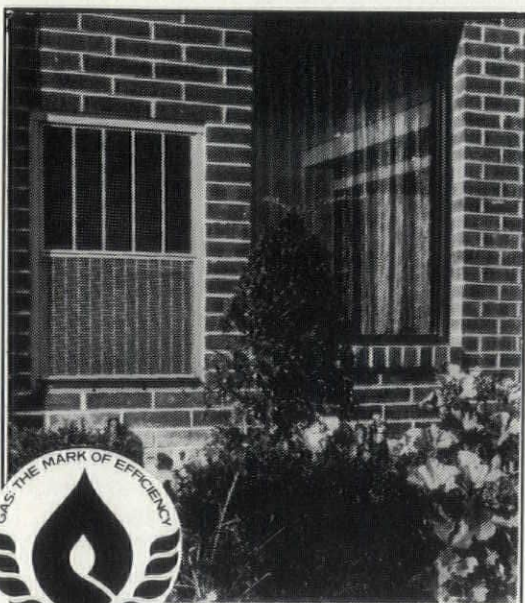
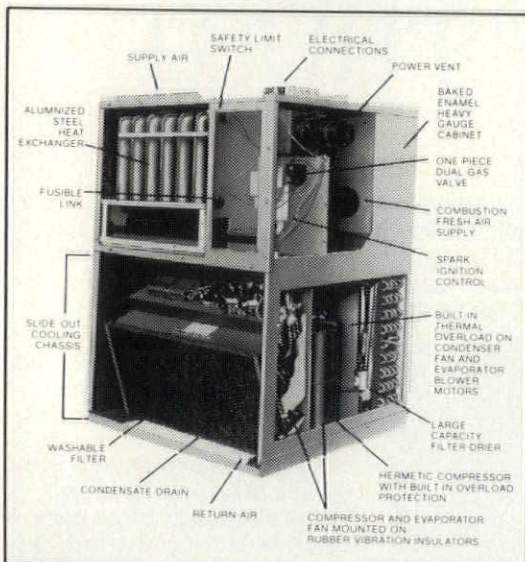
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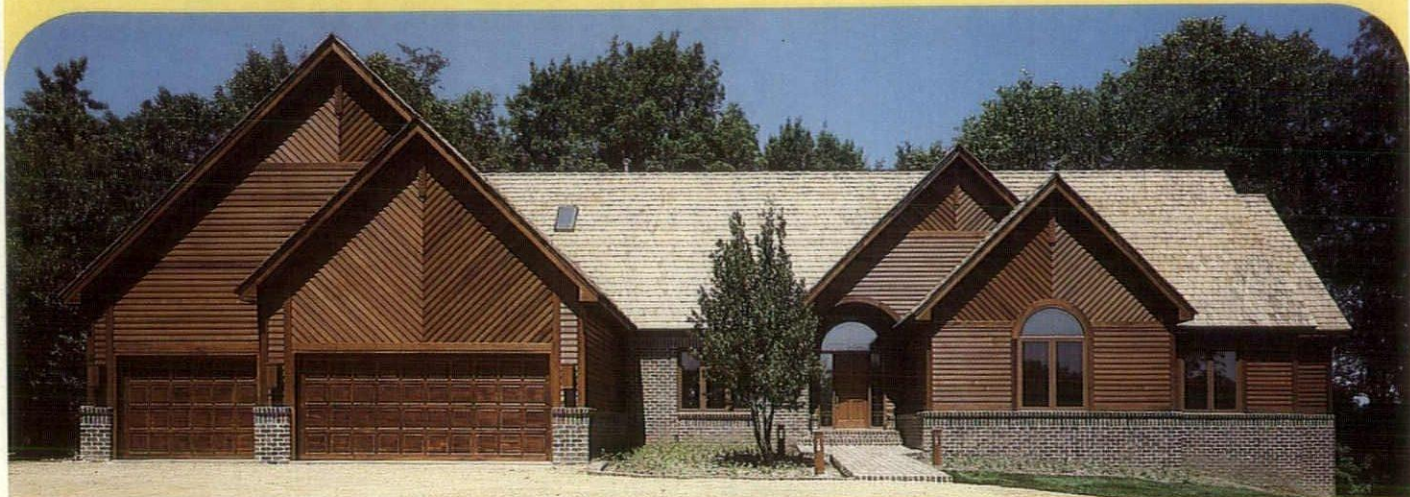


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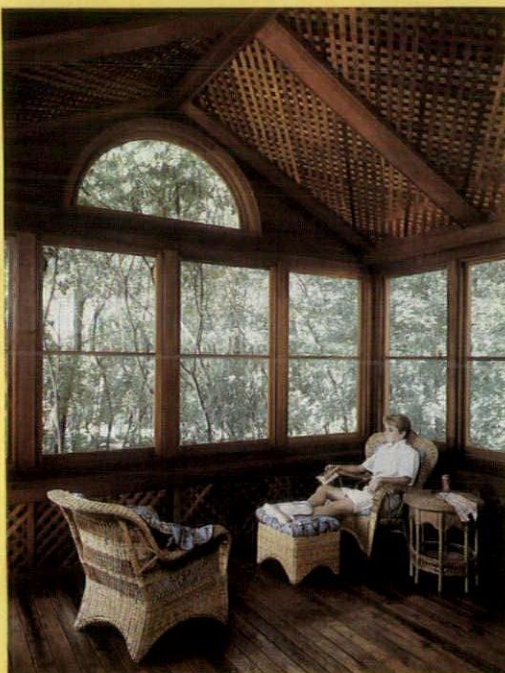


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### Arquitectonica: the local response

By Bruce N. Wright

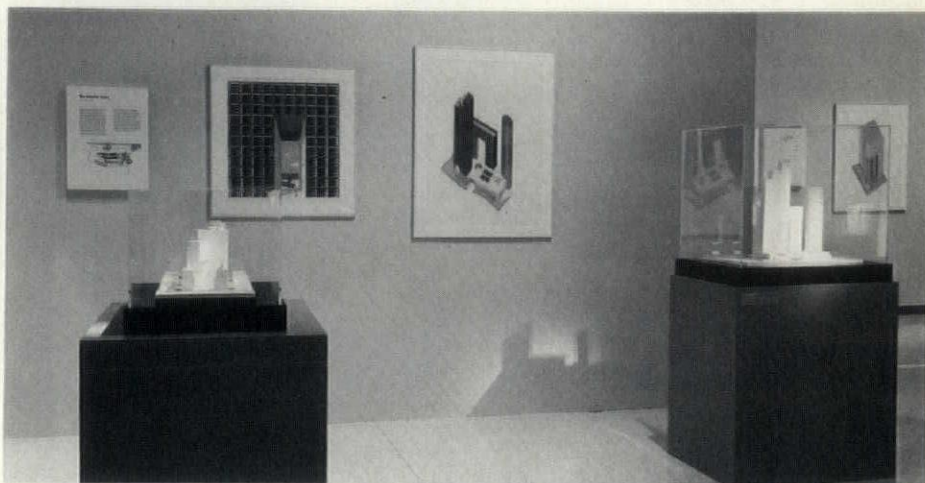
If by chance you wandered into the Walker Art Center's new lower level gallery on a Sunday afternoon this summer, you might have found yourself in the middle of an informal lecture on the crazy and wonderful drawings and models exhibited there.

You might have been surprised to hear that the speakers were talking about architecture. For, looking at the drawings and small, white sculptural maquettes placed around the gallery—a series of fantastic images like large stepping forms crashing through even larger gridded forms, or toy-like row houses each with their roofs knocked sideways—you have the impression of having stumbled into a fantasyland where all the rules of the more familiar, everyday architecture have been suspended.

The exhibit, called "Arquitectonica: Yesterday, Today, Tomorrow" (July 14 September 8) presented the work of a brash young architectural firm from Coral Gables, Florida whose dynamic style using bold forms set off in brilliant colors has brought it international attention and numerous commissions. The firm was founded in 1977 by Bernardo Fort-Brescia and Laurinda Spear with three other partners fresh out of graduate school.

Five local architects—Garth Rockcastle, Ed Frenette, Duane Thorbeck, Gary Reetz, and Jeffrey Scherer—were asked by the Walker to give guided tours of the exhibition on five successive Sundays to interpret Arquitectonica's work to viewers.

Though each architect dissected Arquitectonica's work from a personal point of view, all touched upon some basic themes in the firm's work: Larger projects are divided into smaller volumes using basic geometrical shapes—the circle, square and triangle—which often intersect each other in aggressive ways.



Models and drawings of Arquitectonica projects at the recent Walker exhibition.

Grids are played against these Platonic forms to achieve an energetic and expressive strength. A podium-like base is used under these massive forms to contain them. And, above all, there is an uninhibited use of rhythm, color and fantasy to create an architecture that stirs the emotions. As Frederick Koeper writes in his fine introduction in the show's catalog, "that essential ingre-

### Five Minnesota architects scrutinize the daring work of the hot Miami firm

dient of fantasy...contributes much to Arquitectonica's appeal. Out of stark abstractions it can create intimate, imaginary worlds, which touch upon both the primitive and sophisticated dreams of us all."

For architect Garth Rockcastle, principal of Meyer, Scherer & Rockcastle, the show provoked mixed reactions. "It is at once brilliantly refreshing and philosophically troublesome," he said. "It captures and seduces my imagination while assaulting many of my beliefs and values." He acknowledged that floor plans, in gen-

eral, were designed for efficiency and architectural forms skillfully manipulated. "Their playful disregard for the conventions of building construction and technology is admirable," he said. "But the work lacks the philosophical background and conviction of its more profound antecedents, the International Style and Russian Constructivism."

Ed Frenette, director of design for Setter, Leach & Lindstrom, on the other hand, saw the show's drawings as representative of much that is current in today's society. The speed and intensity of video clips and television advertising have become our bench marks for judging things. Arquitectonica's use of intense colors, close-ups of building elements and implied motion in their renderings appeals to us, and, like much of today's advertising, "alludes to a naive, opportunistic vision of the world," said Frenette. He felt, however, that "their work, particularly some of the townhouse projects, suffers from the same problem almost all of Modernism has suffered from, that our identification with it as architecture is not a personal one."

Dewey Thorbeck, principal in the firm of Thorbeck and Lambert, cited as his personal Arquitectonica favorites the Soho Fashion Center in New York—

*Continued on page 66*



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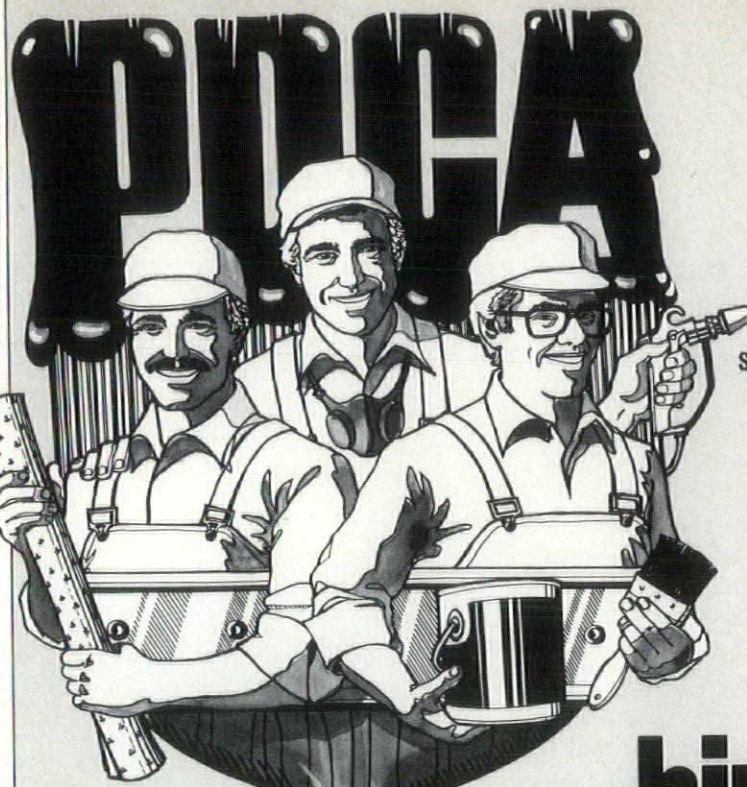
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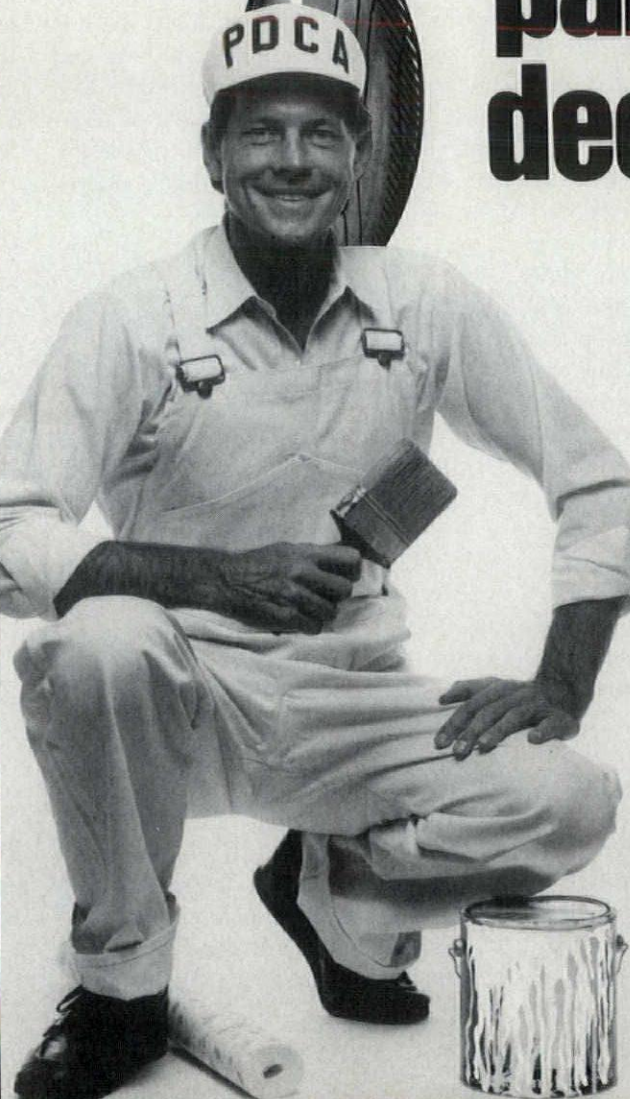
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<sup>2</sup>Source: Minneapolis Star & Tribune, January 16, 1984.

<sup>3</sup>Source: The Fund's total return (Inception 10/19/81-6/30/85) includes changes in share price and reinvestment of all capital gain distributions and income dividends.

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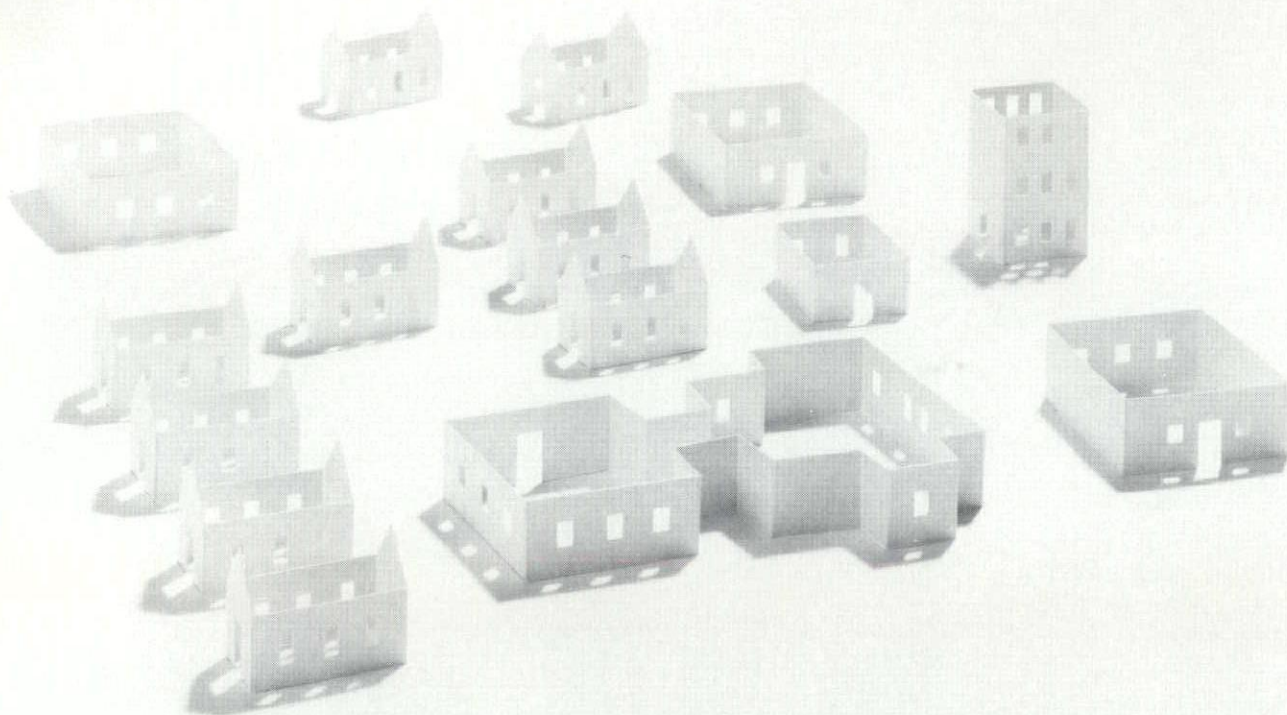
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### Art on the Rise: High-Rise Art

By Mason Riddle

Corporate art collections are not peculiar to the 1980s, but only in the past few years have many achieved visibility and cultural acclaim. Often hailed as "modern-day Medicis," corporations such as Chase Manhattan Bank and Bank America have unquestionably become an important force in the world of collecting.

A number of prestigious collections, most notably those of Gelco Corporation, First Bank Minneapolis and General Mills, have been developed in the Twin Cities. However, it is not only the larger corporations which are forming collections. In the past year, a number of smaller professional firms have brought art into the new downtown office towers.

The securities firm Piper Jaffray & Hopwood has completed the first phase of a collection now exhibited throughout its eight floors in the 42-story Piper Jaffray Tower. Numbering nearly 200 pieces, the ongoing collection focuses on work by artists who were born, educated, or have worked in any of the thirteen states in which the firm operates. Piper Jaffray took this approach to demonstrate its commitment to the region.

The collection was formed under the direction of Shelly Ross, a Twin Cities art consultant, and a Piper Jaffray art committee spearheaded by H. C. "Bobby" Piper. Piper's longstanding interest in the visual arts is demonstrated by his collection of works on paper by such notable artists as Jasper Johns, Robert Rauschenberg and Helen Frankenthaler. It still hangs in the corporate offices.

From the blueprint stage, Shelly Ross worked closely with Dan Fox, the head of iNSiDE!, Ellerbe's interior design division, to develop a coherent art installation plan which would highlight equally the art and the interior spaces.

It was a task admirably achieved. Particular emphasis was placed on matching works to the function of the spaces: more subdued works are found in board rooms and more animated pieces in the open trade areas.

The collection itself is an assured assemblage of art. Encompassing a variety of media, it includes paintings, prints, drawings and sculpture, as well as photography, hand-blown glass and fiber works. Of particular note are a series of prints by Robert Ecker, black-and-white photographs by Frank Gohlke,

firm's innovative, cutting-edge image. Where the Piper Jaffray collection is harmonious, RZLK's rattles the bones of culture a bit. The collection was assembled by art advisors Lynne Stacker and Lynne Sowder (now curator and director of visual arts for First Bank Systems), who worked with a committee of one, firm partner John Eisberg. Like Piper, Eisberg possesses considerable knowledge of art, has a seasoned eye, and has amassed an enviable private collection.

Although only half the size of the



A playful whirligig by Ed Larson enlivens the reception area of Piper Jaffray's board room.

Photo: Hedrich-Blessing

and a hand-carved wooden bird by Don Gahr.

While most of the pieces, like the sensitive landscape by Mike Lynch or the lyrical prints by Michael Manzavarakos, reinforce the reserved, elegant spaces, a few make their presence known more aggressively. Tom Rose's painted construction, Judy Pfaff's rambunctious woodblock print and Robert McCauley's quirky sculpture all stand up to be counted. Only the commissioned painting by Jerry Rudquist in the first floor reception area tends to overpower rather than enhance its surroundings.

By comparison, the recently formed Robins Zelle Kaplan and Larson collection looks and feels aggressive. Installed in the firm's new law offices on the top five floors of the International Centre, the RZLK collection reflects the

Piper collection, RZLK's is broader in scope. It includes work by regional artists such as Matt Brown, Lance Kiland, Nancy Randall, and Steve Olson, as well as those of international status like Nicholas Africano, Martin Disler, Susan Rothenberg and Terry Winters. The core is a cache of three-dimensional works displayed to full advantage in the striking 18th-floor reception area. This group of bold objects includes ceramic masks by Phil Docken, an opaque glass tower by Howard Ben Tre, and a handsome vessel by Rudy Autio.

The RZLK collection, which is ongoing like Piper Jaffray's, is well suited to its elegant interior design scheme. These more vigorous works dovetail well with the leaner, less embellished spaces. The collection not only shows art that pleases but art that challenges as well.

*Continued on page 60*



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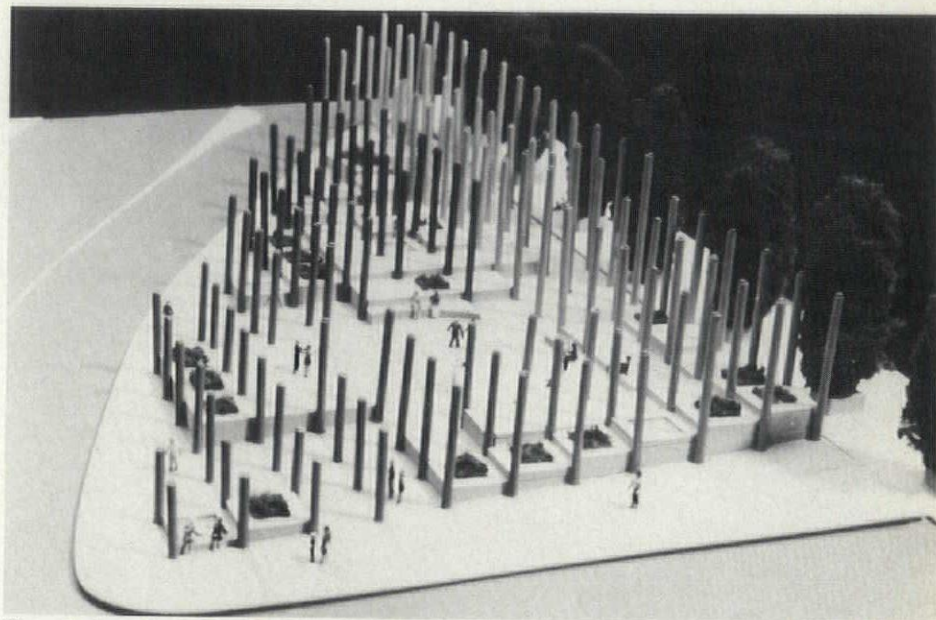
### Making More of a Park

By Andrew Leicester

*St. Paul is a city on the move. A recent winner of the City Livability Award given by the U.S. Conference of Mayors, St. Paul has won national acclaim for everything from nurturing local artists to energy innovation. Since it was selected as the site for the Minnesota World Trade Center, one of the city's newest thrusts is to develop a park on a small triangle of land next to the Trade Center.*

*The site sits between the Trade Center, which is now under construction, Minnesota Public Radio headquarters, and a proposed luxury hotel. It is seen as a major gateway to the city.*

*Assisted by \$50,000 in funds from the National Endowment for the Arts, the St. Paul Department of Planning and Economic Development this year sponsored a national design competition open to architects, landscape architects, artists and students. The jury included landscape architect Hideo Sasaki of Sasaki Associates; Bernard Spring, president of the Boston Architectural Center; Richard R. Whitaker, Dean of the College of Architecture, Art and Urban Planning at the University of Illinois at Chicago; James*



The winning design for St. Paul's World Trade Center Park, by Galen Cranz and Steve Salis, creates an urban forest of poles which may be programmed for both light and sound.

*Wines, Director of SITES Projects, Inc.; and James Bellus, director of the St. Paul Department of Planning and Economic Development.*

*Of the 152 competition entries, the jury's unanimous choice was one called Northern Lights, submitted by Galen Cranz, professor of architecture at the University of California at Berkeley, and Steve Salis, planner and landscape architect for the Parks Department in Honolulu, Hawaii. They were assisted by two University of California at Berkeley students, Thomas L. Colom and Jason M. Keehn.*

*Local environmental sculptor Andrew Leicester, who did not enter the competition, comments on the winning entry and the city's approach to the design of a public place.*

*In the winning entry a ten-foot grid is laid across the sloping site. At the intersections rise columns which are painted colors ranging through the traditional spectrum from blue to red and green. The height of the columns vary in height from twelve to thirty feet, rising from the lowest point on the site.*

*On top of each column is a light matched to the color of the column.*

The intention is for the lights to be programmed to make a colorful display for people above the park in the Trade Center and hotel. It is further intended to make the columns "resonant" in some way so they can be "played" by passersby.

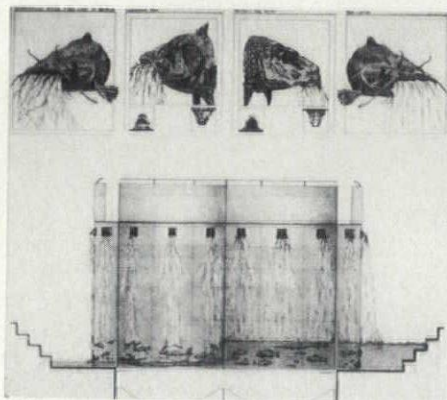
Carved out of this forest of columns is a circular shallow amphitheater. On the perimeter of the site, the grid squares are raised to provide seating and, inside them, places for water or vegetation.

The jury was attracted by the "kinesthetic" qualities of the design. The musical poles are, juror James Wines said, something people could come back to again and again. The jury clearly was looking for a sculptural edifice to be seen as a symbol rather than a richly detailed environment to be used as a park.

The winning proposal was most apt in fulfilling these criteria. It uses color to alleviate the drabness of winter. It makes a clear landmark of the site for those passing by.

But this approach subordinates the pedestrian to the passing automobile. If those priorities are reversed, some

*Continued on page 62*



The bronze gargoyles in the entry submitted by Michael Van Valkenburgh and William Rawn of Cambridge, Massachusetts bring humor to the urban landscape.



# Art Galleries

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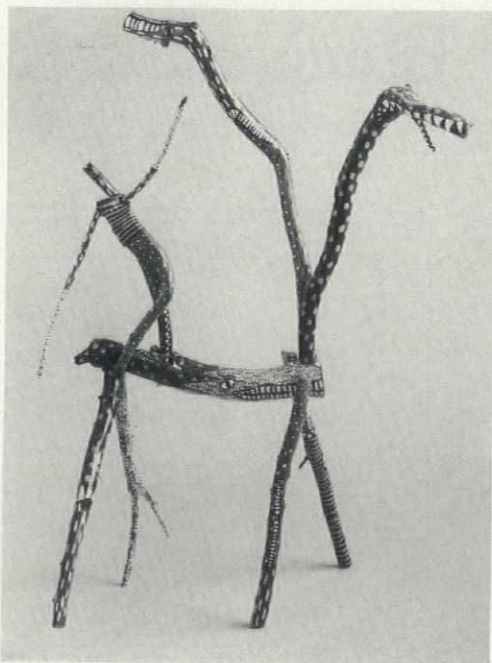
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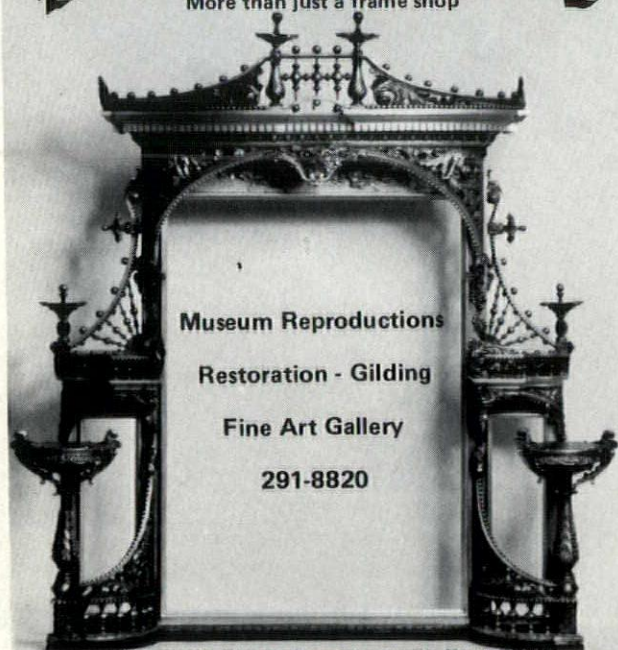
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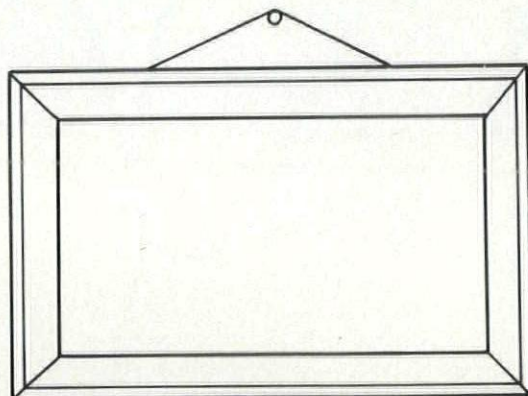
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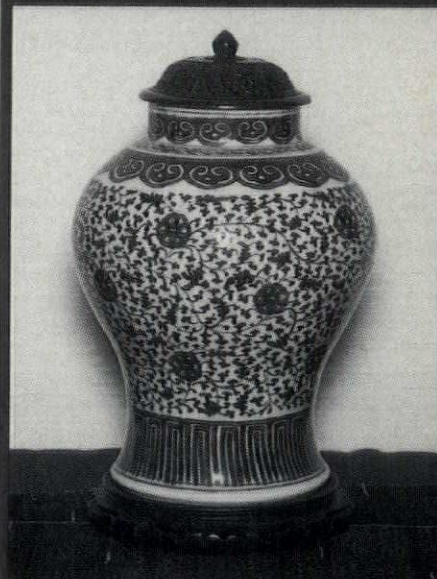
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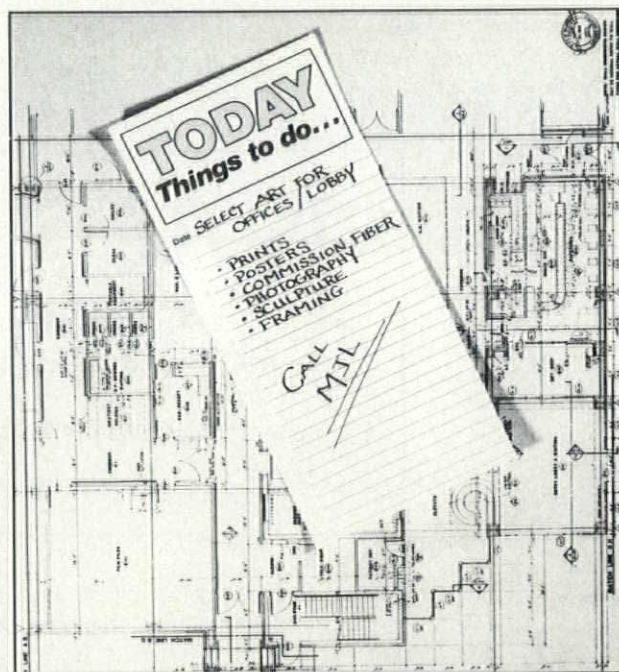


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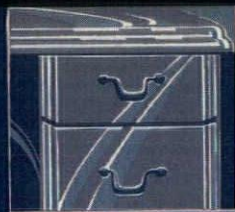
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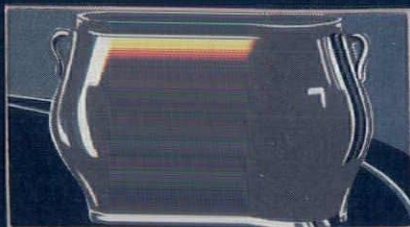
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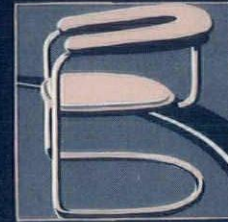
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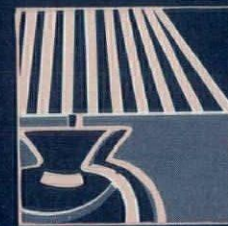
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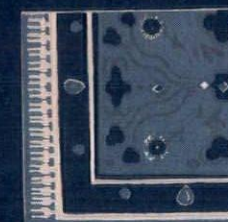
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# AM

## editorial

**Shaping a city** While the minds of Minnesotans have been fixed on the daily duel over the state convention center, a saga of equal importance for the architectural future of Minneapolis has been unfolding more quietly.

In two distant architectural offices, designs are being refined for the two buildings which will occupy the former site of the Norwest Center. Hellmuth, Obata & Kassabaum of St. Louis is designing the Nicollet Mall side of the block for Oxford Development. Cesar Pelli and Associates of New Haven, Connecticut, the architect of the original Norwest Center project, is designing Norwest's new headquarters on the Marquette Avenue side for Norwest and Gerald Hines Interests.

The once-in-a-lifetime opportunity to create one great building on that crucial block was lost when the development was split into two separate projects. But that lost opportunity does not change the essential fact: what is built on the block can make or break downtown.

The buildings can tie together the financial district on Marquette Avenue and shopping district on Nicollet Mall, or split them apart. They can link IDS to the lower end of Nicollet Mall, or leave it disconnected. They can provide a continuous pedestrian streetscape, or work at odds. They can interact on the skyline, or conflict.

Like the new office towers we feature in this issue, they will do much to shape Minneapolis' architectural personality. Unlike them, they have a peculiar opportunity to give it a civic complexion.

We do not know what the final plans for each building will be. We do know that Pelli has seen HOK's plans and designed with them in mind. Both architects are highly competent and creative. They will clearly meet their client's expectations. And, even if the block cannot give rise to a singular piece of architecture, it can still be a well designed blend of two buildings.

The question is, will it be more? Will the two projects together be, like IDS was, a civic gift as well as buildings? That was the exceptional opportunity presented by the Thanksgiving Day fire: the chance to create a public focal point for the city. That was the exceptional success of Pelli's earlier design for the entire block: From its wedding cake top to its formal public space, it gave identity to the city.

Now, with two separate developers, neither in an expansive economic position, it is far less likely that the block will have a civic heart.

No wonder that ideas for everything from a sunken park to a super tall tower have emerged for the block. The image of a public focal point for the city has taken hold. The public understands that the architects of this block need to do more than build buildings; they need to shape a city. Let's hope that the architects and developers understand as well.



Linda Mack  
Editor



# An office of playful proportions

Bill Stumpf's studio makes fun out of work

Down where geraniums poke above old garages and artists live above massage parlors, one of the country's foremost designers of office furniture has set up shop. A small sign on the door in the warehouse district of Minneapolis says simply William Stumpf Associates. Inside is a studio designed for creativity.

In this small space in a first-floor corner of a building where they used to make artificial limbs and braces, Bill Stumpf and his designers now develop the tables and chairs of tomorrow's office for the Herman Miller Company. And since Bill Stumpf has some distinct ideas about office design, it is only natural that his own studio expresses them.

There is no corporate logo here to impress the entering visitor. Rather, the first view is of toys in a paned window in Bill Stumpf's private office, which is itself like a little red playhouse within the larger space.

The receptionist's desk leads to the designers' area. Here, instead of sitting in mindless rows away from sun and light, the four designers are grouped together near the windows. "The ideal workspace," says Stumpf, "has no more than 26 people visible in a space (Maybe this number goes back to grade school). To achieve that ideal, workers should be clustered, rather than lined up."

The designers' work stations, like the office itself, are living experiments in office design. They are part of Ethospace, Herman Miller's newest package of office furniture, a kit of parts which individual workers can choose from. In Stumpf's studio, clear panes rather than the usual fabric panels were used at eye height so designers can look outside, at each other, or at a bulletin board where recent articles on health, the office, business and civility are posted daily.

The importance of the bulletin board is telling: in this office information is considered crucial to creativity. The library, where the larger pot of information is stored, is the literal core of the studio, around which other functions flow.

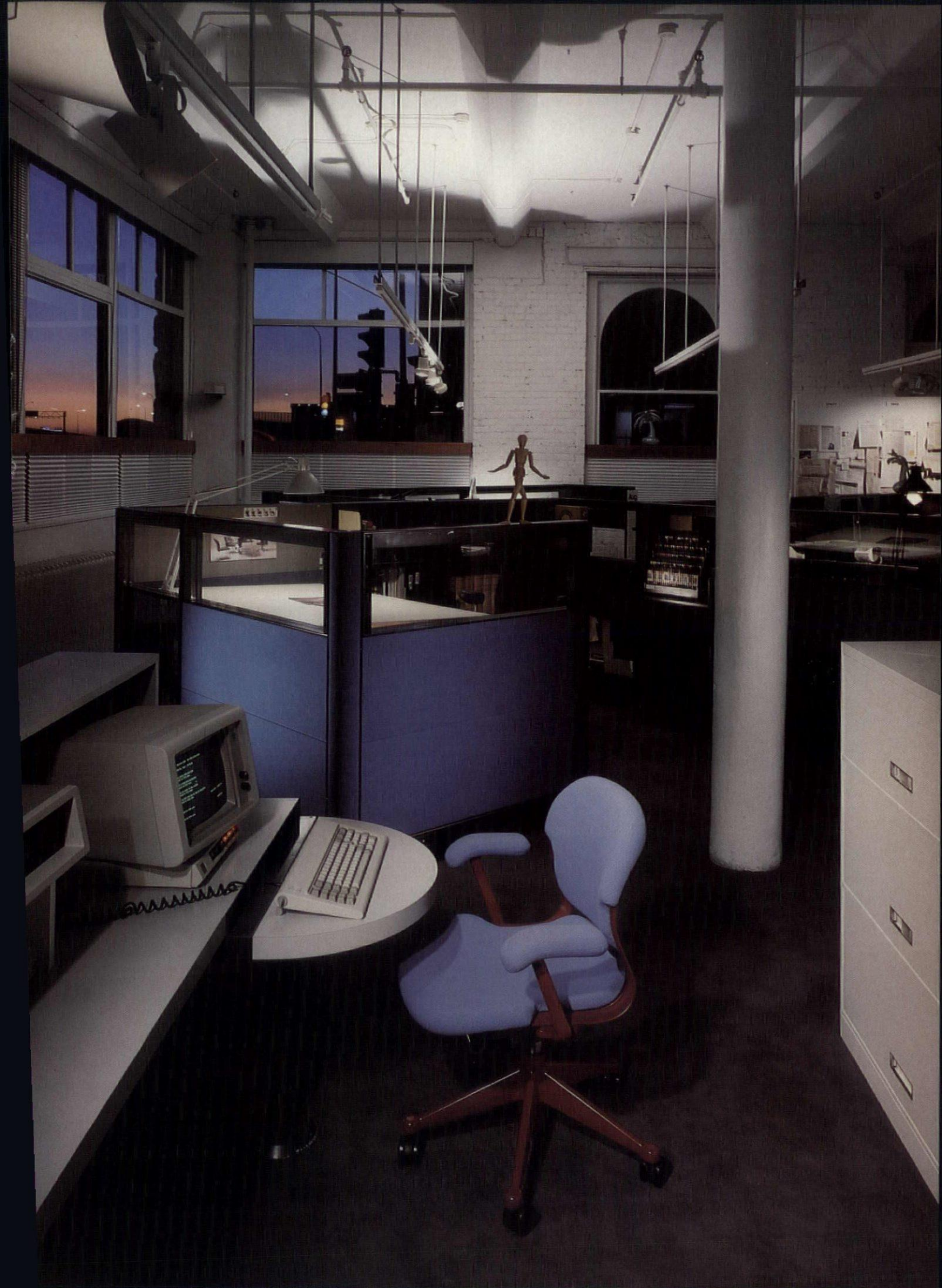
In unfilled space near the shop ("Offices need more unplanned space," says Stumpf), workers take naps in a Stumpf-designed version of the Lazy Boy chair while listening to music on a stereo housed in a Post-Modern juke box.



Photos: George Heinrich

Like his private office, the conference room of William Stumpf Associates (above) is an incubator for new ideas for office furniture. It boasts the award-winning Equa chair designed by Stumpf and Don Chadwick for the Herman Miller Company. The fabric—French blue with burgundy polka dots—offers a welcome change for those tired of office gray. The warm colors continue in the receptionist's desk (opposite) and, beyond that, the work station of the resource manager, who keeps information flowing through the office.







# Building up levels of privacy with walls and windows



*The library (right), with its light blue outside walls, is the central pantry for the provision of information (see model, left). Stumpf's private office and the conference room (below), are in the red-walled "house-within-a-house" at the right of the model. Designers are in the open space at the left and the shop is behind the slit window at the back.*





Is this the office of tomorrow? If Bill Stumpf had his way, it would be.

"One of the problems with American business today," says Stumpf, as he fits together some pieces of wood lying on the conference room table, "is that it doesn't respect the eccentricities of work style that make people productive. Here, we've tried to develop a place where people work as they did as students in college—eating a sandwich over work, playing music, working at their own time, day or night."

Indeed, this workplace is as comfortable as the lounge of a college dormitory. The rough brick walls and exposed beam ceilings have been left as is, merely painted white. Warm colors—cerulean blue, tabasco, Rio rose, smoky green—have been played with on walls and surfaces.

And everywhere are propped pieces of experimental chairs, tables, work stations, and lighting, which are actually manufactured in the shop at the back of the studio. Here, as Stumpf believes it should be, designers of office furniture are surrounded with the immediate results of their work. "The aura of work is important to people's sense of what they do. Work should be at hand."

Few offices implement that principle as fully as Stumpf's. As if to prove the point, one of Stumpf's designers picked up a chair leg in the shop and carried it out to fit into a new-fangled chair.

*L.M.*

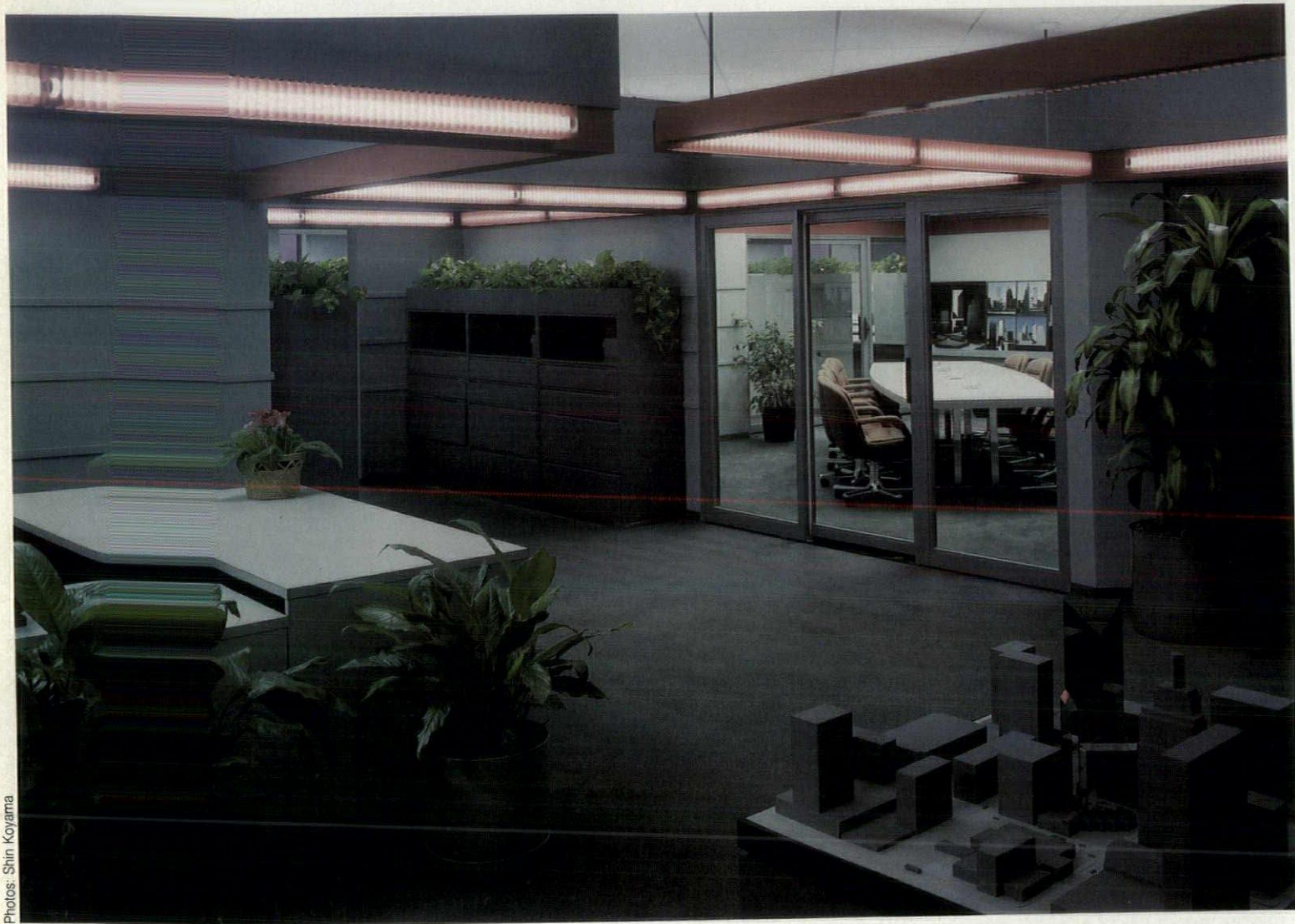


*The thicker, more wall-like panels and clear panes of Ethospace are visible (left) in the designers' work stations. The shop is just visible in the rear.*



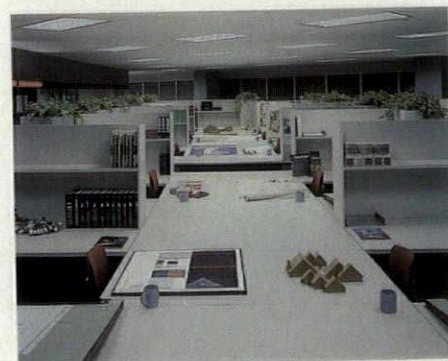
# Finding a new angle on design

The crisp and economical spaces of Walsh/Bishop



Photos: Shin Koyama

From the entry lobby (above) and into the work spaces of Walsh Bishop's offices (right), the red-finned fluorescent tubes help define and tie all functional spaces together. Work stations share a common surface in addition to their own drawing boards.





To walk into the new offices of Walsh Bishop Associates, Inc. is to be struck immediately by the clarity and efficiency of the office design. There is a sense that everything has its place, that not one inch of space is wasted here. Which is as it should be, for Walsh Bishop, the Minneapolis architects and planners, have purposefully directed their talents towards the design of corporate interiors and office space planning.

"It was our intent to make a showcase of our work that our clients could relate to," says Wayne Bishop, partner in the newly formed design firm. "To live in an environment similar to our corporate clients' is a way for us to practice what we preach."

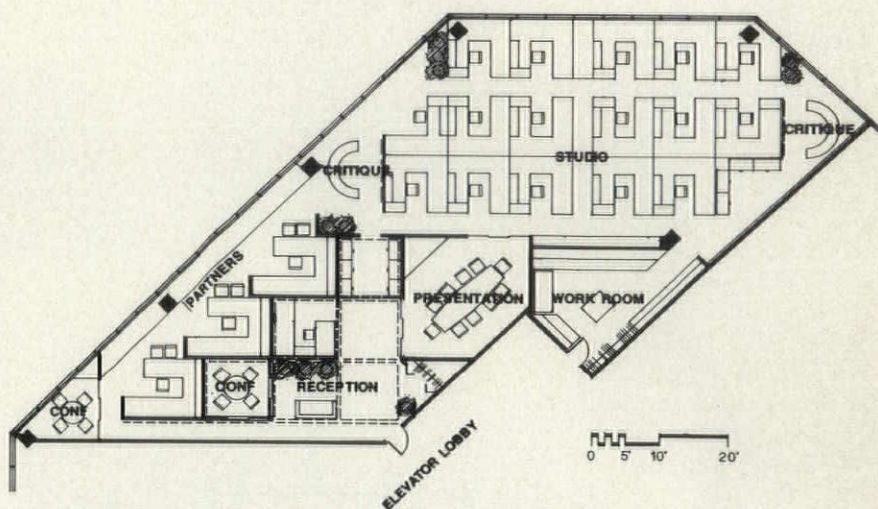
The architects have used skill and innovation to maximum effect. For instance, though the layout of the spaces appears to be set on a diagonal to match the octagonal shape of its building (the International Centre in downtown Minneapolis), it is actually quite straightforward—a series of squares lined up with each other.

The architects have accented this pattern by their use of suspended red light tracks, set just above head height and running around the entire office, to define and tie the spaces together. These also serve to draw attention away from the standard drop ceiling, the bane of office interior designers. "I hate drop ceilings," says Bishop. "We felt the need to de-emphasize the typical '2x2' ceiling and place emphasis on the light fixtures and wall surfaces, and on keeping the spaces open."

This sense of openness also makes the design special. There are no enclosed offices here: even the conference rooms have triple-bay sliding glass doors. Also, the three principals' work spaces are open alcoves simply set away from the main design studio to gain what little privacy is needed.

The studio itself is a well organized machine for working, each work station a compact center composed of drafting board, file cabinets and shelves. And this too has an open, spacious feeling. It is clear that the architects had their clients' and their own best interests in mind when they designed this attractive office.

*B.N.W.*



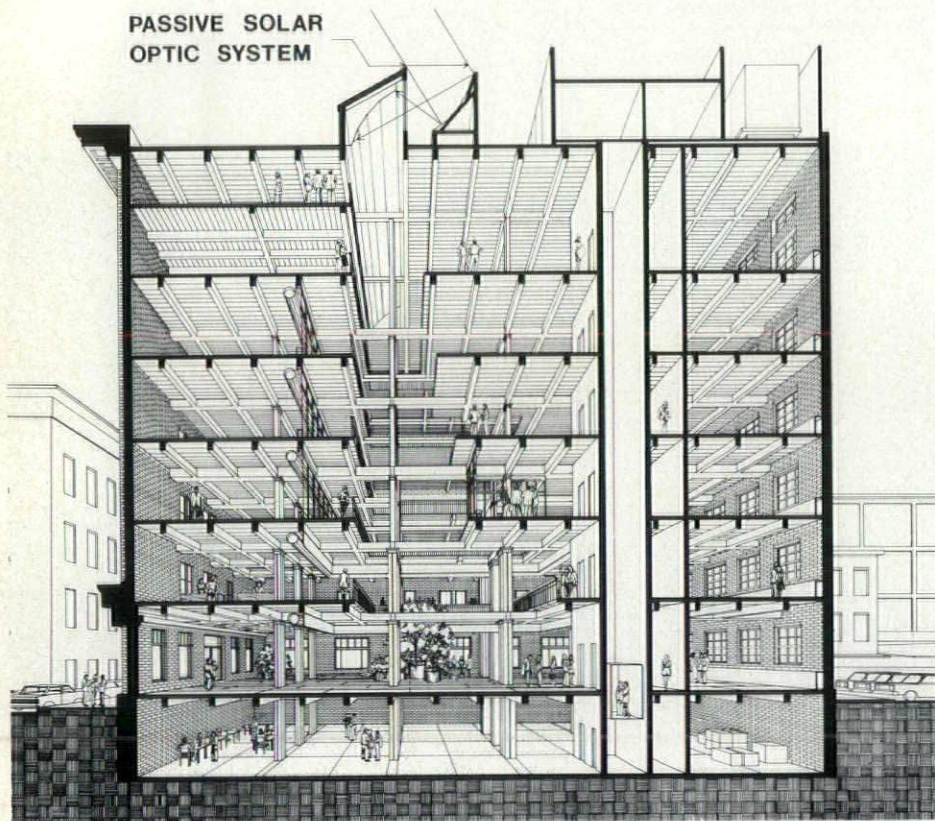
*The plan of Walsh Bishop's spaces takes full advantage of the building shape, as with the open alcove arrangement for the partners' spaces (above). Though they may seem to be on the diagonal, all work stations are a nine-foot square space repeated on a regular grid (see plan). Print room, presentation room, and small conference rooms are all kept toward the center to allow the drafting studio, the partners' alcoves and a small conference room to have natural light.*



# An energetic revival of industrial spirit

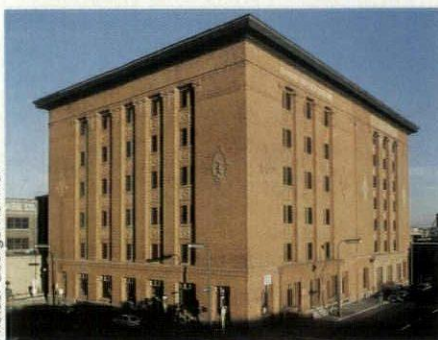
At Thresher Square, BRW has fashioned a solar-age factory for design

PASSIVE SOLAR OPTIC SYSTEM



*In the first commercial application of the Passive Solar Optic System it developed for the C/M/E Building at the University of Minnesota, BRW has transformed the dark interior of the historic Newton Thresher building (right) without disfiguring the exterior. The light well (above) is carved out to fit the sun's path. The glazed skylight is visible at dusk (opposite). The open industrial feel of the space was maintained by keeping partitions to eight feet. Note the theatrical stage-light canisters above the partitions.*

Photos: George Heinrich



BRW is a Twin Cities architecture, engineering and planning firm widely known for its innovative energy design, so it is not surprising that the firm decided to implement its own passive solar optics system when it moved to new offices in Minneapolis.

What is surprising is that this most forward-looking of firms chose for its new location a 19th-century building. Now called Thresher Square, the former Newton Thresher Implement building has become a fine example of the art of adaptive re-use.

The Thresher complex is just a stone's throw from the Metrodome. Though it looks like one building, it is really two built four years apart for separate farm implement companies. Like so many of these strong and beautifully designed industrial structures, it outlasted its original purpose.

In 1984, Hoyt Construction purchased it for redevelopment, the owners of BRW became joint partners, and BRW became the anchor tenant for Thresher Square.

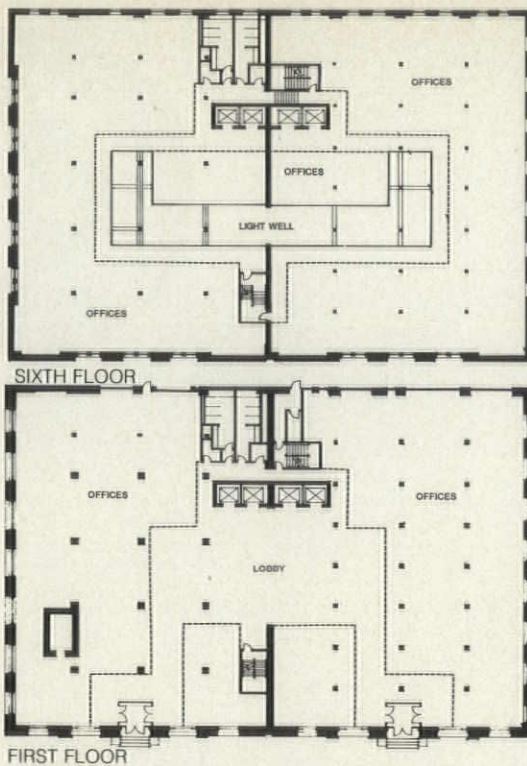
The architectural wing of the firm were designers for the project with David Bennett as principal-in-charge, while Arvid Elness Architects was retained to carry the project through the historic preservation process.

The square shape and size of the building made it a prime candidate for a new approach to adaptive re-use. It was too deep to use a double-loaded corridor, but if an atrium were cut through the seven floors, rentable space would be minimal.

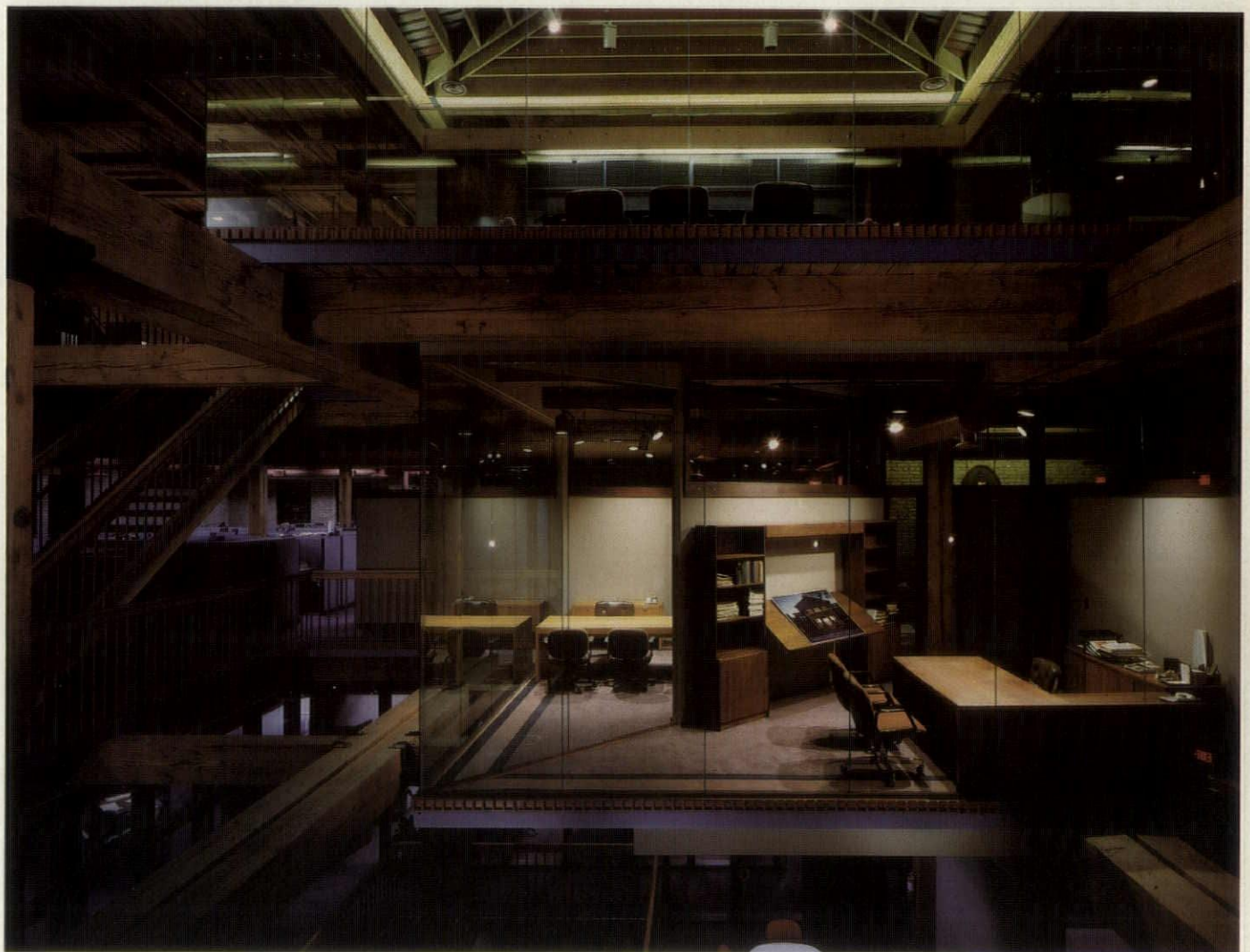
Instead, Bennett and his design team created a narrow light well to transmit daylight from rooftop skylights down seven floors to the lobby. Narrow at the top and widening at each floor, the L-shaped light well also creates a dynamic, more intimate space than the typical warehouse re-do.

BRW's offices occupy the top three floors of the west building. Architecture is at the top, on a mezzanine made from the wood cut out for the light well. Planning and graphics are on the second level, engineering on the third level down. At present, there is a first floor outpost of employees from the transportation section and a few from other departments. When the east building of the Thresher project is completed, the walls will be knocked out, the light





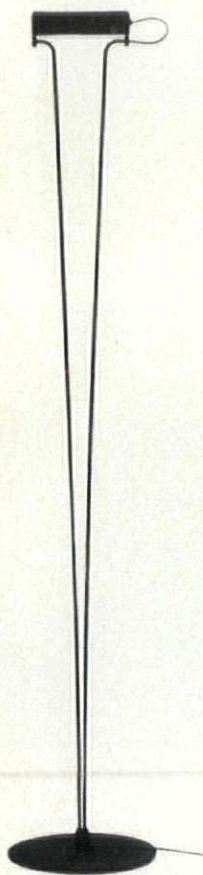
Thresher Square may prove that the dictates of technology can be creative generators of design. The shape and size of the light well was dictated by the sun's path through the building. On the sixth floor, it is twelve feet wide, on the third floor eighteen, and on the first floor, it literally defines the lobby space (left). These variations set up a dynamic progression within the typical post-and-beam warehouse space. BRW has played up that drama by cantilevering rooms over the light well (below). The large conference room is on top beneath the canopy skylight. The smaller conference room below was so desirable that two firm members took it over for offices. The open stairs linking floors add to the Tinker Toy character of the space: They are detachable so floors can be rented to self-contained tenants.



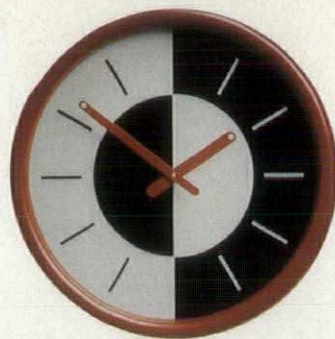


# OBJETS D'OFFICE

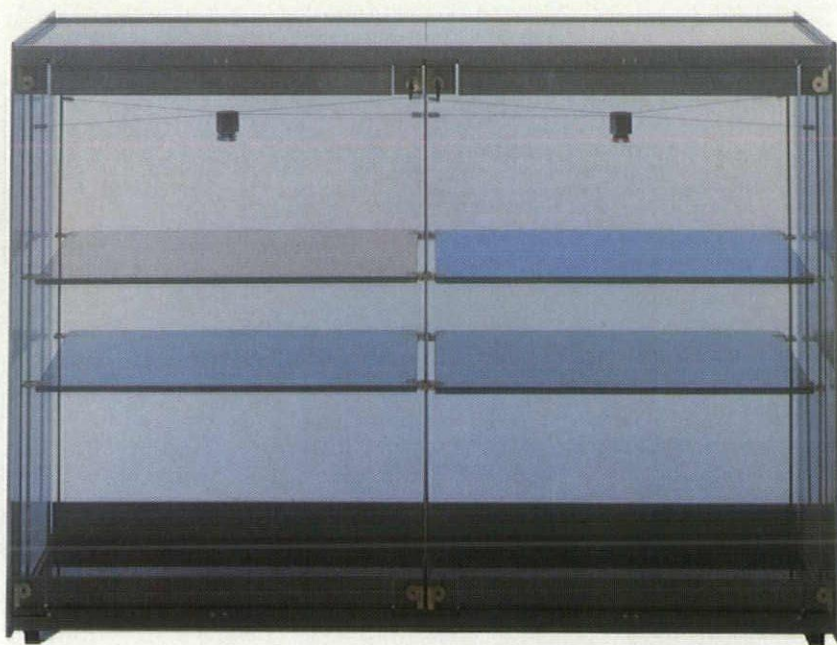
A compendium of beautifully designed objects that turn an office into a work of art



*This sleek floor lamp packs a big wallop for its small size. The Delta floor lamp by Koch + Lowy stands 73 inches tall on a thirteen-inch diameter base and holds a 500-watt tungsten Halogen bulb. It comes in a black matt, scratch-resistant finish with red dimmer switch, or in matt gray with a black dimmer switch. Koch + Lowy also makes a full range of fixtures in the Delta series, including two wall-mounted versions of the Halogen lamp and table, task and short floor lamp versions with the new energy saver, 60-watt PL9 fluorescent bulb, all available in the gray and black matt finishes.*

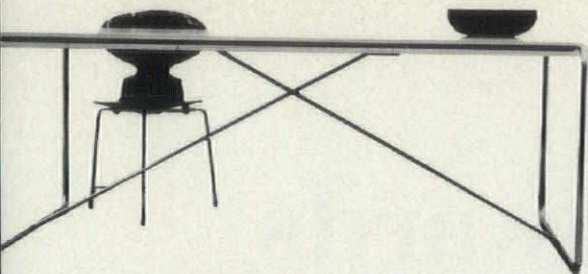


*This handsome wall clock comes in a wide variety of color combinations in face, housing and hands and is made by Peter Pepper Products of California. Called the 390 series, the clocks have quartz-crystal battery-powered movements and twelve-inch diameter acrylic faces.*



*Designed by the famous Italian industrial designers, Afra and Tobia Scarpa, the Bisante L4 cabinets by Goppion are almost too beautiful to describe. They come in several shades of tempered plate glass—blue, gray, green, bronze and clear—with a brushed and enameled drawn steel frame. The shelves are supported by vertical rods independent of the cabinet's structure and can be adjusted for height by means of brass corner clamps set into the glass. The cabinets have lighting elements that can be hooked on at any position to the vertical shelf-support rods, which also act as conductors for the low-voltage electric current.*





This is really a table for home use but is so elegant that it could easily fit in an office environment. The design is simple, clear and functional. The table top is maple with a blue edge trim, while the leg construction is chromed steel tubing. There are flaps with tubular bracing which extend out from the top and can be hidden underneath when not in use. Designed by Niels Jørgen Haugesen in 1985, the table/desk is produced by Fritz Hansen of Denmark.



Called the "Block Series," these desk accessories (above) are each turned from a single slab of aluminium on a computerized lathe. They are available in anodized black or natural aluminium. The tape dispenser, designed by Torben Holmbäck in 1984 for Holmbäck Design in Copenhagen, is included in New York's Museum of Modern Art Design Collection.

Designed for Vitra by the Italian architect Mario Bellini, this executive office chair (below), called "Imago", offers comfortable seating with an automatically adjusting backrest and height mechanism. Its fine leather upholstery makes it one of the most luxurious executive armchairs on the market. It comes with a five-star base and padded arm rests as standard, with a range of colored woolen fabrics or leathers for coverings. Vitra also makes a low backed chair as well as a "visitor's" version on a sled-type support.



The design of this Danish telephone, the danMark, is so good it earned a permanent place in New York's Museum of Modern Art. Designed by Henning Andersen, it features 100 percent solid-state electronics and follows modular, plug-in design, now an industry standard. It comes in red, black, brown, and pearl gray matte finishes. More recently, the danMark 2 came out with a number of new features, such as a speaker for hands-free operation, speed dialing, last number re-dial, a mute switch for privacy, volume control, and a programmable tone ringer for home or office use.

For source information see page 64

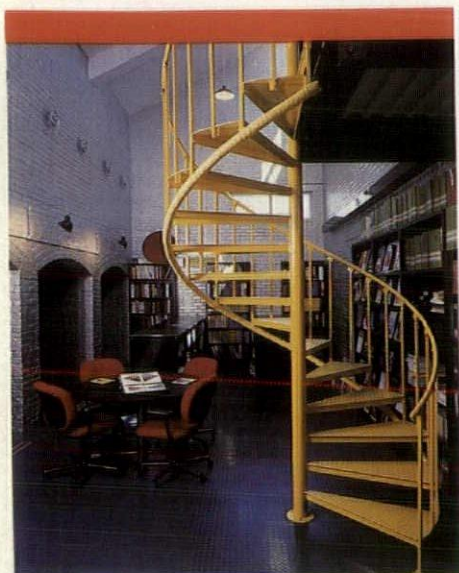


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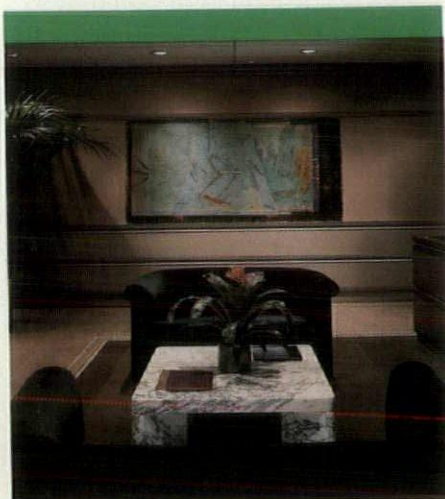
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# Interior Design Awards

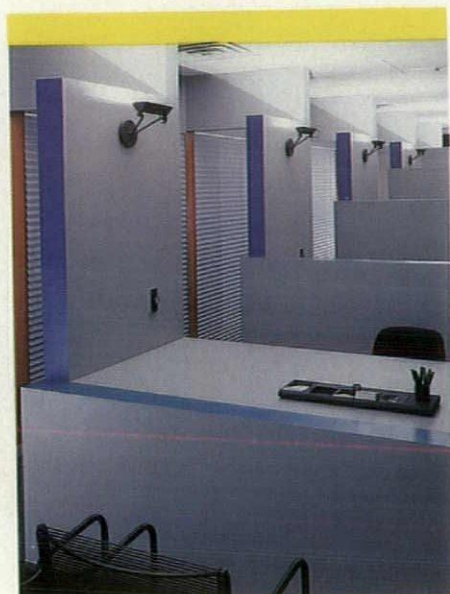
A high-spirited jury looked for high-spirited design and found it in some unexpected places



Valspar Varnish Factory Renovation  
Minneapolis  
Meyer, Scherer & Rockcastle, Ltd.



Piper, Jaffray & Hopwood, Inc.  
Minneapolis  
iNSIDE!, a division of  
Ellerbe Associates



SteinDesign Office  
Minneapolis  
SteinDesign



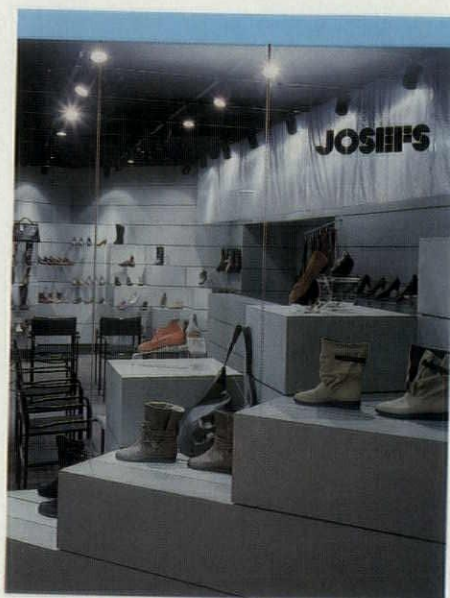
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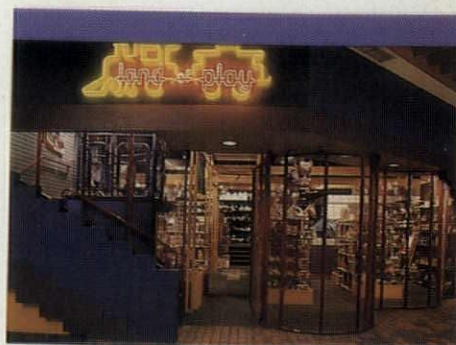
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Leeann Chin Chinese Cuisine  
Minneapolis  
Shea Architects, Inc.



Josefs, Calhoun Square  
Minneapolis  
SteinDesign  
(To be covered in November/  
December AM on retail design.)



Land of Play Toy Store  
Burnsville  
Bernard Jacob Architects, Ltd.  
(To be covered in November/  
December AM.)

#### Jury:



Stanley Abercrombie, AIA, is a practicing architect in New York recognized for his residential design, and the editor of *Interior Design* magazine. He has sat on numerous design juries and contributes regularly to several architecture and design journals.



Arthur Gensler, a pioneer in interior design, is president of Gensler and Associates, one of the largest interior design firms in the country. He is co-author of *A Rational Approach to Office Planning*.



Bruce Hannah is the designer of award-winning chairs and seating systems and has recently developed desk systems for Knoll International. He teaches industrial design technology at Pratt Institute.



# Building with color

Meyer, Scherer & Rockcastle paint up the Valspar lab



Photos: George Heinrich



It is a musical composition made visual, a fugue in major and minor color keys, and one could almost say the three-dimensional manifestation of the two-dimensional products developed within its multihued walls. The new Valspar Research Center in downtown Minneapolis by Meyer, Scherer and Rockcastle, Ltd. boldly states its connection with its function, namely, the business of making paint. Said awards jury member Arthur Gensler, "It's a charming project that looks like it would be a fun place to work. It *looks* like a paint company."

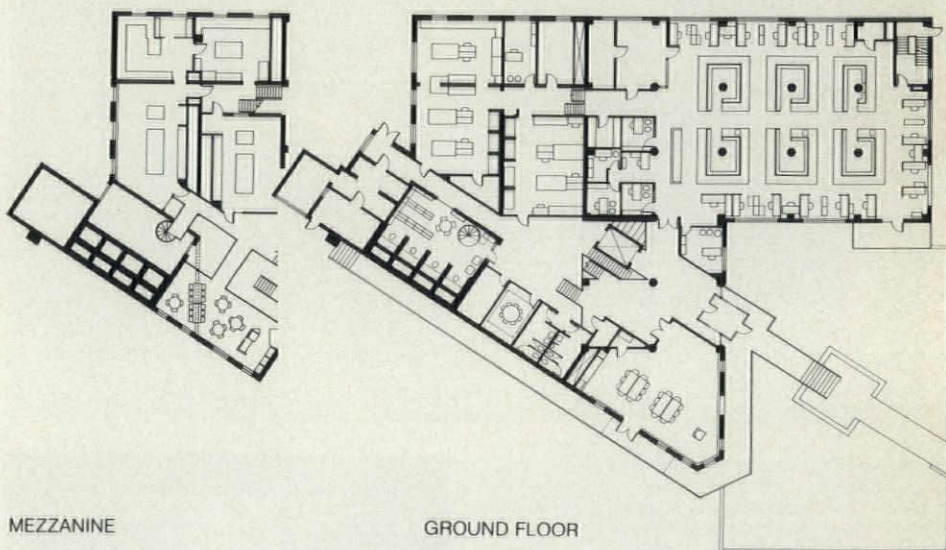
The center is housed in the old Minnesota Varnish factory acquired years ago by Valspar to expand its facilities. Once a plant for manufacturing varnishes and later for cooking resins, the building now contains the company's main research and analytical laboratories and reference library.

Cost was a major concern for the client so the architects kept remodeling and construction to a minimum. Instead they relied primarily on paint and the efficient ordering of spaces. A special client request called for the retention of a 1982 mural on the south facade of the building painted by local artist Peter Busa, and, in fact, the interior design takes its cue from this important work of art. The free use of bright colors throughout the building helps to shape and define what otherwise could have been confusing spaces.

"We tried to set up a hierarchy of color schemes in relationship to basic forms and spaces within the plan," said MS & R principal Tom Meyer. In the main lobby and circulation spaces—less active spaces—the architects have used primary colors to create a sense of visual activity. In the bustling clutter of the laboratories and work spaces the scheme is restrained to white walls and accents of pastel secondary colors to introduce some calm. These groupings, or "pools" of color, are metaphors for the grouping of functions.

The whole ensemble sings of the joy of making paint. "I liked it," said jury member Bruce Hannah. "You could imagine these guys (workers) in long, thin caps talking alchemy saying, 'We're going in there to make PAINT!'"

B.N.W.



Vibrant primary colors characterize the entrance lobby (opposite), and all major circulation spaces. The procession of color actually starts outside at the sidewalk. Thus a visitor passes through a low walled, square yellow plaza (see plan), next through a glass block, cubic entrance vestibule, across a red-floored lobby to arrive at a vertical blue elevator shaft. Laboratories are done in quieter white walls with pastel secondary color accents (above). The entire design scheme takes its cue from a 1982 exterior wall mural by local artist, Peter Busa (left).



# Investing in a corporate image

iNSiDE! brings elegant finish to Piper Jaffray's headquarters



The eight floors of Piper Jaffray's headquarters are grouped in pairs for internal communication between departments. For each pair, a reception desk (above), orients visitors as they enter from the diagonally arranged elevator lobbies (see plans). Behind each receptionist is a dramatic looking staircase (right), which links divisional spaces together. Reception desks are standard office fare wrapped in a rich, deep colored wood paneling with wood and metal moldings that echo the wainscoting motif.



The design of the new Piper Jaffray & Hopwood headquarters in downtown Minneapolis is, to borrow a phrase from the trade, a *big* job.

The offices cover 212,000 square feet in the new Piper Jaffray tower and house the 885-person brokerage firm on eight floors of the namesake building. Yet, the designers for the offices, iNSiDE!, a division of Ellerbe Associates, have carried off this enormous project with apparent ease. The interior's quiet sophistication speaks of a skilled hand in what must surely have been a long and arduous process.

The results are proof positive of that effort: the design garnered an MSAIA Interior Award this year. "It is beautifully detailed," said awards jury member Bruce Hannah. "If you don't believe that these people (PJH) are going to take good care of your money, you'll never believe that *anybody* will."

Project designer Ken LeDoux tells of the concerns the 90-year-old firm had in establishing their first cohesive image as a company: "They had what I call a 'corporate image on paper': they were spread out on one and two floors across several buildings on the Roanoke block downtown, and nothing matched with anything."

One of the first things LeDoux did was develop a design approach which allowed for a traditional brokerage firm aesthetic, but one updated to reflect contemporary business practices.

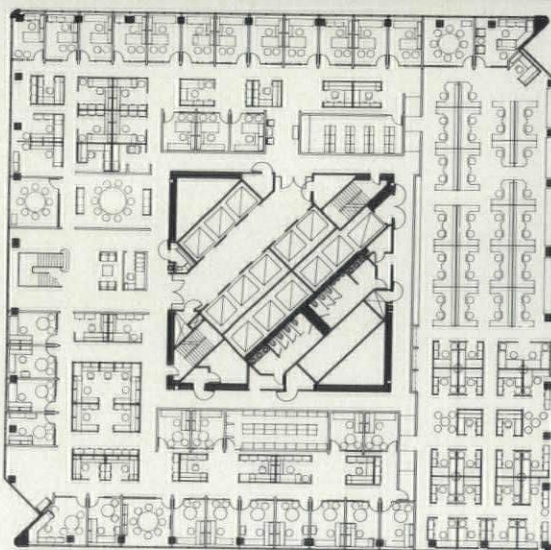
They went to New York to get a feel for the typical brokerage firm. "We must have visited dozens and dozens of offices," said LeDoux. "It was incredible. You could go into twenty or thirty competing offices and see the same Duncan Phyfe table or sofa in every one. They were remarkably conservative. So the trip helped us learn what *not* to do."

When LeDoux started arranging the firm's operational spaces on six floors of the new tower, it quickly became clear that a flexible, well organized system of work spaces would be essential to handle the sheer numbers of people and the advanced electronic equipment that had become *de rigueur* for the trade. As luck would have it, while Piper Jaffray was searching for a cost effective system, the large furniture manufacturer Herman Miller—noted for revolutionizing the office design business with its open office "landscaping" con-





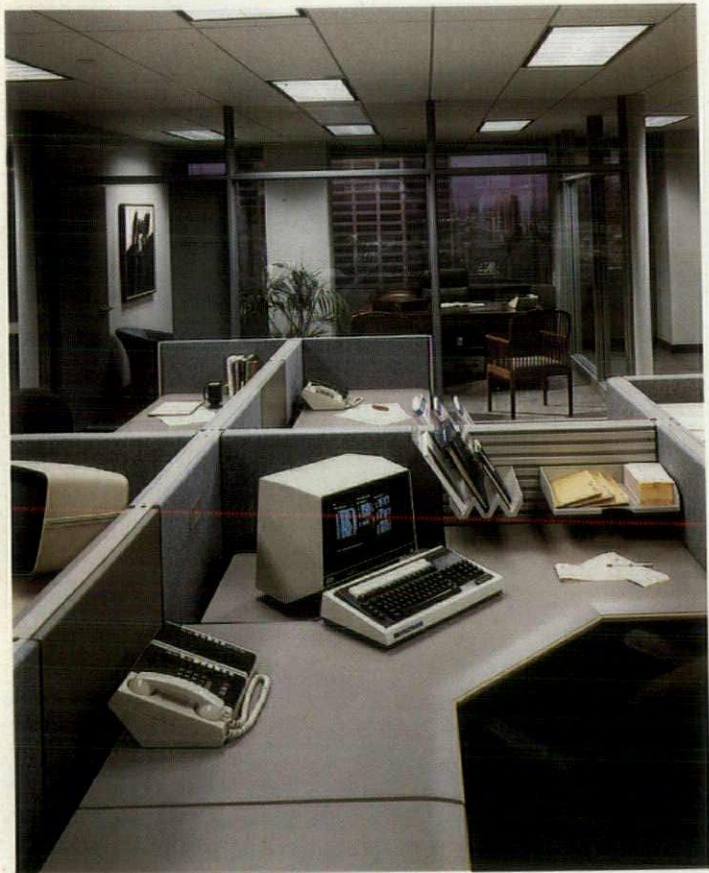
The color scheme of the executive office suite was kept to neutral grays (above), with colors for the individual offices chosen by executives from a limited palette of three complimentary colors and a choice of wood stains. The generous use of glass throughout allowed the designers to decrease the average office size (in order to fit with the building grid), yet maintain a sense of spaciousness. Thus the glass fronts allow interior spaces to borrow light from the exterior windows. The use of horizontal trims evolved not only from the need for a corporate image, but ultimately from a desire to cover over the lease-hold space. The wainscoting height is the same as the radiator height at the exterior walls, and the drop ceilings correspond to the mullion depth on the building facade.



FIFTEENTH FLOOR  
(EXECUTIVE)



For executives, traders, and staff,  
a custom-designed environment



Piper Jaffray claims the first commercial installation of the new Herman Miller Ethospace office system. As an office organizing tool, Ethospace allows each worker to individualize his work space while still maintaining some semblance of coherence in the overall design. Employees can pop out panels (called tiles) to change them from a fabric surface to a shelf or tackable surface as they wish, without requiring a requisition slip. Electronic service is handled very easily in chases at desk height or in the baseboard.



cepts—approached LeDoux with its new Ethospace system, as yet unmarketed.

It offered real advantages over all other systems they looked at. "It is an extremely flexible system that addresses the problem of electronics very well," said LeDoux. Piper Jaffray did not want any planned obsolescence in their future facilities. Ethospace allows them to get at the electronics and wiring easily.

Having solved the functional aspects of the offices, iNSIDE! turned to the two floors of the executive spaces. Recalling the New York offices, where the use of dark wood was so heavy-handed, they decided to go with painted walls instead. Dark wooden desks or credenzas were used only sparingly. So as not to leave the executives without any reminders of their trade, LeDoux applied a series of horizontal trim moldings to the walls and reception desks to recall corporate wainscoting.

LeDoux stresses that this is not the typical lease-hold decorating job where the design stops at the walls. They have, in fact, wrapped the interior of the building with their design to maintain continuity right up to the elevator lobbies. This near seamless technique works well: Piper Jaffray's headquarters appear happily wedded to their new building.

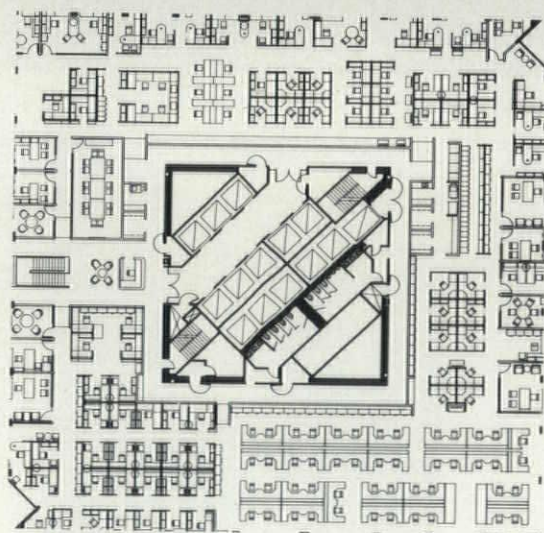
"I think all of us thought that this was the most beautifully detailed and well thought out of the projects we saw," said awards juror Arthur Gensler. "Down to the last flower or piece of art, it was a job well done."

*B.N.W.*





The Piper Jaffray trading floor was a special design problem needing custom designed furnishings such as this trading desk. *INSIDE!* designer John Crosby developed this trading desk to include such extras as chamfered desk tops and keyboard returns. The design is greatly appreciated by the traders and also won a local chapter ASID design award for its innovations. Overall, the office plan keeps enclosed work spaces toward the center of the building and executive offices on the exterior, yet still maintains clear sightlines with the use of glass front walls on all offices.



FOURTEENTH FLOOR  
(OPERATIONAL)



# Simplicity itself

SteinDesign makes it big  
in a tiny space



Photos: Phillip MacMillan, James



Because the original ceiling was high and dark, Stein opted for a standard drop-in ceiling for its reflective quality. "Good lighting is absolutely essential to our work," says Stein. "Therefore, I used the wall-mounted quartz halogen light fixtures (above) to get the needed ambient light and keep the number of fixtures to only seven for the entire office. Each work station then becomes independent, with rheostats for overhead and task lights both controlled by the individual." Storage areas are hidden behind pleated blinds (above and left).



Nothing sells like success, to paraphrase a familiar maxim. What better way for a designer of interior spaces to sell his expertise than by successfully designing his own office spaces? This year's interior awards jury selected the SteinDesign offices for an award, stating that it was a small project with "an incredibly well thought out, *simple* solution that works."

In a miniscule 780 square feet of unfinished space in the Kickernick building, designer Sanford Stein has managed to shoe-horn in work spaces for his three-person interior and graphic design firm, all for the unheard-of total of \$16,000, including light fixtures and furniture.

"I wanted the space to sell the firm," says Stein. "By keeping expenses down I tried to show how intelligent design work could be done at a reasonable cost." This approach was not lost on the awards jury: "There is a great economy of means here," said jury member Stanley Abercrombie. "Nothing is wasted."

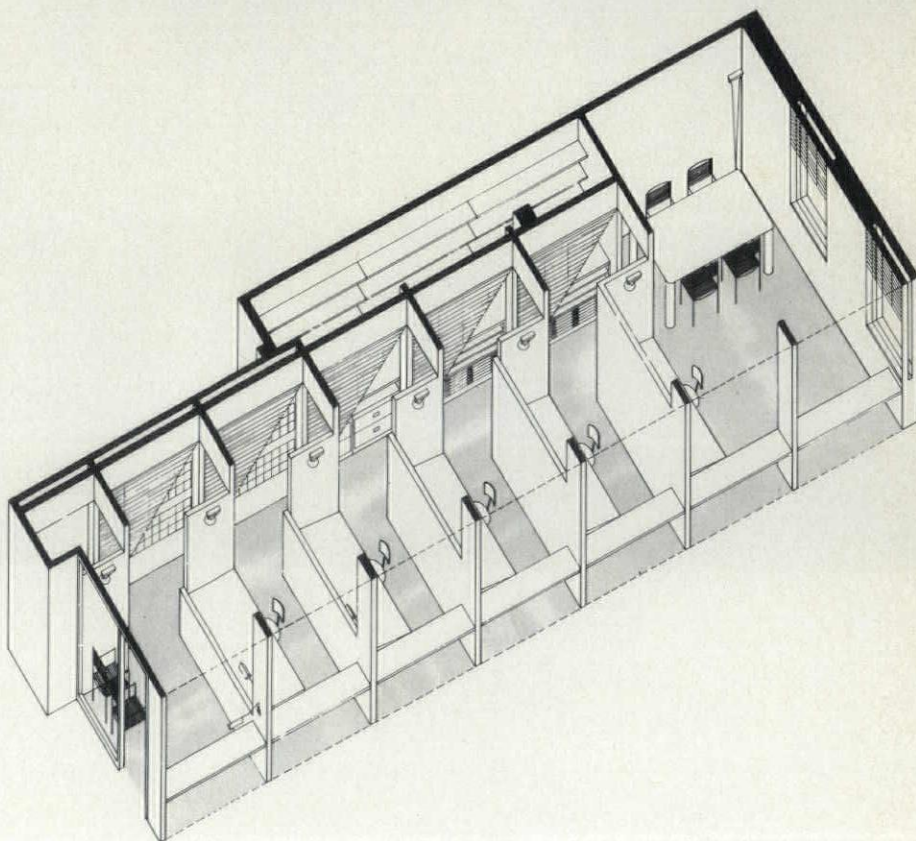
Indeed, the plan utilizes the odd shaped space to advantage, presenting not only a sense of orderliness in its regularly divided spaces, but of whimsy in its use of color bands along the narrow edges of the stub walls used to divide the oblong space. These same partitions create a steady rhythm which begins at the door: marching back in six-foot modules, each successive wall increases in height and sense of privacy, breaking up the space as needed without creating a claustrophobic feeling. With an average depth of 43 feet, there is just enough room for the reception area, the secretary's work area and three designers' work stations with a double module left over for the principal's work station.

The stations themselves consist of a two-foot side counter for note pads, a phone, and reference material, and an eight-foot drafting surface built into the partition walls. Flat files, copy machine, reference library and model storage are tucked behind pleated gray blinds along the circulation spine to the left side.

"The procession (of color and partitions) from front to back is absolutely superb," said jury member Arthur Gensler. "It's just a gem of a space."

*B.N.W.*

Though the partition walls are painted a light gray, original walls were kept white to distinguish symbolically old from new (below). The narrow edge of the partitions, however, are painted bright secondary colors. From right to left the color bands cross in front of each work station, turn up the end walls, cross over the circulation corridor and come down the opposite wall to define the work areas.





# Defining an image for dining

Shea Architects warm a space for Leeann Chin Chinese Cuisine



Photos: Philip MacMillan James

*The International Centre's strong horizontal bands and stepped shape were used to advantage in the seating tiers of Leeann Chin's restaurant in the lobby space (above). Oriental artifacts mark the prow points of each tier (top).*



When Leeann Chin, the local doyenne of Chinese cuisine, opened her first restaurant in the Bonaventure shopping mall five years ago, she wanted to convey an image of quality. Architect David Shea of Shea Architects, Inc. achieved her goal by creating an intimate restaurant of wood, marble, and Chinese artifacts that happily had no connection with typical Chinese restaurant decor. There was not even a trace of red.

Now Leeann Chin has opened her third restaurant in the lobby of the International Centre, a new office building in downtown Minneapolis. Shea Architects has played a variation on the original theme, and has done it so well that the restaurant won an MSAIA Interior Award.

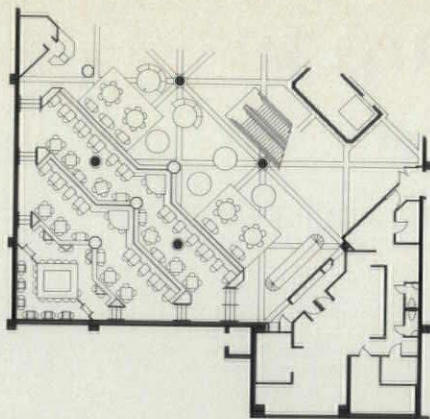
A large, slick office building lobby with both ground and skyway levels is no easy place to create an intimate dining atmosphere. "I was concerned about the sheer size of the space," says Shea. "At the second Leeann Chin restaurant in Union Depot Place in St. Paul, we were in a contained space, even though it had 20-foot ceilings. Here it was completely open."

Early on, Shea decided to terrace the restaurant to use the height. Four tiers ascend from the lobby level to a crow's-nest bar at the top. It was a brilliant move: the restaurant has presence from both the ground and skyway levels, and invites the admiration of escalator riders passing by.

But such an on-stage location can be unappealing to restaurant-goers seeking a quiet meal. To avoid "display eating," Shea created a sense of enclosure with banquettes on the lobby side, dark mirrored glass on the higher side of each terrace. Although the restaurant seats 170, each table has its own well-defined territory. On each tier, the long banquettes are broken by a prow point containing a Chinese artifact.

The restaurant's image of quality commended it to the interior awards jury. But what impressed them most is what Shea is also most pleased with—fitting the space. "I think the designers should get tremendous credit," said awards juror Arthur Gensler, "for pulling off a very elegant and wonderfully detailed restaurant in a gigantic space."

*L.M.*



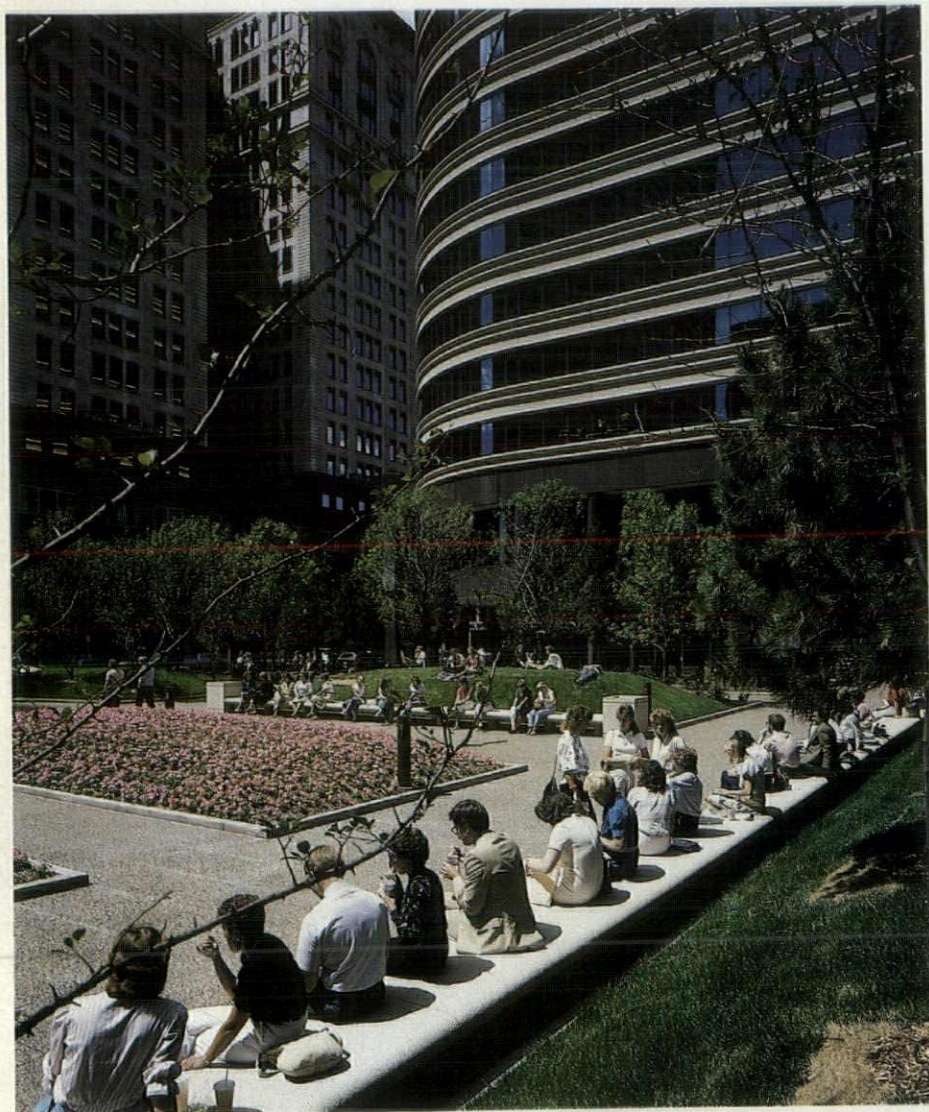
To give its office-tower surroundings "a warm heart," as Shea says, the architects used warm lighting and pinks and rosy grays for rugs, banquette upholstery and the upholstered panels that step up the walls to define the restaurant space and absorb noise (below). The oak trim and tables were given from the previous Leeann Chin restaurants, but a warm rosy marble was used rather than the creamy one used in the past (left).





# Stepping up to the skyline

A closer look at Minneapolis' new office towers



*What could be more neighborly than an urban park? Opus turned the site reserved for the second phase of 100 South Fifth into a bermed and sumptuously planted plaza. Created virtually overnight, it became an equally instantaneous success. But 100 South Fifth shows its good intentions in other ways as well. Though the horizontal banding of the building—pre-cast concrete alternating with green-tinted glass—in no way reproduces the fenestration of neighboring buildings, it is spaced to match their floor-to-ceiling heights.*

If Minneapolis needed its own local confirmation that glass boxes are out and fancy tops are in, architecturally speaking, the past two years have brought it. A handful of glistening new buildings have filled out the skyline, stretched the downtown core, and added glitz to the street. The Piper Jaffray Tower, 100 South Fifth, International Centre, and 701 South Fourth step, turn and twist to announce their arrival on the downtown scene. Some speak to the skyline, some equally well to the street. All tell a tale of the architectural times.

By name and by image, 100 South Fifth may be one of the least known of the new towers. It is also, in many ways, the best. The first downtown building developed by the Opus Corporation, a suburban design-build firm, it is a streamlined twenty-five-story tower across from the Powers block on Marquette Avenue. Opus' architectural section headed by John Albers joined with HOK of St. Louis to design a tower that takes to heart its urban place.

100 South Fifth succeeds where so many buildings fail—in giving its developer a distinctive image to market while still fitting into the cityscape. Unlike the other three new towers, it is not sited askew to the grid of the city.

To make the building efficient, its floor-plate almost fills the entire quarter-block. But the "almost" is important. Two of the corners turn in sweeping curves, making a dynamic shape of the square. With a semi-circular two-story base, and a top which twists up to an oval cap, both the street and skyline images of 100 South Fifth are curving ones.

As important to the urbaneness of 100 South Fifth as its form is its use of materials. Though the cost of an entire facade of granite was prohibitive, the designers selected materials sympathetic to those of the nearby older buildings—the granite City Hall, the limestone Soo Line building. "Our clients," says designer John Albers, "definitely did not want a glass box. We were originally going to develop a metal panel building. But Opus and Northwestern Bell, the major tenant, wanted something solid, stone-like."

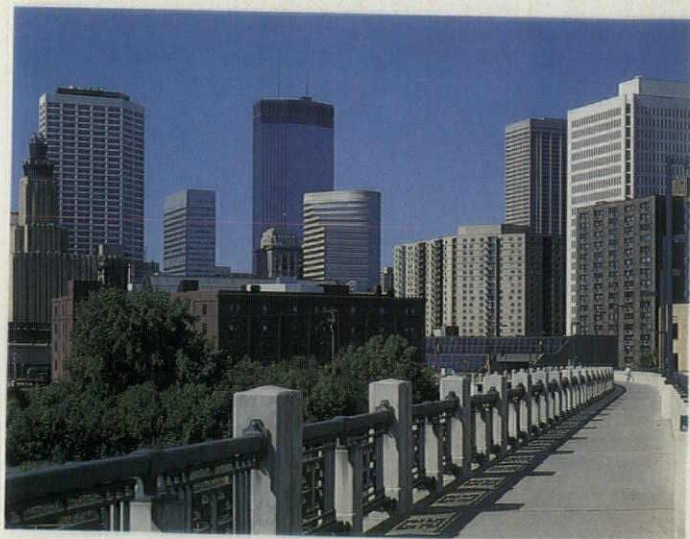
A deep red Cold Spring granite was used for the base. On the tower itself, pre-cast concrete was heavily articulated to give it a look of stone. Like the



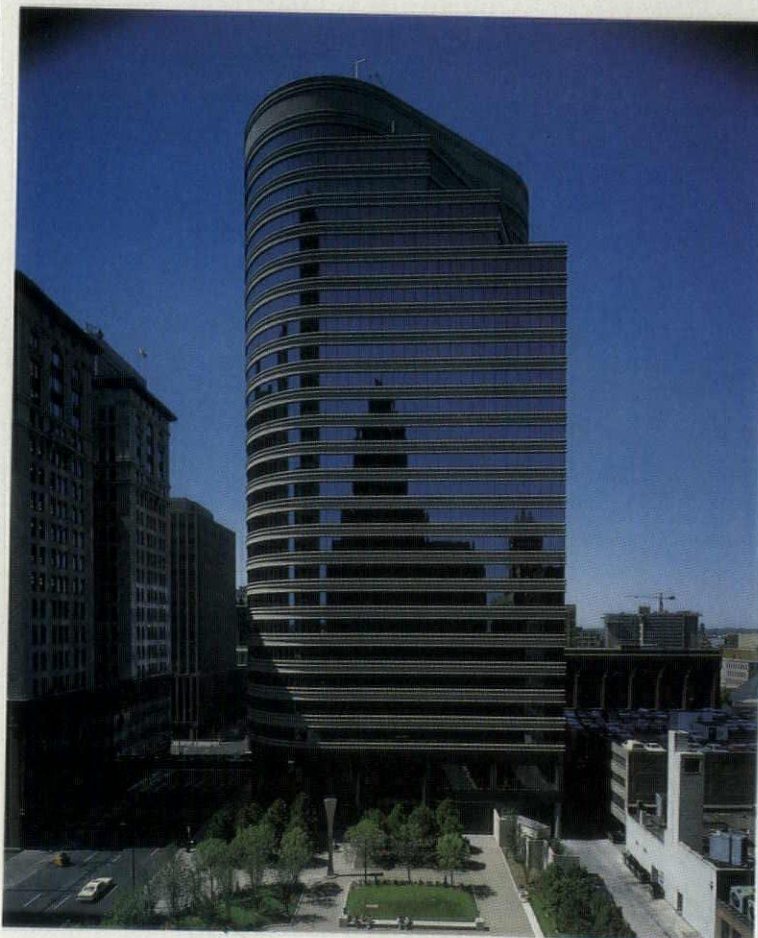
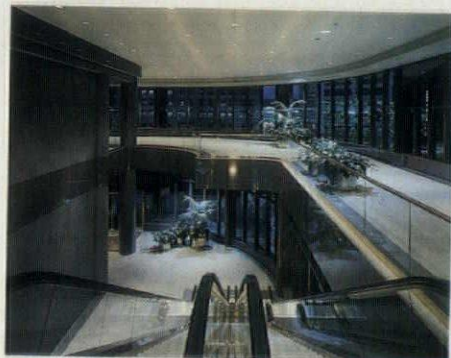
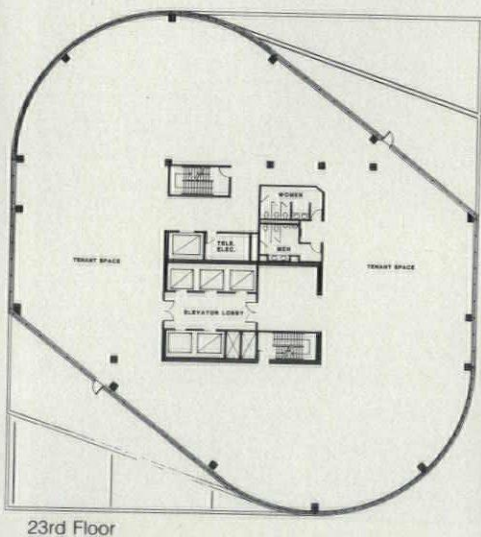
streamlined Art Deco buildings of the 1930s it most resembles, 100 South Fifth uses a different architectural vocabulary than its older neighbors, but one that is not shocking.

In fact, 100 South Fifth will be most criticized for being too conservative. It does not push design to glittering new heights. But if just a few architects designed buildings as thoughtfully as this one, the city would be better.

*L.M.*



The radiused curves of 100 South Fifth visible on the skyline (above) rise to a stepped-up, banded cap. The curves are repeated inside (top and bottom left) in the elegant granite lobby with its brass and glass elevator area. In plan (left), the building's shape gives interior spaces two distinguishable sides for clear orientation, and dramatic curved windows for either private offices or open areas. An extra plus on the top floors: outdoor decks overlooking the city.





Some are streetwise; some  
have skyline savvy

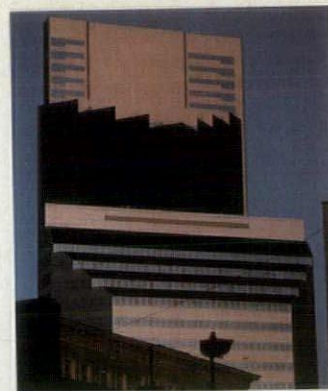


Photo: Phillip MacMillan James

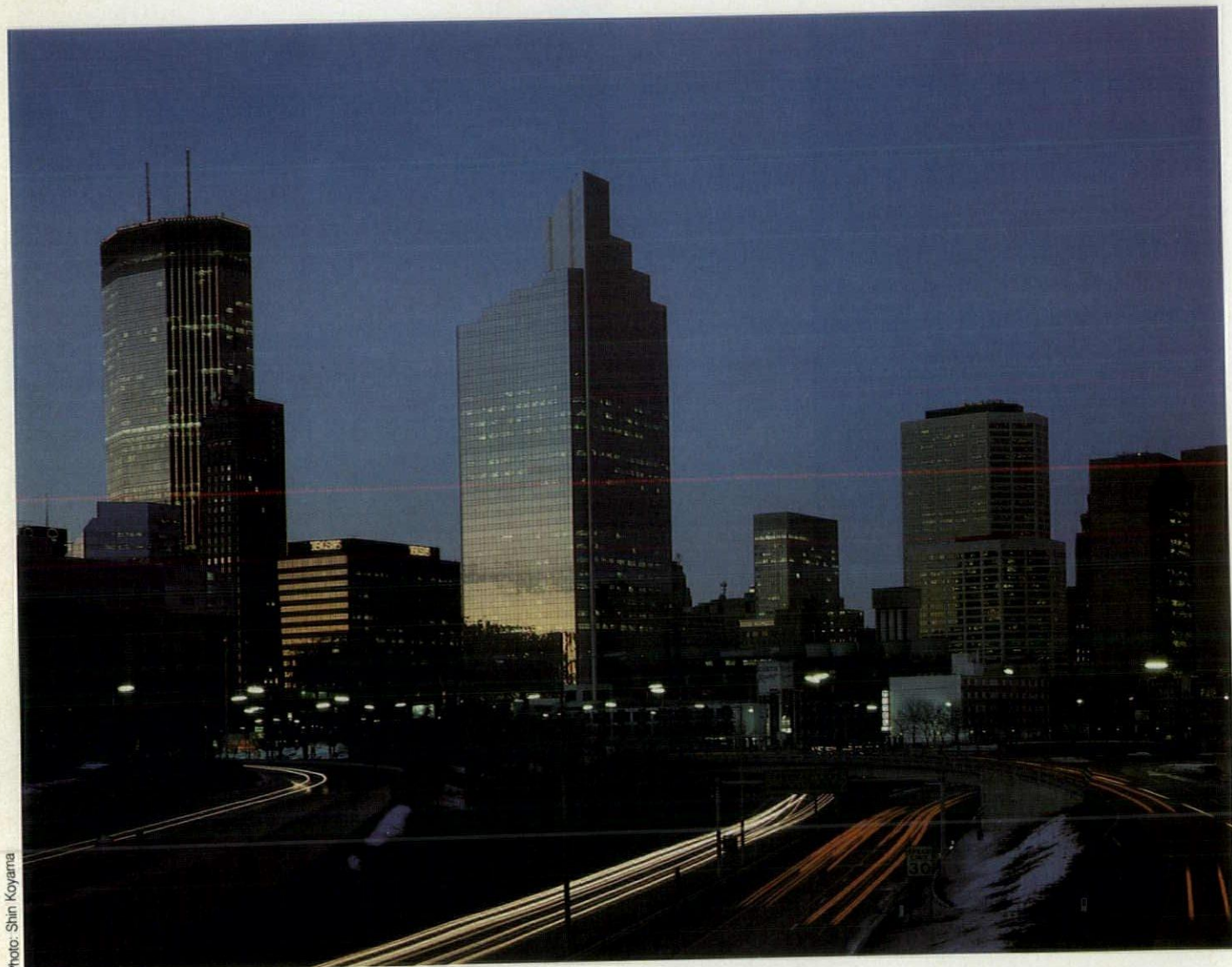


Photo: Shin Koyama

*Its strong corner and reflective qualities make the Piper Jaffray Tower a virtual architectural lighthouse on the southern promontory of downtown (above). Its state-of-the-art technology and large column-free floor spaces have won it national recognition for office building design. The cinematic top catches the light of the sun (top) in breathtaking contrast to the blue-glass facade. With its silvery neighbor, the International Centre, it sets up a whole new high-tech interaction between nature and the city.*



The Piper Jaffray Tower is far and away the most eye-catching of these newest towers. On the south edge of the downtown core, it occupies a commanding point on the Minneapolis skyline.

Both the architect and the developer were seeking a break-through building. Local firm Hammel, Green & Abrahamson had wanted to design a major downtown tower for some time. The developer, Maddux Properties, was moving from shopping center development and downtown rehabilitation to its first major downtown investment.

It is not surprising, then, that Piper Jaffray is primarily a skyline building. Its context—a mish-mash of parking lots and older two-story commercial buildings—was hardly one to inspire a street-sensitive approach to design. And fitting into the neighborhood was not a major goal for either the client or the architect, as it was for 100 South Fifth. Image was foremost.

And image has been achieved. At 42 stories and a full quarter-block square, Piper Jaffray has the height and heft of a major skyscraper. Its blue-glass skin ties it to the acknowledged queen of Minneapolis skyscrapers, IDS. And its flashy aluminum top forms a profile impossible to miss.

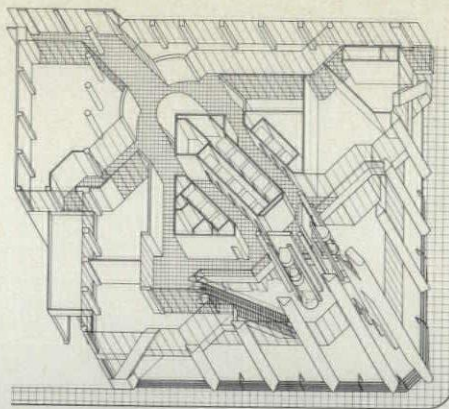
But from its billboard top to its cut-away base, it is a building that frustrates as much as it fascinates.

It is a square, a shape dictated by the need to have as much area per floor as possible. But HGA "folded in" two corners and slipped them to the side to give the building the illusion of being two triangles spliced together. From street level, however, it is still a rather bulky square rising abruptly at the very edges of its quarter-block site.

The triangular illusion is carried right to the top. The two aluminum corner spines soar upward from the base and seem to pop out of the glass building to form a shirred metallic diagonal face. It is most dramatic—and jarring. The glass building itself does not soar to a satisfying skyscraper top.

On the skyline, Piper Jaffray speaks with panache. But at closer range its message gets confused. With more architectural clarity, it could have been great.

*L.M.*



Piper Jaffray's diagonal axis works beautifully on the second level (left) where circulation from the elevators flows naturally into the skyway connections (at top left and right of axonometric). Down the escalator, though, the first floor lobby cuts across the diagonal at 90 degrees, leading to some confusion in orientation.

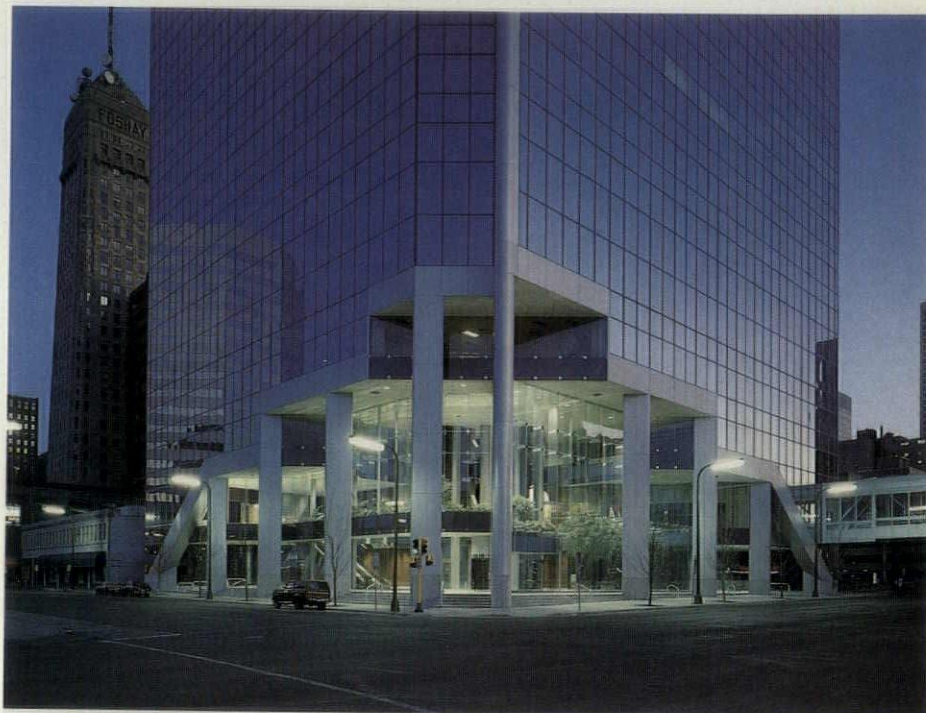


Photo: Shin Koyama

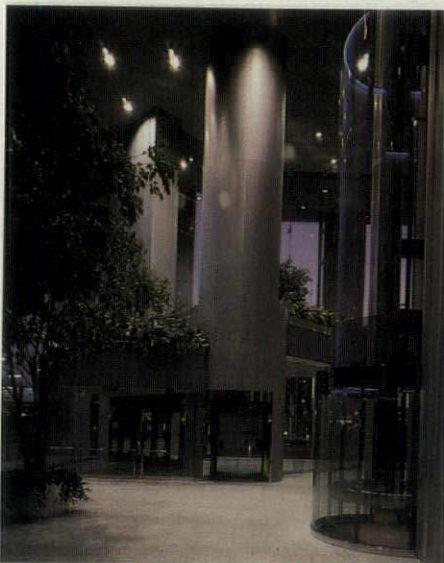


Photo: George Heinrich

At street level, one corner has been cut away from the square to form a prismatic three-story lobby, a sort of glass-and-metal cavern (above). As elegant as this space is, however, it makes the building the most delicate where one expects it to be the most solid. The entrance itself is at the corner, but not between the two largest columns, as time-honored tradition would dictate. The doors are turned at an angle to be entered at one side only. Inside, the snappy glass-and-metal aesthetic is continued, with glass elevator cages for passage to the elevator banks serving the office space.



## Some stay closer to the ground

As the master skyscraper designer Louis Sullivan said in reference to the tall office building, "It is lofty...It must be tall, every inch a proud and soaring thing."

With two of the newest office buildings, the International Centre by Ellerbe Associates and 701 Fourth Avenue South by Murphy/Jahn of Chicago, Minneapolis has gained what could be the shortest tall buildings in recent history. For, unlike Sullivan's towers, both of these buildings deny this tendency to be tall by de-emphasizing the vertical.

In the case of International Centre, the thin horizontal banding which characterizes the facade is in conflict with its verticality. The building seems to hug the ground, to resist its natural inclination to reach for the sky.

The 701 fares no better: Though the building is cut away at the entrance to reveal a central core, thus allowing one complete facet of its octagonal shape to soar the entire height, the facade treatment of large square bays emphasizes the horizontal.

Both, however, take a Modernist

aesthetic and attempt to define a unique building character through the use and manipulation of the curtain wall.

The 701 makes playful acknowledgement of that veneer. Its pink glass and blue mullioned exterior wall is brought down to the ground in front of columns in a corporate version of the Old West's false front. Its sculpted octagonal shaft is cut away in steps at the entrance to reveal the structure.

At the entrance lobby, large and ungainly space though it is, the visitor is well directed. Unlike the International Centre where entrances and elevator lobbies seem to be hidden from the pedestrian, there is no question here as to how one enters the building, finds tenant information and uses the elevators. The sequence is as simple as that. Critics find fault more with the choice of materials. Here the lobby is a strange mix of rich, orange marble (treated in the manner of polychromatic Italian Romanesque) with satin-finish aluminum and colored glass curtain wall (recalling images of cheap 1950s modern structures). The contrast is baffling.

Ultimately the building feels clumsy in scale and detail. But, with the sculpturing of the building form, the architect *has* attempted to do more than the usual glass box, hundreds of which now clog our cities.

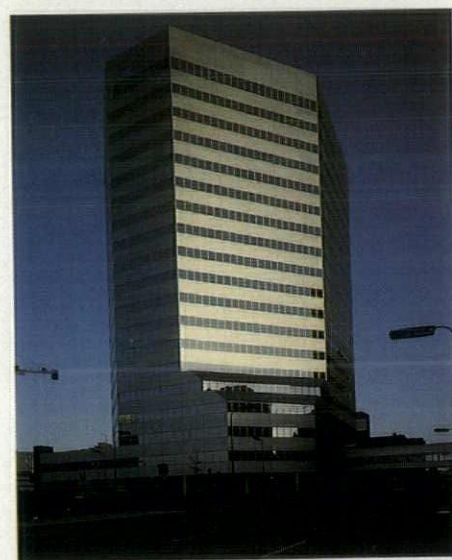
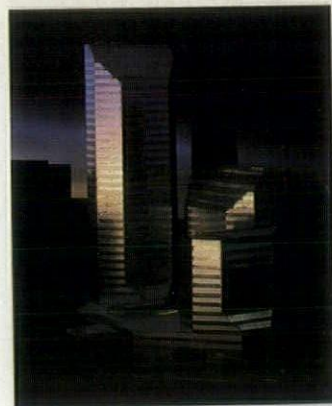
The International Centre, on the other hand, is clearly a Modernist form in Modernist garb: it is a prism shape with a silver-on-silver curtain wall. Its super taut skin plays up the varying reflective qualities of the glass and aluminum exterior cladding materials.

But it is a timid cutting away of this geometric solid. Corners and roof lines are sliced and notched at arbitrary angles, yet the basic form remains, like a massive block of aluminum that has only been treated on the surface. The

building's inner workings are not revealed. It is well within the conservative limits of corporate acceptability giving only a tentative nod to current fashion's craving for distinctive tops.

But the International Centre was designed to be a cluster of buildings and not a single shaft alone. Until these other towers are completed it is difficult to judge the impact of the massing against the cityscape. Perhaps the inclusion of phases two and three will soften the impact of such a hard-as-nails building. Nevertheless, the replication of buildings will not make the International Centre seem more vertical.

B.N.W.



The 701 South Fourth building by Murphy/Jahn (left) wraps its stepped facade around an octagonal core to create tenant spaces of varying shapes. International Centre by Ellerbe Associates (above) cuts a corner to keep the exterior-to-elevator-core distance at a minimum. Phases two (a fifteen-story tower now under construction) and three (a third tower of undetermined height) will be linked by a four-story atrium that acts as the central organizer of all skyway and grade level activities. (see model top.)

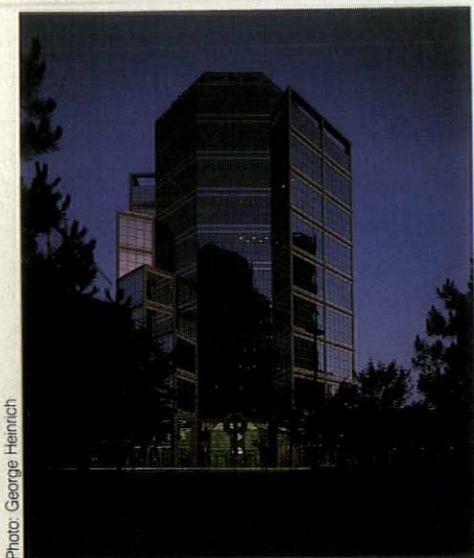


Photo: George Heinrich

Photo: Shin Koyama





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We are proud of our plans for One Hundred South Fifth. And we firmly believe that you will share this feeling of pride from your first day of occupancy.

*Gerald Rauenhorst  
Groundbreaking  
January, 1983*

This pull-out poster can be constructed into a three-dimensional replica of One Hundred South Fifth.







fig. a

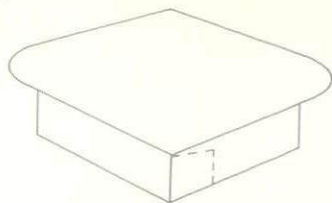


fig. b

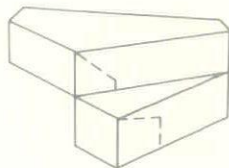


fig. c

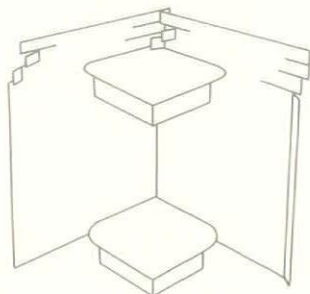


fig. d

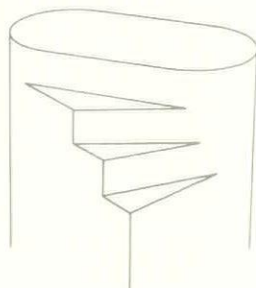
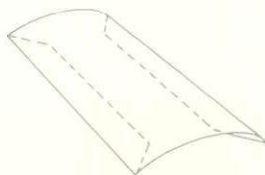


fig. e



Cut lines

Score lines

Reverse score lines



### Instructions for building One Hundred South Fifth

You will need glue or rubber cement, an X-acto knife and a metal straight edge. A light-tack tape will be useful in holding the model together while gluing.

There are three types of lines: cut lines, score lines, and reverse score lines. Scores should be made with an X-acto knife using a very light touch to ensure crisp fold lines without cutting through the pieces. Score pieces before cutting them out along outside perimeter lines.

#### Step One: Glue Supports

Score fold and glue base support and middle support at side tabs. (fig. a)

Score, fold and glue deck supports. (fig. b)

Score and fold top support.

#### Step Two: Glue Supports to Inside of Building

Begin gluing base and middle supports to inside of building at center fold matching corresponding letters. Wrap building around the base and middle supports overlapping at the side tab. (fig. c)

#### Step Three: Construction of Top

Glue deck supports to inside matching corresponding letters and overlapping tabs. Glue top support to inside of top wall making sure it curves neatly. (fig. d)

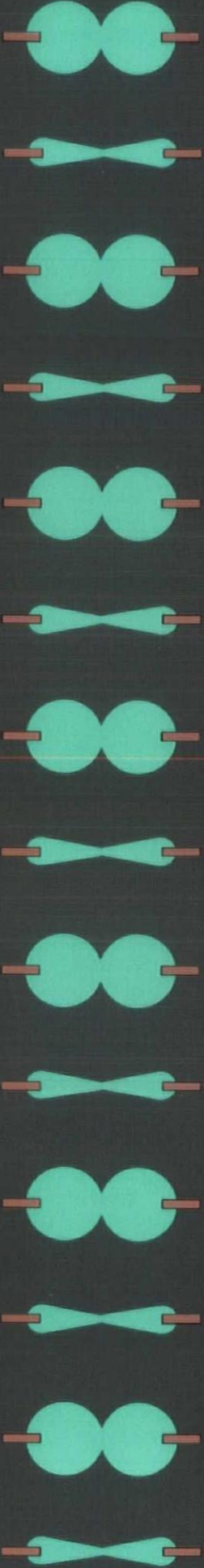
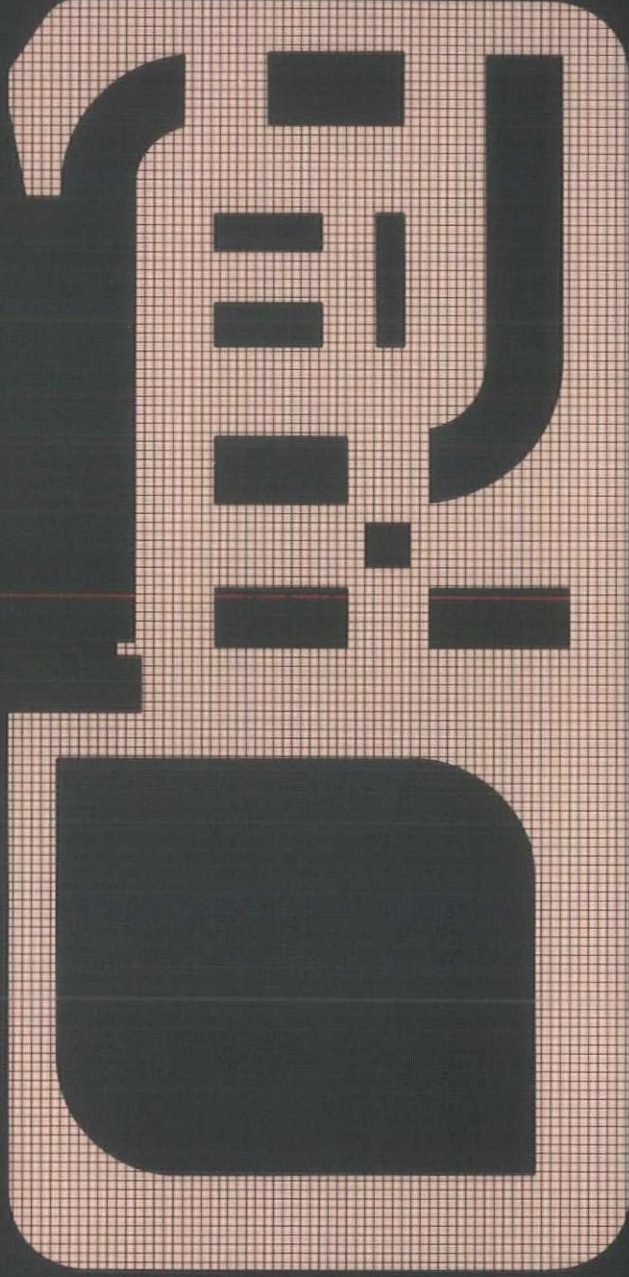
#### Step Four: Park Construction

Roll landscaping and flower bed pieces over a round object (pencil or pen) allowing them to curve softly. Fold tabs lightly and glue to corresponding areas on park landscape. Fold trees in half, glue, and insert into slot marks. (fig. e)

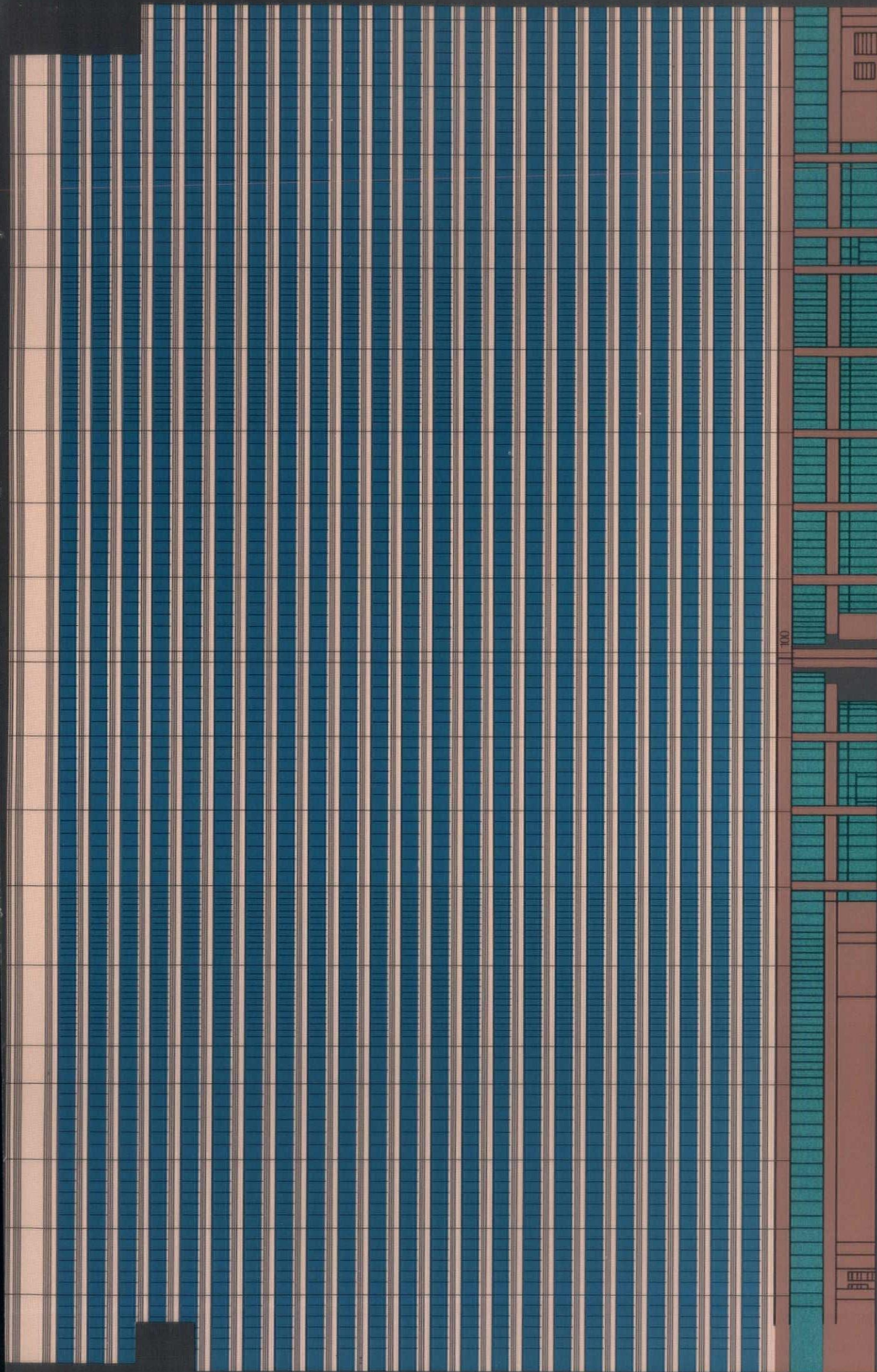


# ONE HUNDRED SOUTH FIFTH

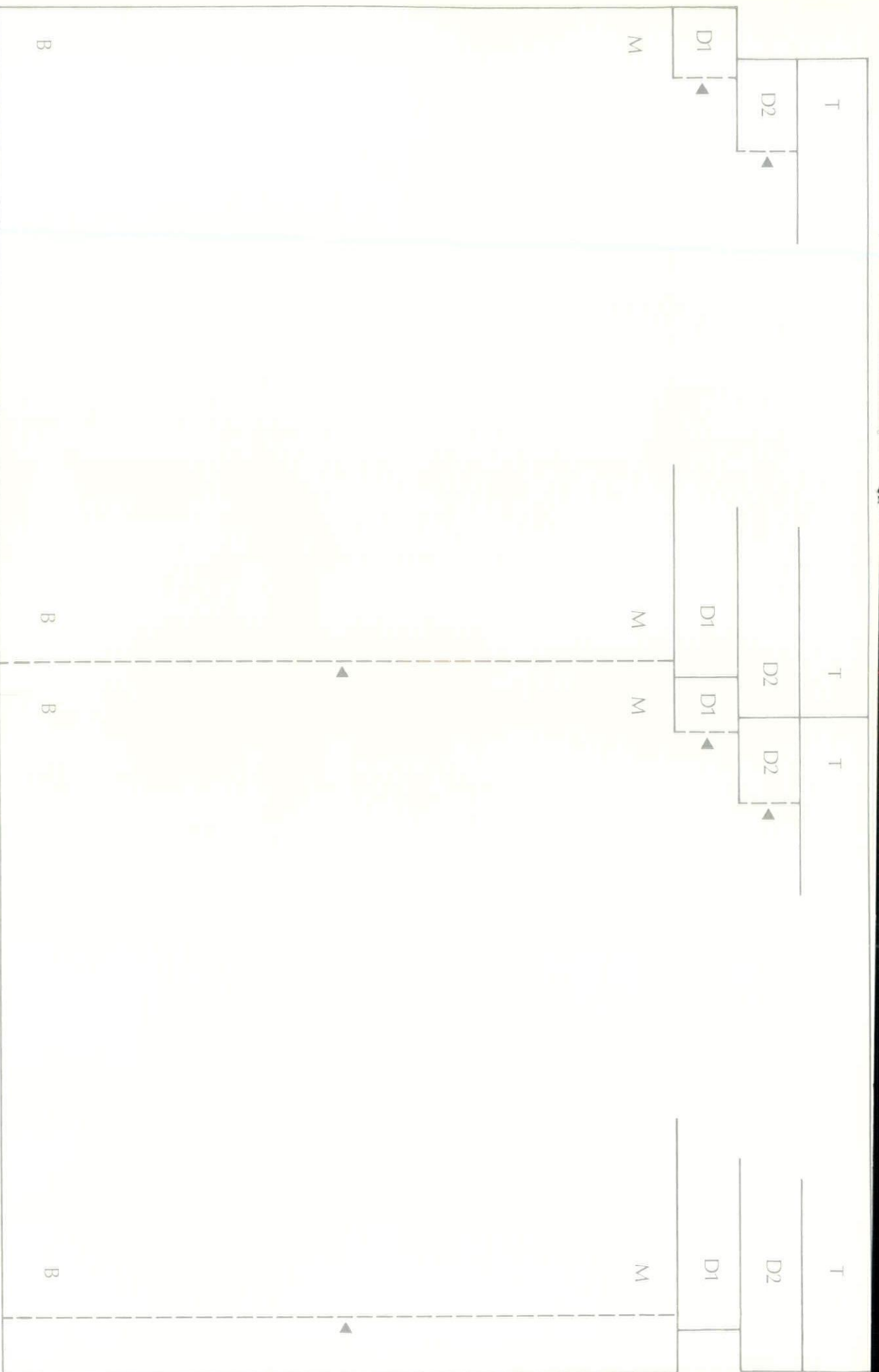
Minneapolis



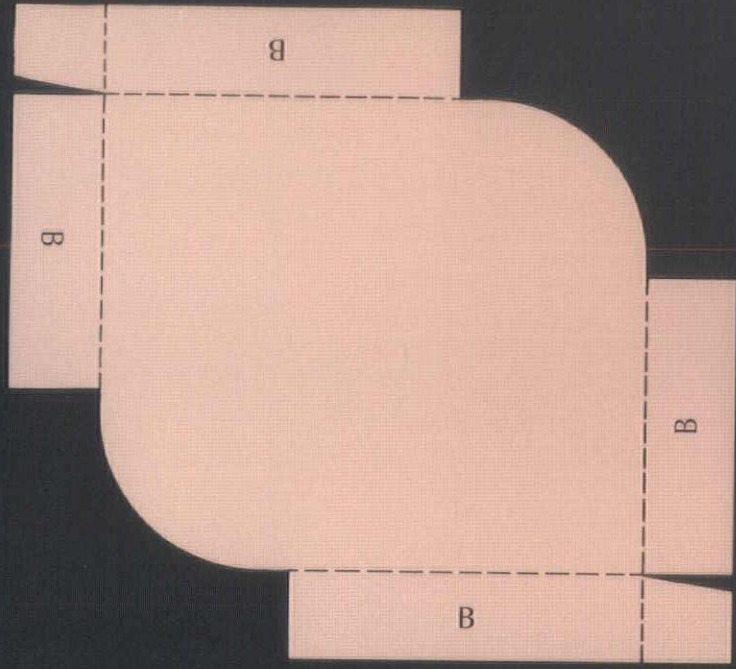




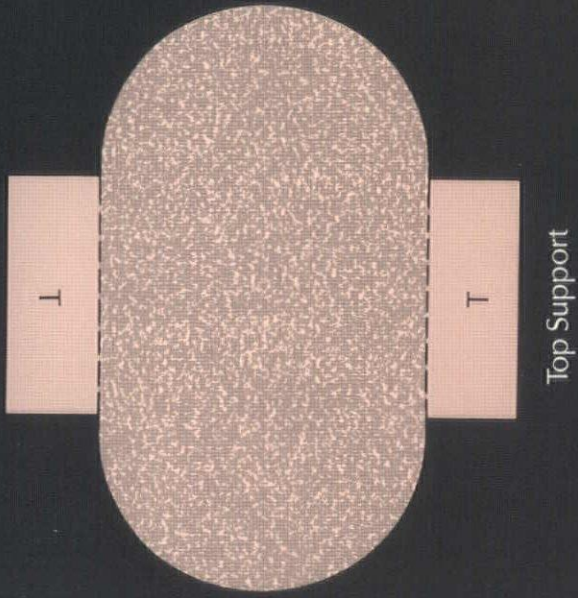




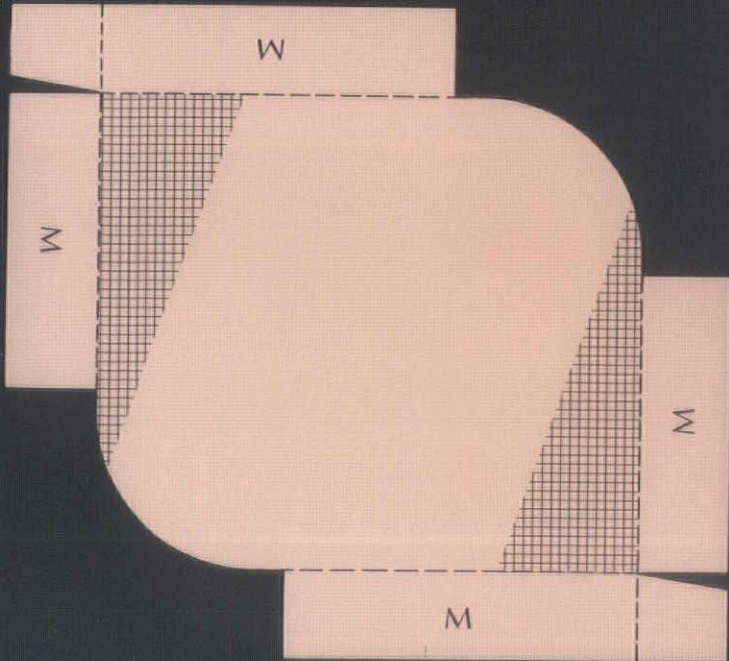




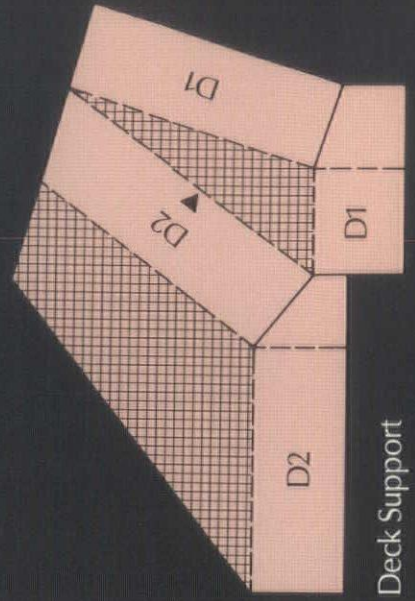
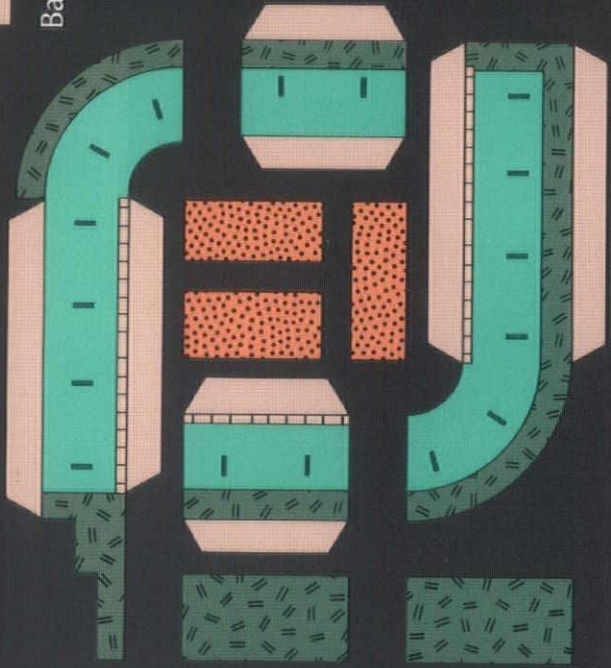
Base Support



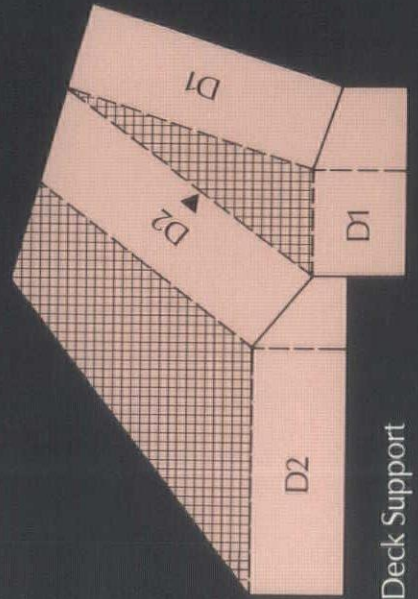
Top Support



Middle Support



Deck Support




Deck Support









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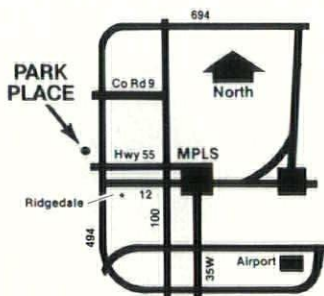
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## insight

Continued from page 19

Down the street, Opus Corporation, the designer, developer and owner of the shimmering green glass and red granite office tower known as 100 South Fifth, has taken a different tack to art collecting. Opus already has a sizable art collection installed in its Minnetonka headquarters so decided not to collect for a space it does not inhabit.

What it has done instead is to commission renowned fiber artist Gerhardt Knodel to create a suspended piece for the elegant atrium of 100 South Fifth. It has also designated the outdoor loggia area at the corner of Fifth and Marquette as Sculpture Square, a space for the temporary exhibition of large-scale public sculpture.

The Knodel commission resulted from negotiations between project consultant Lynne Stacker, John Albers, Opus' chief of architecture, and an art committee headed by Gene Haugland of Opus and Don Buxton of Northwestern Bell (the major tenant of 100 South Fifth). The colorful silk-and-mylar piece, which will be installed in October, is being fabricated in Michigan and will suggest an abstract landscape replete with clouds, mountains and pools. Because Knodel's work is affected by light and movement, the piece will change as the viewer rides by on the escalator or passes through the skyway corridor. Its fluid presence can be expected to enhance the somewhat austere red granite atrium.

Sculpture Square, the inspiration of Gerry Rauenhorst, Opus' chief executive officer, is a plaza leased to the Minneapolis Institute of Arts, which will select the sculpture to be displayed there. Loaned by either artists or galleries, the sculpture will be exhibited for approximately six-month time periods. The program is financed by the interest from a fund set up by Opus and Northwestern Bell, 100 South Fifth tenant and a partner in the development.

As commendable as the project seems, the site for Sculpture Square under the building's second floor is a bit problematic. The strong vertical lines of the polished granite loggia columns and the loggia roof itself tend to overpower the installed sculpture. The first selection, a 30-foot high graceful stainless steel column by James Rosati, was





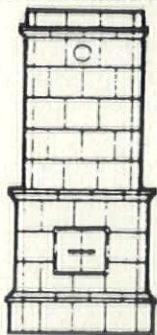
The artful reception area of Robins Zelle Kaplan and Larson law firm.

obscured by the columns. The stainless steel kinetic sculpture by George Rickey now installed there is faring much better, and the Rosati column has been moved to Opus' park next door.

It is encouraging that Opus has provided a place for public sculpture in a city that has too little. It is hoped that Twin Cities artists will be exhibited, as well as their national counterparts. And ultimately, perhaps, Opus will invest in its vision and purchase a permanent work to enhance downtown.

*Mason Riddle is an art historian and free-lance writer specializing in the visual arts. She is the Minnesota editor of New Art Examiner.* **AM**

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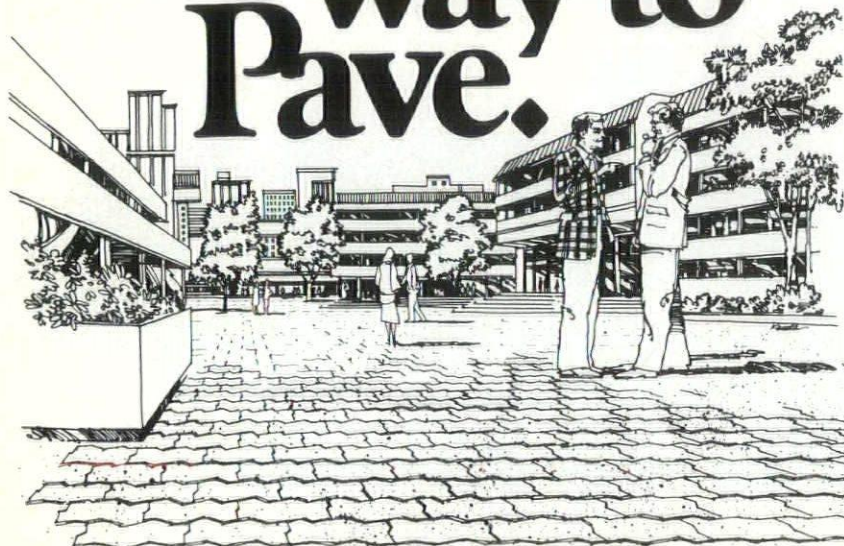
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## opinion

*Continued from page 21*

of the other proposals offer more interest.

The entry of third-place winner Meyer, Scherer & Rockcastle, for instance, was most promising in its approach. It, more than any other of the top submittals, tried to make historical, social, and contextual references. Ore boats and grain silos meld in a rural patchwork. Midwestern metaphors are mixed with Minnesota images. Unfortunately, the final product suffered from lack of refinement. It was a hodgepodge of ideas somewhat clumsily montaged.

Color is important to the cityscape but humor is also important. The bronze fish gargoyles in the entry by Michael Van Valkenburgh and William Rawn of Cambridge, Massachusetts recall traditional landscape elements as well as Charles Moore's Piazza d'Italia in New Orleans. The sunken bowling green is reminiscent of Beaux Arts traditions.

Two other entries propose a formal, axial design which is more urban in the traditional sense. One of these, by Dean Abbott of New York City, incorporates the skyway into the park and has trees and terraced steps which terminate in a lit, sculptural canopy. Victorian in its detailing, it is not as original as Northern Lights, but it is more familiar and welcoming.

Another axial design by Charles Scott of St. Paul, which was also the second-place winner, used some of the tricks of the Generalife at the Alhambra. The site is made larger by use of a labyrinth. A vine-draped pergola runs the length of the site with a zigurat at the point.

The winner, in contrast, has no clear historic or metaphoric associations. Though called Northern Lights, it makes no particular connection to St. Paul.

If people are intended to use the site, there need to be more connections with the site and the city it is in. Without controverting the major design principles, a more intimate and welcoming feeling could be created. For instance, the cells of the grid could be engraved with quotations about the



northern lights or a city map. The grid could be looked at as a giant crossword puzzle or some kind of cryptic message could be dispersed throughout the plaza to make a puzzle of the entire park. If the scale were right, this could even be visible from above.

To offset the severity of the metal poles, a more playful atmosphere could be introduced. For instance, rather than making the poles throughout the entire plaza resonant, it might be wiser to make playable just the poles in a circle around the amphitheater where most active programs will take place. But have one errant pole lost in the forest of columns—a sort of singing tree. Give the park the metaphor of the forest and make the park user a seeker of clues.

The winning design needs more layers of meaning, more deliberate ambiguity. I personally feel that the more complexity, the more uses a place has, the more attractive it is. The designer is forced to reduce the scale, and people feel more comfortable. The winning design, despite its color, has a bleakness about it. It speaks to the architecture of the automobile. If it is going to draw people back to it, as the city wants, it needs a human scale.

Public places such as the World Trade Center Park are even more important than this competition might indicate. The city, the park designers, and whatever local architects or craftsmen are involved should be challenged to find ways to ensure that this site develops a more elaborate complexion, one that would merit repeated visits. Through the use of local commemorative, social, and historical references, this park could be one that is truly resonant in the community.

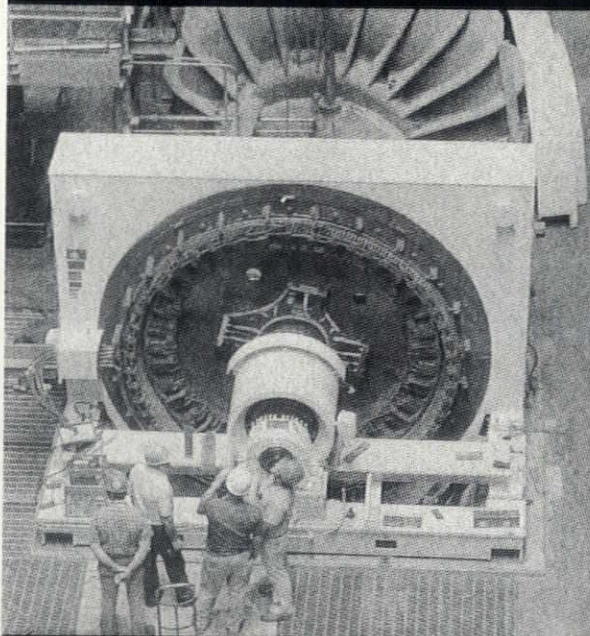
*Andrew Leicester is an environmental artist based in the Twin Cities. His current projects include a spice tower at the University of Minnesota Landscape Arboretum, a commemorative park in Dayton, Ohio, and a sesquicentennial project in Melbourne, Australia. He also teaches urban design at the University of Minnesota School of Landscape Architecture.*

AM

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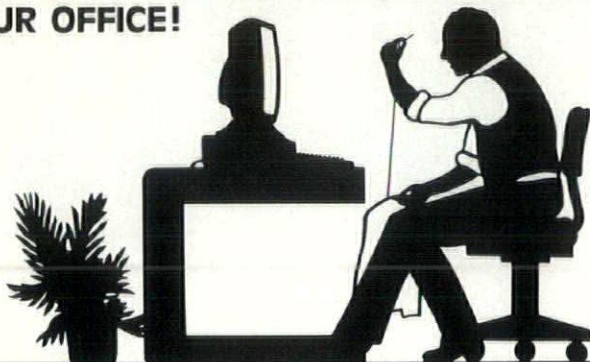
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*Continued from page 41*

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## reviews

Continued from page 11

because "it deals successfully with the problem of old buildings versus new construction in the context of the city"—and the Banco de Credito in Peru for its sensitive handling of the site and the interaction of a man-made object with nature. He felt Arquitectonica's work raises questions about where modern architecture is going: will it follow the so-called Post-Modernists or take the more populist tack portrayed in the Walker show?

Architect Gary Reetz, with Hammel, Green and Abrahamson, saw the show as an "opportunity to inform the museum-goer about the process most architects use in developing a project. The plan studies for space relationships, the white mass models to study volume only, the elevations to study composition and color, the geometric studies which are a combination of model and elevation study—all were nicely displayed for this kind of lesson." Said Reetz, "Arquitectonica's work inspires us to attack our design problems with

more vigor. While certainly the design *parti* that they propose for Florida and Texas and other southern sites does not seem very well-suited for the north, boldness and commitment can be methods by which we create a more regionally appropriate architecture."

Finally, architect Jeffrey Scherer, principal with the firm Meyer, Scherer & Rockcastle, described what he felt were the underlying themes of Arquitectonica's work. Even though their designs displayed rational, efficient structures, straightforward programs and what he called "willful idiosyncracies" in detailing, he saw "their primary interest in the design of projects as the orchestration of color and shape. They are the creators of 'controlled happenstance.'" He feels their later work is less successful. "The control of these 'idiosyncracies' in their large housing projects has been lost," said Scherer. "It becomes obvious that, unlike their earlier, small-scale projects, they are making objects and not making a 'place.'"

In many ways, the work of Arquitectonica is in step with the times. Like the popular television show *Miami Vice*,

which uses some of their buildings as backdrops, Arquitectonica's work is not only hot it is very stylish. The renderings in the Walker show suggest a sentimental spirit that has recently returned, after a bracing hiatus in the 1960s and '70s, to be found in advertising, television shows, plays and fashion.

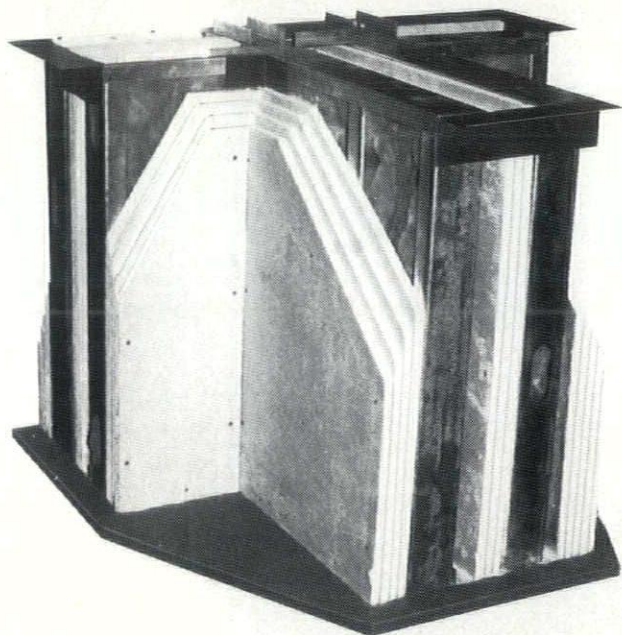
One drawing in particular displays this renewed sense of romanticism. It is a rendering by Laurinda Spear of the Maba house in Texas, which is really five houses, each with a courtyard. They are connected internally by a "street" and in the courtyards by a winding swimming pool. (One gets the impression that Arquitectonica's clients do a lot of swimming: nearly every project contains a least one pool.) Spear has rendered a different style of furnishing within each "house" as if to say that if we get bored with one we can swim to the next, changing personalities as we go.

Is this architectural playacting? The question remains, will Arquitectonica's architecture endure or fade like so many passing fancies? **AM**

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# Architectural Amenities Showrooms

## Forecast Trends In Colors, Styles And Materials

Long before wallcoverings, carpeting and furniture put personality in a home or office, color and design trends are spotted in the Architectural Amenities showrooms of International Market Square.

"Everyone's asking for grey brick now," said James Klein, president of **Wunder Klein Donohue Company**, who sees a direction toward pastels, mauves and taupes in the structural side of home and commercial design.

Tile, from the sturdiest pre-sealed terra cotta underfoot, to the most delicately decorated florals for walls—centuries-old in concept—is suddenly in demand by designers whose clients want its blended practicality and prettiness, said Betsey Caron, showroom manager for **Hispanic Designe**. Caron also noted that glass block is re-emerging as an interior design element, used as nearly-incandescent dividers and contemporary counters.

Marble floors, walls and furnishings are another investment in long-term durability and beauty being selected by architects and designers for clients who see the value of traditional elegance, said Lubo Crvarich, president of **Marble Trading Company**, direct importer of Spanish marbles in glowing hues. He, too, noted that grey is a color designers are demanding.

Nothing is more basic to building design than plumbing, and **Fantasia Showrooms** do carry the utilitarian necessities, but they're tucked away behind glittering displays of ultimate luxuries for human hygiene, from Sherle Wagner's gilded faucets and painted bowls to an \$11,500 sybarite's "bath-womb" with built-in stereo system, water-jet massage, and a pillow to cradle the luxuriating owner.

All these and much, much more of stellar quality are collected in the Architectural Amenities showrooms, most of them clustered on the first and second floors of International Market Square's Design Center. Offering building basics in a design center setting is a unique concept, never done anywhere before. Though, as James Klein said and everyone else interviewed agreed,



Above: High style bathroom fixtures are featured in **Fantasia Showrooms**, adding elegance to new and remodeled homes as well as commercial buildings.



Left: **CW Design** indicates the variety of products available in the International Market Square architectural amenities area, with its custom etched glass and other products for contract and residential installations.

On the cover: The spectacular **Shaw Architectural Millwork** showroom at International Market Square was designed by Minneapolis architect Bernard Jacob to show the endless variations of color, form and texture in custom millwork. Photograph by Phillip MacMillan James.





"The whole concept of being in this building made sense to me. It's a lot more efficient to market our products this way than to have a salesman lugging samples around." In the case of bricks, that could be lot of lugging; **Wunder Klein Donohue** has more than 3,000 varieties for architects and designers to consider.

A symbiotic relationship is quickly growing between the Architectural Amenities showrooms and the architects and interior designers who visit International Market Square showrooms. When the new offices of the Minnesota Society American Institute of Architects and the American Society of Interior Designers open this fall, traffic will increase even more. "I've seen more architects since being here for two months than I did in a year in our former showroom," said Andrea Harris, **Fantasia's** manager. Said Peter Rand, MSAIA co-executive director, "I think of International Market Square as a sample library. Our members won't have to have samples, quickly outdated, cluttering up their offices. We now have a point of focus that didn't exist before, where we can get answers to anything we need to know. It's an education and awareness process for our members to discover what's here, but I don't doubt for a moment that this concept will be successful."

Rand likened Design Center offerings to a one-stop shopping center, where designers could come to the building for a meeting, drop blueprints at Albinson's International Market Square facility to be duplicated, visit showrooms, have lunch, pick up the finished blueprints and be back at the office without expending the usual time and miles. Furthermore, architects and builders can bring their clients to IMS to make selections where building needs are fulfilled within a few steps from showroom to showroom.

"The Architectural Amenities area is something extra we developed to serve the specialized needs of architects and contractors/builders," President Richard Norfolk said. "It is our intention to offer a full range of building products to complement the contract and residential furnishings available in the rest of the facility."

Fine woods are also enjoying a resurgence, and Shaw Lumber Company of St. Paul developed a nationally-unique showroom in International Market Square to display them. **Shaw Architectural Millwork** entices designers and their clients with decorative effects achieved using common and rare woods. "People usually think of using redwood for decks. We've tried to stimulate their imaginations with redwood applications such as columns and interior walls," said Mary Ellen Kollmer, Shaw's marketing manager. The exquisite Shaw space, designed by Minneapolis architect Bernard Jacob, uses vignettes and miniaturized room elements to display the potential and richness of wood mouldings and paneling. "Designer woods" are what they showcase, proving the elegant potential forgotten during the era of vinyl and formica. "We're getting away from builders telling their clients what they'll get. Now it's clients telling builders what they want," said Kollmer.

"Having a showroom here, where we're seeing more designers and architects is forcing us to expand our products and come up with new concepts," said Carole Wilson-Markus, president of **CW Design, Inc.**, specialists in decorative glass, displayed in a compact 250-square-foot showroom. The Minneapolis based company chose to open a showroom in International Market Square because they were after interaction with interior designers and residential end-users who can use custom-designed etched glass mirrors, screens, tables, shower doors and decorative inserts. Wilson-Markus also noted design trends, "Eleven years ago when we started, the Victorian look was big. Then Art Deco took over, and now we're doing mostly sleek modern designs."



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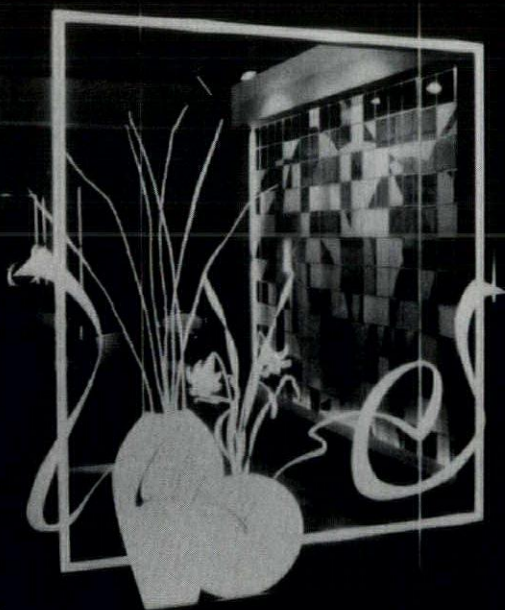
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Glass, encased in any shape or size—customer-made or stock window frame imaginable—is the architectural necessity offered in the **Marvin Windows** space. “We like to be able to show designers different shapes — round, domed, triangular, trapezoid — for windows and then let their imaginations take it from there,” said Doug Anderson, one of the company’s sales representatives who visits the showroom by appointment. Walk-in customers can pick up a hot-line phone to the company’s offices to have questions answered. Newest among Marvin’s products is a tilt view window “with European hardware and Minnesota logic,” Anderson said. It swings from the top for ventilation and natural air circulation that doesn’t send papers blowing all over the office. “If a designer needs a special window, we can do it. And it’s a lot less expensive to have windows made to fit openings in an existing building than it is to change the size of the openings to fit stock windows.”

Red-finished Snaidero Italian kitchen cabinets are an eye-catcher among other vignettes in the **Sawhill** showroom, and right next door, **Sigdal’s** Norwegian cabinetry in both rustic and contemporary designs, add international flavor to kitchen design, further enhanced by the European range tops, ovens and culinary amenities in the **Prestige Marketing** showroom. Architectural amenities also include decorative products—such as **Gaytee’s** stunning stained glass custommade to size and spaces that designers decree—and the sensual effects of the ultimate sound system built right into the walls of a home or office, shown by **Entertainment Designs, Inc.** and **Scholes at IMS.**

Are you an International Market Square credentialed buyer? To receive information on upcoming markets and events, a buyer pass application or a tenant directory (recently updated and expanded), call Buyer Services at (612) 338-6250.





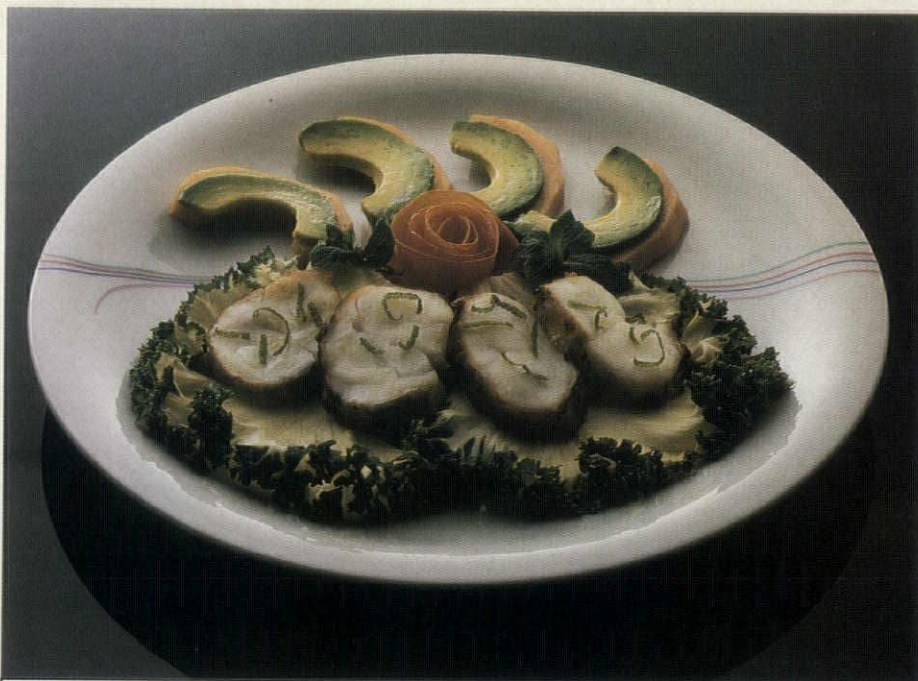
as well, and in International Market Square, that's possible. I think the developers have done a great job making that possible beneath one roof."

**Maharam Fabrics**, the largest contract fabric manufacturer in the country; **Abbott Service Company**, specializing in sliding file storage; and **SunarHauserman** office furniture systems who "produce very interesting showrooms" have recently been signed, said Zweigbaum. Also new to the Design Center's third floor is **More Preferred Designs**, featuring contemporary, imported residential furniture. Sixty-five tenants have now signed, occupying about 125,000 square feet of Design Center space.

#### Architectural Amenities

The architectural amenities area of the Design Center has been augmented by **Marble Trading Company**, importing Spanish marble, and **Sigdal** Norwegian kitchen cabinetry, both showrooms the first of their kind in the country. Just signed was **Entertainment Designs, Inc.**, builders of sound systems integrated into walls of homes or businesses. Only three spaces remain in the architectural products cluster and Zweigbaum expects them to fill up quickly and for International Market Square to soon have a waiting list.

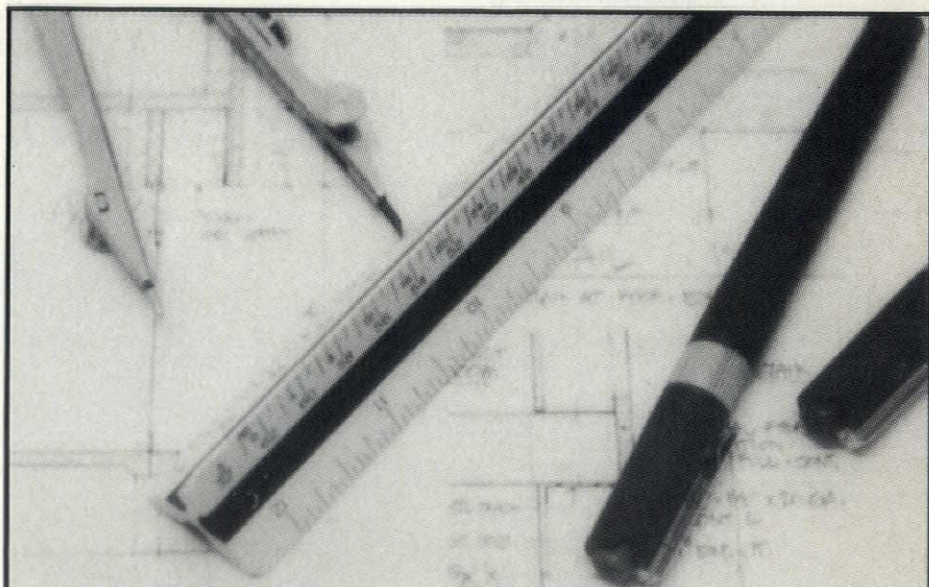
*continued*



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Located in the Home Furnishings Mart, **Schweiger Industries** is another major manufacturer represented at International Market Square. Virtually every showroom space in the Mart has been filled and a waiting list is expected by the end of 1985.

### The Home Furnishings Mart

Six months have elapsed since International Market Square held its first Home Furnishings Market in February. Almost all of the spaces have been filled and were bustling with buyers during the July market, reflecting the numbers quoted by Kathy Bovey who directs Mart leasing. "The Mart is over 80 percent leased, with 95 tenants occupying almost 130,000 square feet." **Sealy Mattress Company**, **Jaco** representing the **Hooker Furniture Company**, and **Schweiger Industries**, specializing in upholstered furniture, have been key additions to the Mart's growing vitality, she said.

Updating the winter issue of "Design," which listed pioneer International Market Square tenants, new lessees in the Design Center include: **David Olson & Associates**, displaying Brandrud, Worden, Harmon, Indiana Chair, S.P.I., Aetna, Emeco, Metwood and Bali; **Haymaker Marketing**, representing Forms and Surfaces, Reff and Shaffer Seating; **Willmert Collection**, displaying contract furniture; **Midwest Products**, displaying ceramic tile, beveled glass, mirrored closet doors and fireplaces; **Whitehall, Ltd.**, displaying antique residential furniture, linens and lighting; **A. Benjamin Rug Co.**, displaying oriental rugs; **Kirsch Fabric Co.**, offering residential fabrics and related products; **Exhibit Design Systems**, offering display fixtures. IMS is also pleased to announce that Hendrickson & Associates is now also displaying **Bernhardt**, a leading manufacturer of contract casegoods and upholstery.

New lessees in the Home Furnishings Mart include: **Fabri-Coate Co.**, fabric protection; **Kuempel Chime Clock Works and Studio, Inc.**, clocks and artwork; **Mark McMahon Prints**; **Charles, Inc.**, upholstery; **O'Shea & O'Shea**; **Cammins & Selle Furniture**, representing Bassett; **Capel, Inc.**, floorcovering; **Rustic Furniture**; **Franklin Furniture**; **Daniel Lamp Corp.**, and **Bravo Industries**.





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electronic support, lighting, acoustics, power and communications. They can also help you create specific solutions for generic design concepts.

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# Off The Wall And Into The Air

"Off the Wall and Into the Air" might sound like the latest science-fantasy movie, but don't look for it at a neighborhood theater.

Instead, members of the design, construction and retail trade can watch the drama unfold from 10:00 a.m. to 4:00 p.m., Saturday, November 16, at International Market Square.

Following the intensive pace of the Minnesota Society American Institute of Architects' (MSAIA) annual state convention, which begins November 13, specifiers, architects, designers and their families and friends can slacken their gait and enjoy a relaxing day filled with entertaining, stimulating activities designed to please all ages.

From building a flying machine to creating tabletop art, from wandering through showrooms to watching artisans create, there's something for everyone during "Off the Wall

and Into the Air." Here's a schedule of events:

## **10:00 a.m. - 4:00 p.m.**

"Off the Wall and Into the Air" participants can preview coming attractions in International Market Square's showrooms where a world of fine design awaits them. There they will discover an unparalleled selection of the newest architectural building products and contract and residential furnishings from all over the world. International Market Square is the first design center to include architectural building products with home and office furnishings and accessories.

Many showrooms will offer demonstrations by the artists, craftspeople, artisans and product designers who will create the items on display. Children's movies will also be unreeled throughout the day to entertain the younger set.

To highlight the day, International Market Square's Atrium will become a launching pad for flying machines that participants design and build using fabric, wood and other materials supplied by International Market Square showrooms. Use your ingenuity. Throughout the day, contestants may pick up kits in any of International Market Square's architectural or contract showrooms. Or, for those who want a head start, stop by International Market Square's booth at the MSAIA convention. Just be sure to leave plenty of time to design and construct your flying machine before our grand launch at 2:30 p.m. in The Atrium.

## **11:00 a.m. - 1:00 p.m.**

Lunchtime will wet the appetite of epicures and spark the creativity of artists and doodlers in general. While International Market Square's chefs practice their art in the kitchen,

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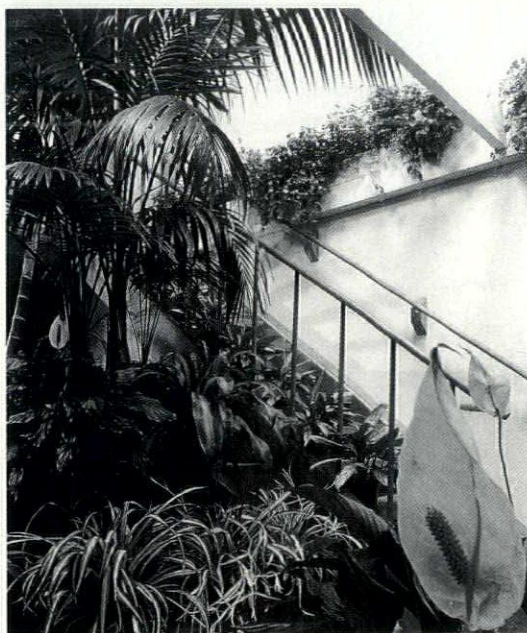
They make an office more homey or your home more private. And **Midwest Plant Works** has the plants, the trees... everything to start, and keep, your relationship going strong.

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**275 Market Square Minneapolis, Minnesota 612/338-0447**

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en, diners can create their own works of art on tables topped with drawing paper. Drawings will be displayed in The Atrium. Call Rhonda Nelson, 338-6250, for lunch details and reservations.

**2:30 p.m.**

At 2:30 p.m., the spirit of Kitty Hawk will come alive when would-be Wright brothers launch their flying machines from the Atrium's tiered balconies. Prizes will be awarded to children and adults who "land their flying machines" on strategically placed targets.

For more information about "Off the Wall and Into the Air," call Rhonda Nelson, Special Events, International Market Square, (612) 338-6250. There is no charge of admission.

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# International Market Square Industry Events Calendar

International Market Square is increasingly utilized by professional organizations to host industry-oriented meetings, special events and educational seminars. As a resource center, International Market Square welcomes events oriented toward designers, architects, specifiers, retail store buyers, builders and related professionals as well as those for the general public.

Many organizations work directly with International Market Square showrooms to develop events which are informative for their members or for the public. Others hold general membership meetings at International Market Square or sponsor seminars presented by authorities in a variety of fields.

For more information on reserving a conference room, the Atrium or other facilities within International Market Square, call our Catering and Meeting Services Department at (612) 339-8322.

## September 10

"The Making of a Design Center," Sponsored by the Society of Real Estate Appraisers for its members. A presentation about the transformation of International Market Square from an underwear factory to an important design center, by co-developer Kathy Koutsky and Omni Venture attorney John Whisnant. Activities include a tour of International Market Square at 4:30 p.m., social hour at 5:30 and dinner at 6:30. Call Maribelle Farr, 633-0576.

## September 11

"The Dynamics of Trade Show Selling," by Dr. Allen Konapacki, 7:30 a.m. to 12:00 p.m. Co-sponsored by the Minnesota Society American Institute of Architects, the Northwest Lumbermen's Association, the Twin Cities Builders Associations Council and DisplayMasters, Inc. Open to exhibitors and potential exhibitors of the professional organizations' conventions. Call Judith VanDyne at 874-8771.

## September 12 - 14

"Prairie Visions," International Market Square's first design conference and contract market. A program of seminars, social activities, exhibitions and product displays. A gathering of top architects and interior designers from Minnesota, Wisconsin, Iowa, North Dakota,

South Dakota, Nebraska and Illinois. Highlights include a presentation by Dr. David Gebhard, architectural historian and critic and a seminar on creativity by Fallon McElligott and Rice, a leading advertising agency. Other activities include "Prairie Visions In Context," exhibitions of important midwestern design and architecture projects, and a "Guest Night Bash," for design and architecture professionals and their clients. Call IMS, 338-6260, for reservations and information.

## September 16

The Project Management Institute-Minnesota Chapter, will sponsor a discussion on project/program management issues, techniques of management engineering, construction and related issues. Activities include a tour of International Market Square at 5:30 p.m. conducted by International Market Square Co-Developer Kathy Koutsky followed by dinner at 6:00 p.m. Open to the public. The cost is \$16 per person. Call John Taylor, 542-5067 for reservations.

## September 17

"How to Succeed in the Design Business Without Wrecking Your Health," sponsored by the Interior Design Society (IDS), including relaxation techniques taught by Diane Dusek, stress management speaker. Activities begin at 8:00 a.m. The cost is \$10 for IDS members, \$12 for nonmembers. Call Marlene Anderson, 545-2930.

## September 23

The Color Marketing Group will hold a full day of events for its members and invited guests. Activities include a tour of International Market Square followed by a High Tea at 3:15 p.m. Call Darlene Kinning, 929-8833.

## September 25

A seminar on custom paintings will be presented by the Interior Design Society (IDS) in cooperation with Sherry Bloom and Erik Swallender of Minneapolis Fine Art, suite 143, International Market Square. For IDS members only. The cost is \$3 per person. Activities begin at 2:00 p.m. Call Marlene Anderson, 545-2930.

## October 8

"Discover How to Accessorize Your Home to Reflect Your Individual Tastes and Personality," sponsored by the Interior Design Society (IDS). Open to the public, with activities beginning at 10:00 a.m. The cost is \$5 per person. Call Betty, 482-1540; Lyla, 454-3681; or Carol, 633-2660 for reservations.

## October 15

Table Top Night, an annual event of the National Association of the Remodeling Industry-Minnesota Chapter. More than 50 firms will display their products in the International Market Square trade show area from 5:00 to 8:00 p.m. Call Marion Gustasson, 822-7854.

## October 16

The National Kitchen and Bath Association-Minnesota Chapter sponsors a presentation by the organization's national association open to both members and nonmembers. Activities include a social hour at 5:00 p.m. and dinner at 7:00. Call David Ostreim, 476-4444.

## October 18

The North Dakota Chapter of the American Institute of Architects will host a private reception at International Market Square from 7:00 to 9:00 p.m. This event is part of the organization's annual visit to the Twin Cities.

## October 22

"Decorating Your Home for the Holidays," sponsored by the Interior Design Society (IDS). Tour International Market Square showrooms and see the array of products available to designers and their clients. Tours will be conducted at 2:00 and 4:30 p.m. followed by question and answer periods. The seminar will be held from 3:00 to 5:00 p.m. The cost is \$5 per person and activities are open to the public. Call Marlene Anderson, 545-2930.

## October 27 - 29

International Market Square's Home Furnishings Market, featuring the Upper Midwest's largest selection of furnishings and accessories. Retail store buyers will come to International Market Square from all over the 10 state area for three days of seminars, social





events and other market activities. Interior designers and architects also welcome. Call 338-6250 for information.

#### November 16

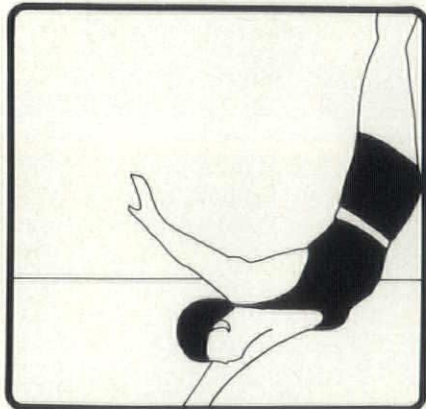
"Off the Wall and Into the Air," a day of family festivities—and flying machines—will be held at International Market Square as a feature of the MSAIA convention. Build and launch a flying machine in the International Market Square Atrium, enjoy a delicious lunch, artisans in the showrooms, movies for the kids and much more. Call IMS, 338-6250, for reservations and information.

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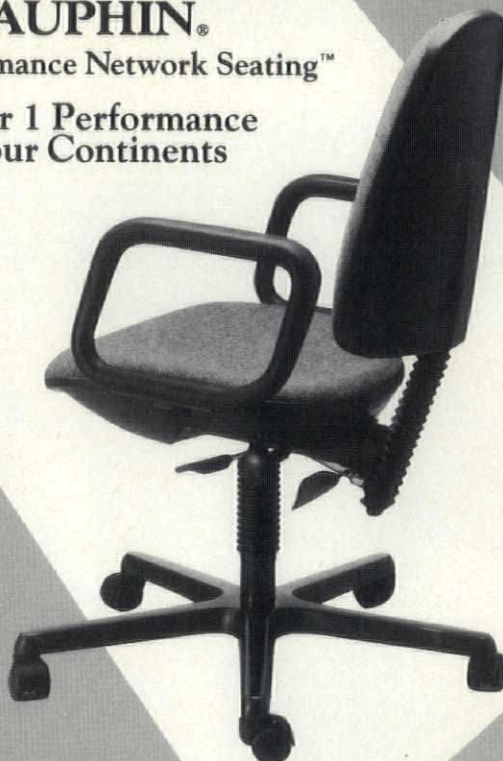
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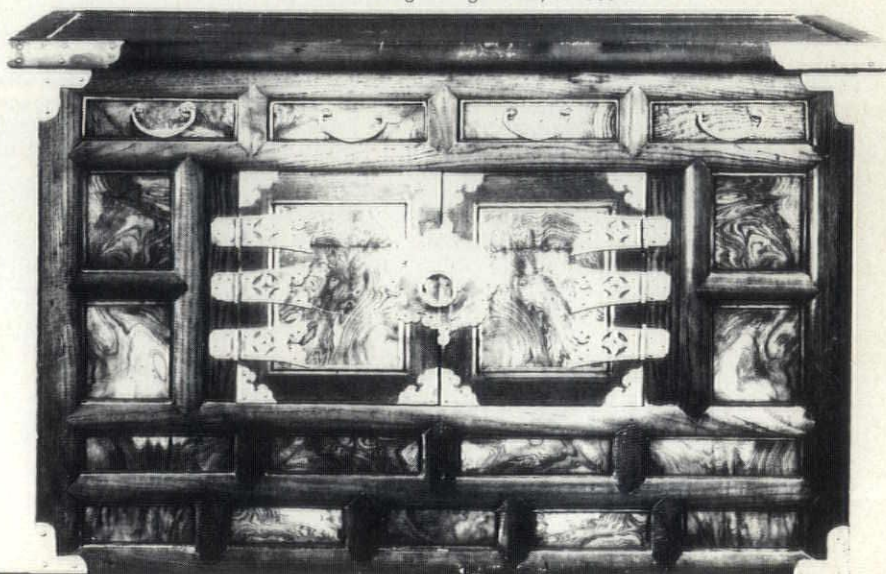
International Market Square ☐ 612/371 9327

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*Korean clothing storage chest, c. 1880*







At your service in the beautiful new Hirshfield-Warner Showroom are (from left) Rosemarie Franzen, Consultant, Connie Meyer, Showroom Manager, Candy Gilbertson, Assistant Showroom

Manager, Bill Lee, Consultant, Shelly Hoff, Receptionist, and Jennifer Anderson, Consultant. Showroom hours are 9:00 AM to 5:00 PM, Monday through Friday, to the trade only.

## Hirshfield-Warner Staff welcomes ASID to International Market Square.

Welcome to one of the most splendid new showrooms in the nation for the display of wallcoverings and fabrics.

Welcome to The Hirshfield-Warner Showroom at International Market Square.

Connie Meyer, Showroom Manager, says with pride, "Our new showroom is 6,000 square feet, or three times as large as our original Harmon Court Showroom. So we will be able to provide better service for both our designer and contract customers."

The new facility includes areas for both residential and contract lines, as well as a large wallcovering library, hundreds of fabric wings, complete backup sampling, special client

presentation areas, and a private conference room for use by the trade.

Lines on display at Hirshfield-Warner include Robert Allen, Norton Blumenthal, Essex, Sommer of France, Schumacher, Sterling, Warner, Wallsource, and Wall-Pride. (Complete listing at right.)

The Hirshfield-Warner Showroom is a joint venture of Hirshfield's, Inc., the Upper Midwest's largest wallcovering and fabric distributor, and The Warner Company, Chicago, a national manufacturer and distributor of wallcoverings and fabrics.

For more information, call Connie Meyer or Candy Gilbertson at (612) 332-6438.

*The*  
**HIRSHFIELD-WARNER**  
**DESIGNER SHOWROOM**

### Lines available to the trade at the Hirshfield-Warner Designer Showroom:

Robert Allen  
Barbara Baji  
Benchmark  
Norton Blumenthal  
C & R Designs  
Ronald Charles  
Fred Cole  
Camelot  
Carefree  
Cavalier  
Robert Crowder  
Crown  
Imperial  
Jones & Irwin  
J. Josephson  
Laue  
Love My Walls, Inc.  
Kleen-Text, Inc.  
Manuscreens  
Milbrook  
Dominic Miniero  
Designs  
Northern California  
Imports  
Newmarket, Ltd.  
Naturescapes  
Pacific Textures  
Perspective Concepts  
Pervel  
Quality House  
Royaleigh  
S. III Fabrics  
Sanitas  
Sea Cove  
Sommer of France  
Decor International  
Delmonte, Inc.  
Eisenhart  
Essex  
Fine Arts  
Focal Point  
Jack Foley & Assoc.  
Ginger Tree  
Grantil  
Phillip Graf  
Hasi Hester  
Hoffman Textured  
Textiles  
Schumacher  
Sellers & Josephson  
Sterling  
Style-Text  
Taylor  
Twil  
United  
Vescom  
Wall-Pride  
Wallco  
Wall-Nuts  
Wallcoverings, Unltd.  
Wallpapers, Inc.  
Walls Alive  
Wallsource  
Walltrends, Inc.  
Warner  
Wicklund & Associates  
Francoise Webb  
S.R. Wood  
Wayne Carlson  
High Country



The firms listed on the following four pages are led in their delivery of interior design services by members of the Minnesota Chapter, American Society of Interior Designers (ASID). The firms offer a broad range of interior design and space planning services to clients of every type. I invite you to study and contact any of these firms to assist in implementing your interior design projects.

Nila Hildebrandt, ASID  
President



### ALBITZ DESIGN, INC.

1800 Girard Ave. So.  
Minneapolis, MN 55403  
612/377-2165  
Established: 1950

Paul D. Albitz ASID

Firm Personnel by Discipline	
Interior Designers	7
Other Technical	2
Administration	1.5
Total	10.5

	Work %
Single Family	5
Group Homes/Hotels	10
Office Spaces/Banks	25
Retail/Commercial/Rest.	50
Medical/Health Care	5
Churches/ Worship Spaces	1
Educational Spaces	1
Industrial/Mfg. Spaces	1
Restoration/Preservation	2

First Federal Savings & Loan,  
IDS Center, Mpls, MN; Nankin  
Restaurant, Mpls, MN; Int'l.  
Villages, Mpls, Chicago, and  
Florida; Kahler Hotel,  
Rochester, MN.



### ARCHITECTURAL DESIGN GROUP, INC.

300 Third Ave. S.E.  
Rochester, MN 55904  
507/288-8100  
Established 1918

Willis Schellberg	AIA
Byron Stadsvald	AIA
Steven Sorensen	AIA
Robert Cline	AIA
Nancy Schmidt	ASID

Firm Personnel by Discipline	
Interior Designers	1
Architects	6
Other Technical	2.5
Administration	2
Total	11.5

	Work %
Group Housing/Hotels	20
Office Spaces/Banks	25
Retail/Commercial/Rest.	10
Medical/Health Care	25
Churches/Worship Space	10
Educational Spaces	10

Rochester Methodist Hospital  
Obstetrical Unit, Rochester,  
MN; Law Offices, Rochester,  
MN; Olmsted County Courthouse  
Addition, Rochester, MN; Queen  
of Peace Hospital, New Prague,  
MN.



### WILLIAM BESON INTERIOR DESIGN

2918 Girard Avenue South  
Minneapolis, MN 55408  
612/827-5661  
Established 1982

William G. Beson Assoc. ASID

### Firm Personnel by Discipline

Interior Designers	1
Other Technical	2
Total	3

	Work %
Single Family	80
Office Spaces/Banks	10
Retail/Commercial/Rest.	10

Harris Residence, Aspen, CO;  
Rosenberg Residence, St. Paul,  
MN; Cavalletto, IDS Court,  
Mpls, MN; President's Office,  
Hartzell Corp, St. Paul, MN.



### BUSINESS FURNITURE, INC.

6210 Wayzata Boulevard  
Minneapolis, MN 55416  
612/544-3311  
Established 1984

Jim Goodman	
Marie Anderson	
Loretta Bowes	
Karen Bina Assoc.	ASID
Lynn Seifert	ASID

Firm Personnel by Discipline	
Interior Designers	4.5
Administration	1
Total	5.5

	Work %
Offices Spaces/Banks	90
Medical/Health Care	5
Churches/Worship Spaces	5

Towers, Perrin, Forster &  
Crosby, Bloomington, MN;  
Murnane, Conlin, White, Brandt  
& Hoffman Law Offices, St.  
Paul, Mn; Onan Corp., Fridley,  
MN; Miller-Meester Advertising,  
Bloomington and St. Paul, MN.



### COLLINS & ASSOCIATES

7010 France Avenue South  
Edina, MN 55435  
612/920-4955

John Gabbert	
Darrell Sorenson	
Patty Collins	

Firm Personnel by Discipline	
Interior Designers	15
Administration	6
Total	21

	Work %
Single Family	80
Group Housing/Hotels	1
Office Spaces/Banks	5
Retail/Commercial/Rest.	14

L'Hotel Sofitel, Bloomington,  
MN; Eagle Point Condominiums,  
Mendota Heights, MN; West  
Oak Condominiums, Hopkins,  
MN; Citizens State Bank, St.  
Louis Park, MN.



### JANET CONNOLLY ASSOCIATES

5214 Green Farms Road  
Edina, MN 55436  
612/935-2718  
Established 1977

Janet Connolly-Noel	ASID
Verna von Goltz	

Firm Personnel by Discipline	
Interior Designers	2
Architects	.5
Administration	.5
Total	3

	Work %
Single Family	60
Group Housing/Hotels	20
Office Spaces/Banks	10
Restoration/Preservation	10

The Nile Health Care Center,  
Mpls, MN; Private Office, The  
Opus Building, Mpls, MN;  
Private Residences, Mpls,  
Edina, Wayzata, and Mendota  
Heights, MN; McMuffee Shop on  
France, Edina, MN.



### ROBERT COURY INTERIORS

193 Mackubin, #3  
St. Paul, MN 55102  
612/291-0109  
Established 1984

Robert Coury,	Assoc. ASID
---------------	-------------

	Work %
Single Family	80
Group Housing/Hotels	20

Carlson Residence, Mpls, MN;  
Nielsen Residence, Shoreview,  
MN; Wroblewski Residence,  
Edina, MN; Parker Residence,  
Edina, MN.



### CREMERS INTERIORS DESIGNS INC.

401 North 3rd Street  
Minneapolis, MN 55401  
612/341-0200  
Established 1957

Gordon C. Cremers Assoc.	ASID
Dawn Heinrich	
Deborah Hitchcock	
Denise Gilmore	
Nancy Lehman	

Firm Personnel by Discipline	
Interior Designers	8
Other Technical	4
Administration	15
Total	27

	Work %
Single Family	20
Group Housing/Hotels	20
Office Spaces/Banks	20
Retail/Commercial/Rest.	10
Medical/Health Care	30

Galtier Plaza, St. Paul, MN;  
North Ridge Care Center, New  
Hope, MN; Maui Hill Resort  
Center, Hawaii; Mountainside  
Resort Center, Winter Park, CO.





### CUSTOM INTERIORS OF ODIN

307 2nd Avenue North  
Odin, MN 56160  
507/736-2363  
Established 1980

Sandy Monson ASID  
Lynn Monson

Firm Personnel by Discipline  
Interior Designers 1  
Other Technical 1  
Total 2

Work %  
Single Family 65  
Group Homes/Hotels 2  
Offices Spaces/Banks 20  
Medical/Health Care 1  
Churches/Worship Spaces 10  
Educational Spaces 2

Madelia-Lake Crystal Mutual Insurance Co., Madelia, MN; Triumph State Bank, Trimont, MN; PCA Offices, Jackson, MN; James Paulson Residence, St. James, MN.



### SANDY CWAYNA DESIGN STUDIO, INC.

6604 Mohawk Trail  
Edina, MN 55435  
612/941-8422  
Established 1965

Sandy Cwayna Halla ASID  
Suzanne C. Gobel

Firm Personnel by Discipline  
Interior Designers 2  
Administration 1  
Total 3

Work %  
Single Family 75  
Offices Spaces/Banks 15  
Medical/Health Care 25

Sahr, Kunert & Tambornino Law Firm, Mpls, MN; Abbott Northwestern Bushnell Bldg., Mpls, MN; Clayton Hall Residence, Edina, MN; Rod Blanchard Residence, Edina, MN.



### SHERRY DAVIS INTERIOR DESIGN

5595 Christmas Lake Point  
Shorewood, MN 55331  
612/474-6424  
Established 1980

Sherry Davis Assoc ASID

Work %  
Single Family 90  
Offices Spaces/Banks 10

Private Residences, Wilton, CN and Tonka Bay and Minnetrista, MN; Executive Office, IDS Tower, Mpls, MN.



### DAYTON'S COMMERCIAL INTERIORS

811 LaSalle Avenue  
Minneapolis, MN 55402  
612/343-0868  
Established 1953

Robert McKeenan  
Osmer Carpenter  
C. Michael Lindstrom  
Richard Muenich  
Kathryn Ebert IBD

Firm Personnel by Discipline  
Interior Designers 23  
Architects 5  
Other Technical 4  
Administration 16  
Total 48

Work %  
Group Homes/Hotels 20  
Offices Spaces/Banks 75  
Retail/Commercial/Rest. 15  
Medical/Health Care 30  
Industrial/Mfg. Spaces 10  
Restoration/Preservation 15

Pillsbury Center, Mpls, MN; Top of the MAC, Minneapolis Athletic Club, Mpls, MN; Scotty's on Seventh, City Center, Mpls, MN; Walker Methodist Residence and Health Care Center, Mpls, MN.



### DELAMBERT DESIGNS

P.O. Box 35545  
Edina, MN 55435  
612/922-1590  
Established 1978

Mavis deLambert Assoc. ASID

Work %  
Single Family 70  
Offices Spaces/Banks 30

American National Bank, Brainerd, MN; Richard N's Shoe Store, Southdale, Edina, MN; Residences in Twin Cities, Brainerd, and Gull Lake, MN.



### THE DESIGN GROUP

13405 15th Avenue North  
Minneapolis, MN 55441  
612/553-8264  
Established 1982

Carolyn Kingsley  
Barbara Gabler ASID  
Suzanne Kochevar ASID

Firm Personnel by Discipline  
Interior Designers 13  
Other Technical 2  
Administration 1  
Total 16

Work %  
Group Homes/Hotels 10  
Offices Spaces/Banks 60  
Retail/Commercial/Rest. 10  
Medical/Health Care 20

Resource Bank & Trust, Mpls, MN; AID Insurance Services, Des Moines, Denver, San Diego, and Minneapolis; DICOMED, Mpls, MN; Opus Headquarters, Mpls, MN.



### DESIGN UNITY, INC.

101 East 2nd Street  
Hastings, MN 55033  
612/437-4653  
Established 1977

Thomas H. Olson  
Merle H. Sykora Assoc. ASID

Firm Personnel by Discipline  
Interior Designers 1  
Architects 1  
Total 2

Work %  
Single Family 85  
Offices Spaces/Banks 5  
Retail/Commercial/Rest. 5  
Restoration/Preservation 5

Paul Lunde Residence, Hastings, MN; Merle H. Sykora Residence, Clear Lake, MN; James Flom Residence, Rice, MN; Gift Tree Addition, Hastings, MN.



### DESIGN WEST

904 W. Litchfield Avenue  
Willmar, MN 56201  
612/235-7911  
Established 1984

Carla Kahle Assoc. ASID

Firm Personnel by Discipline  
Interior Designers 2  
Total 2

Work %  
Single Family 50  
Offices Spaces/Banks 10  
Retail/Commercial/Rest. 20  
Medical/Health Care 10  
Churches/Worship Spaces 10

Kandi-Kourts Health Facility, Willmar, MN; Wish'n Well Cafe, Paynesville, MN; Gene Kamholz Residence, Willmar, MN; Tom Lang Residence, Benson, MN.



### DESIGNWORKS

Division of Architecture Inc.  
335 North Main  
Sioux Falls, SD 57102  
605/339-1711  
Established 1976

Alan Dempster AIA  
Mark Aspaas AIA  
Steven Jastram AIA  
Robert Visser AIA  
Laura Foiles ASID

Firm Personnel by Discipline  
Interior Designers 1  
Architects 4  
Other Technical 2  
Administration 3  
Total 10

Work %

Single Family 10  
Group Homes/Hotels 5  
Offices Spaces/Banks 20  
Retail/Commercial/Rest. 5  
Medical/Health Care 20  
Churches/Worship Spaces 20  
Educational Spaces 20  
Restoration/Preservation 5

Hawthorne Elementary School, Sioux Falls, SD; KELO Radio, Sioux Falls, SD; McKennon Hospital Remodeling, Sioux Falls, SD; Minnehaha County Courthouse Remodeling, Sioux Falls, SD.



### FACILITY SYSTEMS, INC.

4100 West 76th Street  
Edina, MN 55435  
612/831-5805  
Established 1980

Dan Boss  
Chuck Buth  
Duane Frederiksen

Firm Personnel by Discipline  
Interior Designers 7  
Architects 1  
Other Technical 1  
Total 9

Work %  
Offices Spaces/Banks 60  
Medical/Health Care 20  
Industrial/Mfg. Spaces 20

St. John's Hospital, Maplewood, MN; Norstan Communications Inc., Plymouth, MN; Lee Data, Eden Prairie, MN; H.B. Fuller, St. Paul, MN.



### GENERAL OFFICE PRODUCTS COMPANY

4521 Highway Seven  
Minneapolis, MN 55416  
612/925-7557  
Established 1964

Vaika Radamus ASID  
Doug Schmeling  
Don Thomas  
Michael Lee ASID, FIBD

Firm Personnel by Discipline  
Interior Designers 10.5  
Architects 1  
Other Technical .5  
Administration 2  
Total 14

Work %  
Single Family 3  
Group Homes/Hotels 2  
Offices Spaces/Banks 78  
Retail/Commercial/Rest. 2  
Medical/Health Care 4  
Churches/Worship Spaces 3  
Educational Spaces 3  
Industrial/Mfg. Spaces 3  
Restoration/Preservation 2

C.H. Robinson; Delta Dental; Hewlett Packard; Midwest Systems; Twin City Federal Savings & Loan Association.





### JOANN HANSON INTERIOR DESIGN

2918 Girard Avenue South  
Minneapolis, MN 55408  
612/822-1006  
Established 1983

JoAnn L. Hanson Assoc. ASID

Firm Personnel by Discipline	
Interior Designers	1
Administration	1
Total	2

	Work %
Single Family	60
Group Homes/Hotels	20
Offices Spaces/Banks	25
Churches/Worship Spaces	5

Hennepin Avenue United  
Methodist Church, Mpls, MN;  
Gideon Pond, Bloomington, MN;  
First Bank Lake, Mpls, MN;  
Ronald Lewis Residence, Edina,  
MN.



### INSIDE!

A division of Ellerbe Associates  
One Appletree Square  
Minneapolis, MN 55420  
612/853-2100  
Established 1970

Dan R. Fox	ASID
Nancy S. Cameron	IBD
Kenneth A. LeDoux	ASID, AIA
Thomas G. Foster	

Firm Personnel by Discipline	
Interior Designers	15
Architects	3
Other Technical	1
Administration	3
Total	22

	Work %
Offices Spaces/Banks	40
Retail/Commercial/Rest.	5
Medical/Health Care	40
Educational Spaces	10
Industrial/Mfg. Spaces	5

Piper, Jaffray & Hopwood, Inc.,  
Mpls, MN; International  
Diabetes Center, St. Louis Park,  
MN; Goldfein, Silverman and  
Olson, Mpls, MN; National  
Defense University, Washington,  
DC.



### KAGERMEIER SKAAR ARCHITECTS, INC.

526 South Second Street  
Mankato, MN 56001  
507/388-6271  
Established 1932

James Kagermeier	AIA
Roger Skaar	AIA
Bonnie Hansen	ASID

### Firm Personnel by Discipline

Interior Designers	1
Architects	3
Other Technical	4
Administration	1.5
Total	9.5

	Work %
Single Family	5
Group Homes/Hotels	15
Offices Spaces/Banks	15
Retail/Commercial/Rest.	5
Medical/Health Care	15
Churches/Worship Spaces	15
Educational Spaces	20
Industrial/Mfg. Spaces	10
Restoration/Preservation	10

Northridge Family Medicine  
Clinic, North Mankato, MN;  
Jackson High School, Jackson,  
MN; Citizens' Scholarship  
Foundation, Nat'l. Hqtrs.  
Building, St. Peter, MN; Howard  
P. Rome Dormitory, Wilson  
Center, Faribault, MN.



### KORTE INTERIORS LTD.

100 West Villard  
Dickinson, ND 58601  
701/225-6745  
Established 1964

Dick Korte ASID

Firm Personnel by Discipline	
Interior Designers	2
Other Technical	4
Total	6

	Work %
Single Family	50
Offices Spaces/Banks	20
Retail/Commercial/Rest.	20
Medical/Health Care	10
Churches/Worship Spaces	10
Restoration/Preservation	5

Residences in SD and CA; ENT  
Clinic and Optical Shoppe and  
Eye Clinic; Commercial Banks,  
SD and MT.



### LAFAYETTE INTERIORS

5410 Highland Road  
Minnetonka, MN 55345  
612/934-0445  
Established 1976

Sande Rud, Assoc. ASID

Firm Personnel by Discipline	
Interior Designers	1
Other Technical	4
Total	5

	Work %
Single Family	90
Group Homes/Hotels	10
Medical/Health Care	5
Restoration/Preservation	15

Theissen Residence, St. Paul,  
MN; St. Joseph's Home, Mpls,  
MN; Joyce Residence,  
Plymouth, MN; Jones  
Residence, Deephaven, MN.



### DEA L'HEUREUX INTERIORS

2918 Girard Avenue South  
Minneapolis, MN 55408  
612/824-9861  
Established 1981

Dea L'Heureux ASID

Firm Personnel by Discipline	
Interior Designers	1
Administration	1
Total	2

	Work %
Single Family	90
Offices Spaces/Banks	10

Moody Residence and Tobin  
Residence, North Oaks, MN;  
Starns Residence and Office,  
Mpls, MN; Carlson Residence  
and Office, Duluth, MN.



### MADDUX SENN DESIGN, INC.

Suite 1935  
222 South Ninth Street  
Minneapolis, MN 55402  
612/349-6465  
Established 1985

Jan L. Senn	ASID, IBD
Lea Stence	ASID
Rolf Sullivan	

Firm Personnel by Discipline	
Interior Designers	3
Other Technical	.5
Administration	1
Total	4.5

	Work %
Group Homes/Hotels	50
Offices Spaces/Banks	20
Retail/Commercial/Rest.	30

Radisson University Hotel,  
Mpls, MN; Offices for Phillips,  
P.A. and for Maddux Properties,  
Inc., Piper Tower, Mpls, MN;  
Mothers Work, City Center,  
Mpls, MN.



### LOIS MALLICK INTERIORS

1313 South River Drive  
Moorhead, MN 56560  
218/233-1478  
Established 1968

Lois Mallick, Assoc. ASID

Firm Personnel by Discipline	
Interior Designers	1
Other Technical	3
Administration	1
Total	5

	Work %
Single Family	75
Offices Spaces/Banks	25

Herring Lake Home, Pelican  
Lake, MN; Jeffries Residence  
and Law Office, Moorhead, MN;  
Michaelson Home, Dawson, MN.



### MARLENE MCKEOWN INTERIORS

10055 Ideal Avenue North  
White Bear Lake, MN 55110  
612/426-2770  
Established 1977

Marlene J. McKeown ASID

	Work %
Single Family	90
Group Homes/Hotels	5
Offices Spaces/Banks	5

Rose Residence, Stillwater, MN;  
Ramaley and Johnson  
Residences, Mahtomedi, MN;  
East Shore Place, Mahtomedi,  
MN.



### GLENN MILLER ASSOCIATES

2400 Country Club Road S.W.  
Rochester, MN 55902  
507/289-4565  
Established 1959

Glenn Miller ASID

June Miller  
Jacquelyn Elliott

Firm Personnel by Discipline	
Interior Designers	3
Administration	2
Total	5

	Work %
Single Family	50
Group Homes/Hotels	5
Offices Spaces/Banks	15
Retail/Commercial/Rest.	10
Industrial/Mfg. Spaces	10
Restoration/Preservation	10

Lasker Jewelers, Rochester, MN;  
Wincraft Corp., Winona, MN;  
Methodist Hospital Foundation  
Offices, Rochester, MN; Norwest  
Bank, Rochester, MN.



### MARCIA MORINE INTERIOR DESIGN

2918 Girard Avenue South  
Minneapolis, MN 55408  
612/822-7749  
Established 1983

Marcia Morine ASID

Barbara J. Meier

Firm Personnel by Discipline	
Interior Designers	1.5
Administration	.5
Total	2

	Work %
Single Family	65
Group Homes/Hotels	25
Offices Spaces/Banks	5
Retail/Commercial/Rest.	5

One Ten Grant Apartment  
Building, Mpls, MN; McQuinn  
and Macke Residences, Edina,  
MN; Woodhouse Residence,  
Mpls, MN.





### DENISE NICHOLS INTERIOR DESIGN

1030 Nicollet Mall, Suite 200  
Minneapolis, MN 55403  
612/339-4442  
Established 1985

Denise Nichols ASID  
Stephen Nichols

Firm Personnel by Discipline	
Interior Designers	1
Other Technical	1
Administration	.5
Total	2.5

Work %	
Single Family	85
Offices Spaces/Banks	15
Restoration/Preservation	10

Brown Residence, Rancho Mirage, CA; Cook Residence, Spokane, WA; Smith Residence, Indian Wells, CA; Sahara Law Offices, Rancho Mirage, CA.



### NOEL INTERIORS

5500 Lincoln Drive  
Edina, MN 55436

Ronald I. Noel	ASID
Firm Personnel by Discipline	
Interior Designers	1
Administration	3
Total	4

Work %	
Single Family	90
Offices Spaces/Banks	5
Retail/Commercial/Rest.	5

Fantasia Showroom, Int'l. Market Square, Mpls, MN; L. Cramer, Mpls, MN; A. Goldman Residence, Edina, MN; E. Simon Residence, Westin, CN.



### OFFICE MACHINES & FURNITURE, INC.

223 East Main, P.O. Box 1876  
Bismarck, ND 58501  
701/223-6250  
Established 1981

David Stewart  
Linda S. Froelick Assoc. ASID  
Duane Boom  
Carol Martin

Firm Personnel by Discipline	
Interior Designers	2
Other Technical	.5
Administration	1
Total	3.5

Work %	
Single Family	5
Offices Spaces/Banks	75
Retail/Commercial/Rest.	30
Medical/Health Care	10
Churches/Worship Spaces	5
Educational Spaces	5
Restoration/Preservation	10

North Dakota Rural Electric Cooperative, Mandan, ND; Center for Pastoral Care, Bismarck, ND; Basin Electric Cooperative, Bismarck, ND; Fiesta Villa, Bismarck, ND.



### PAPPAS

695 Lincoln Avenue  
St. Paul, MN 55105  
612/291-2898  
Established 1979

Mary Jane Pappas Assoc. ASID  
Bruce Colglazier Pappas

Firm Personnel by Discipline	
Interior Designers	1.5
Other Technical	1
Administration	.5
Total	3

Work %	
Single Family	94
Group Homes/Hotels	2
Retail/Commercial/Rest.	2
Restoration/Preservation	2

Baths and kitchen, Larson Emison Residence, Deephaven, MN, and Kaplan Residence, Mpls, MN; Kitchen, Chazin Residence, Mpls, MN; "Props" retail store, Calhoun Square, Mpls, MN.



### PLANNING & DESIGN INC.

354 Grain Exchange Bldg.  
Minneapolis, MN 55415  
612/339-4530  
Established 1978

Loren D. Hoseck	AIA
Jenny Eisenman Anderson	ASID
Gail Olney, Assoc.	ASID
Thomas Bolin, Assoc.	ASID

Firm Personnel by Discipline	
Interior Designers	7
Architects	2
Other Technical	2
Administration	1
Total	12

Work %	
Offices Spaces/Banks	75
Retail/Commercial/Rest.	5
Medical/Health Care	20

Honeywell Plaza South Computer Facility, Mpls, MN; Rochester Methodist Hospital, Rochester, MN; Norwest Properties, Inc., Mpls, MN; Oppenheimer Law Offices, Mpls, MN.



### RADIUS DESIGN INC.

510 First Ave. N., Suite 403  
Minneapolis, MN 55403  
612/332-4367  
Established 1978

Glendel K. Huneycutt	ASID, IBID
Beverly Wachsmuth	ASID
Jane Daniels	
Betty Seidel	

Firm Personnel by Discipline	
Interior Designers	4
Other Technical	1
Administration	1
Total	6

Work %	
Offices Spaces/Banks	80
Medical/Health Care	10
Industrial/Mfg. Spaces	10
Restoration/Preservation	10

National Car Rental, nationally;  
Henkel Corporation, Mpls, MN;  
IBM Corp., Rochester, MN.



### RENEBU DESIGN

3075 Shorewood Lane  
Roseville, MN 55113  
612/631-8421  
Established 1983

Susan J. Stafne Assoc. ASID

Work %	
Offices Spaces/Banks	15
Medical/Health Care	85
Churches/Worship Spaces	2

Drs. McPartlin and Ormiston, St. Paul, MN; Plastic and Cosmetic Clinic, P.A., St. Paul, MN; Minnesota State Bank, St. Paul, MN; Arcade Medical Clinic, East St. Paul, MN.



### FRANK SATTERVALL INTERIOR, INC.

2918 Girard Avenue South  
Minneapolis, MN 55408  
612/825-2453  
Established 1981

Frank Sattervall ASID

Work %	
Single Family	75
Offices Spaces/Banks	25

Holman, Lilly, and Beddor  
Residences; Instant Web.



### SMILEY GLOTTER ASSOCIATES

1021 LaSalle Avenue  
Minneapolis, MN 55403  
612/332-1401  
Established 1925

Saul C. Smiley	FAIA
Joel H. Glotter	AIA
Garold R. Nyberg	AIA, ASID
Ralph Y. Laiderman	AIA
Ray W. Geiger	AIA

Firm Personnel by Discipline	
Interior Designers	3
Architects	10
Other Technical	10
Administration	5
Total	28

Work %	
Group Homes/Hotels	25
Offices Spaces/Banks	25
Retail/Commercial/Rest.	10
Medical/Health Care	25
Educational Spaces	5
Industrial/Mfg. Spaces	5
Restoration/Preservation	15

Corporate Banking and Board Room, First Bank St. Paul, MN; Dennis Evans Residence, Mpls, MN; Mt. Sinai Hospital, Mpls, MN; Hillcrest Nursing Home, Wayzata, MN.



### CHARLENE A. SPINDLER, INC.

314 Clifton Avenue  
Minneapolis, MN 55403  
612/ 871-6146  
Established 1979

Charlene A. Spindler	ASID
Lark C. Johnson	Assoc. ASID
Robert Justus	ASID
Ethelyn Bros	ASID

Firm Personnel by Discipline	
Interior Designers	4.5
Administration	1
Total	5.5

Work %	
Single Family	50
Offices Spaces/Banks	45
Retail/Commercial/Rest.	5

Josten's, Inc., Bloomington, MN; Larkin, Hoffman, Daly & Lindgren Ltd, Piper Tower, Mpls, MN; Sox Appeal, Calhoun Square, Mpls, MN; Allison-Williams, Inc. Mpls, MN.



### WHEELER- HILDEBRANDT

208 South 9th Street  
Minneapolis, MN 55402  
612/339-1102  
Established 1979

Gary E. Wheeler	ASID
Nila R. Hildebrandt	ASID

Firm Personnel by Discipline	
Interior Designers	7
Other Technical	4
Administration	2
Total	13

Work %	
Group Homes/Hotels	5
Offices Spaces/Banks	70
Retail/Commercial/Rest.	10
Medical/Health Care	15

Honeywell Conference Center, Main Hdqtrs., Mpls, MN; Unity Medical Center, Fridley, MN; Dougherty, Dawkins, Strand & Yost, Inc., Mpls, MN; Dayton Hudson Corp. Hdqtrs., Mpls, MN.



The firms listed on this page are led by interior designers who are members of the Minnesota Chapter of the Institute of Business Designers. IBD members specialize in the interior design and planning of office and commercial spaces. Should you need such interior design services, please contact one of these IBD firms.

Suzanne Ilten, IBD  
President



## CSB DESIGN, INC.

623 Lake Street  
Wayzata, MN 55391  
612/473-0007  
Established 1982

C. Suzanne Bates IBD

Firm Personnel by Discipline	
Interior Designers	5
Administration	1
Total	6

Work %	
Single Family	15
Offices Spaces/Banks	75
Retail/Commercial/Rest.	10
Medical/Health Care	10

Crosstown State Bank, Blaine, MN; Edina Plastic Surgery Extension, Burnsville, MN; Carisch Theatres Corporate Office, Wayzata, MN; The Burns Group Inc., Mpls, MN.



## DAYTON'S COMMERCIAL INTERIORS

811 LaSalle Avenue  
Minneapolis, MN 55402  
612/343-0868  
Established 1953

Robert McKeehan  
Osmer Carpenter  
C. Michael Lindstrom  
Richard Muenich  
Kathryn Ebert IBD

Firm Personnel by Discipline	
Interior Designers	23
Architects	5
Other Technical	4
Administration	16
Total	48

Work %	
Group Homes/Hotels	20
Offices Spaces/Banks	75
Retail/Commercial/Rest.	15
Medical/Health Care	30
Industrial/Mfg. Spaces	10
Restoration/Preservation	15

Pillsbury Center, Mpls, MN; Top of the MAC, Minneapolis Athletic Club, Mpls, MN; Scotty's on Seventh, City Center, Mpls, MN; Walker Methodist Residence and Health Care Center, Mpls, MN.



## GENERAL OFFICE PRODUCTS COMPANY

4521 Highway Seven  
Minneapolis, MN 55416  
612/925-7551  
Established 1964

Vaike Radamus ASID  
Doug Schmeling  
Don Thomas  
Michael Lee FIBD, ASID

## Firm Personnel by Discipline

Interior Designers	10.5
Architects	1
Other Technical	.5
Administration	2
Total	14

## Work %

Single Family	3
Group Homes/Hotels	2
Offices Spaces/Banks	78
Retail/Commercial/Rest.	2
Medical/Health Care	4
Churches/Worship Spaces	3
Educational Spaces	3
Industrial/Mfg. Spaces	3
Restoration/Preservation	2

C.H. Carlson; Delta Dental; Hewlett Packard; Midwest Systems; Twin City Federal Savings & Loan Association.



## SUZANNE ILTEN INTERIOR DESIGN

4600 Edina Boulevard  
Edina, MN 55424  
612/927-0816  
Established 1982

Suzanne Ilten IBD

Firm Personnel by Discipline	
Interior Designers	2.5
Other Technical	.5
Administration	.5
Total	3.5

## Work %

Single Family	5
Offices Spaces/Banks	75
Retail/Commercial/Rest.	20

In-Depth Marketing Corp., Int'l. Market Square, Mpls, MN; K.F. Merrill Company, Washington, DC; Peat, Marwick Mitchell & Co., St. Paul, MN; Office of Mr. Rauenhurst, North Star Ventures, Mpls, MN.



## INSIDE!

a division of Ellerbe Associates, Inc.

One Appletree Square  
Minneapolis, MN 55420  
612/853-2100  
Established 1970

Dan R. Fox ASID  
Nancy S. Cameron IBD  
Kenneth A. LeDoux AIA  
Thomas G. Foster

## Firm Personnel by Discipline

Interior Designers	15
Architects	3
Other Technical	1
Administration	3
Total	22

## Work %

Offices Spaces/Banks	40
Retail/Commercial/Rest.	5
Medical/Health Care	40
Educational Spaces	10
Industrial/Mfg. Spaces	5

Piper, Jaffray & Hopwood, Inc., Mpls, MN; International Diabetes Center, St. Louis Park, MN; Goldfein, Silverman and Olson, Mpls, MN; National Defense University, Washington, DC



## ORGANIZATIONAL INNOVATION & DESIGN ASSOC.

100 West 49th Street  
Minneapolis, MN 55409  
612/823-3445  
Established 1977

Sandra Kay Renz Aff. IBD  
David O. Renz

Firm Personnel by Discipline	
Interior Designers	1
Administration	1
Total	2

## Work %

Offices Spaces/Banks	90
Medical/Health Care	5
Churches/Worship Spaces	5

First Trust, St. Paul, MN; T.C.B., Mpls, MN; FBSIS, St. Paul, MN; Veterans Administration Data Processing Center, Mpls, MN.



## SPACEPLAN CORPORATION

11900 Wayzata Blvd, 216-F  
Minnetonka, MN 55343  
612/542-8458  
Established 1983

Joy Ruth Winer IBD

## Work %

Offices Spaces/Banks	100
Industrial/Mfg. Spaces	10

Lawrence Jewelry Company, Mpls, MN; Mona McGrath P.R., Mpls, MN.



## WALSH BISHOP ASSOCIATES, INC.

1450 International Centre  
900 Second Avenue South  
Minneapolis, MN 55402  
612/338-8799  
Established 1984

Dennis Walsh AIA  
Wayne Bishop AIA  
Ron Smith  
Marci Sanders  
Kim Williamson IBD

Firm Personnel by Discipline	
Interior Designers	3
Architects	5
Other Technical	5
Administration	1
Total	14

## Work %

Single Family	10
Offices Spaces/Banks	45
Retail/Commercial/Rest.	30
Industrial/Mfg. Spaces	15

Cub Food Stores, Downers Hqtrs., Mpls, MN. END  
CO; Minstar, Inc. Corporate Hqtrs., Mpls, MN; Northrup King Company, Mpls, MN; County Seat Stores Regional Hqtrs., Mpls, MN. END



## news briefs

Continued from page 7

Stuttgart, West Germany and the leading exponent of the modern German school of stained glass design. Other speakers will include architectural glass designer Ed Carpenter, whose work includes the windows of the Portland, Oregon Justice Center, and historian, critic, and designer Robert Sowers of New York City.

The second half of the conference, "The Stained Glass Artist and the Architect: Historic Conservation," will address the working relationship of the architect, glass artist, and fabricator. Freidrich L. Oidtmann, of Linnich, West Germany, will show the conservation and fabrication work of the famous Oidtmann Studio, which is currently restoring the stained glass of the Cologne Cathedral. Other speakers will include June Lennox, Director of the Stained Glass Studio of Canterbury Cathedral in England, Viggo Rambusch of the Rambusch Studio in New York, Foster Dunwiddie, local architect and professor at the University of Minnesota, Robert Toensing of Anoka-Ram-

sey Community College, and Michael Pilla of Monarch Studios of St. Paul.

In conjunction with the conference, Coffman Union Galleries of the University of Minnesota will hold an exhibit, "Light, Glass and Architecture," which will feature the original stained glass work of Minnesota artists. It will run from October 28 to November 15.

For more information contact Richard W. Grefe, Room 325, Nolte Center for Continuing Education, 315 Pillsbury Drive S.E., University of Minnesota, Minneapolis, MN 55455 (612) 373-0258.

### Foshay's architect dies

Wilbur H. Tusler, FAIA, a founder of one of Minneapolis' oldest architectural firms and architect of the Foshay Tower, died recently in Fort Myers, Florida at the age of 94.

In 1917 Tusler founded the architectural firm of Magney and Tusler with G.R. Magney. During his tenure, he designed some of the city's landmark buildings, including the Foshay Tower, the Main Post Office, and Swedish and Deaconess hospitals. The firm is now Setter, Leach & Lindstrom, Inc.

Tusler was born in Miles City, Montana, but spent most of life in Minneapolis. He studied architecture at the University of Minnesota, and the University of Pennsylvania, where he received his degree. During his career, he was a president of the Minnesota Society, American Institute of Architects. He was a Fellow of the American Institute of Architects.

### MSAIA Design Exhibition to take architecture off the wall

The MSAIA annual Convention and Design Exhibition will enliven the ides of November this year with presentations by nationally known architects, sessions on architectural practice, and a variety of social events, including the annual Awards Dinner. This year's theme is "Architecture: Off the Wall." James Wines of SITES, Inc. will kick off the convention Wednesday, November 13 with a keynote address on "Narrative Architecture," a new approach to architectural design. On Thursday, November 14, architect William LeMessurier will speak on the past and future of skyscraper design, Allan

## DID YOU GET YOURS?

The Average Annual Dividend for  
the first two years of the  
MSAIA Endorsed Group Workers' Compensation Plan is

**32.6%**

If your firm isn't in a plan that has the potential to  
pay dividends, then now's a good time to contact AA&C,  
the MSAIA Group Insurance Service Organization.  
This program may also be purchased through  
your present broker if different than AA&C.



**Association Administrators & Consultants, Inc.**  
19000 MacArthur Boulevard, Suite 500, Irvine, CA 92715  
**Phone 1-800-854-0491 Toll Free**



Temko, architecture critic of the *San Francisco Chronicle*, will discuss design controls in San Francisco and the Twin Cities, and Dr. Ernest A. Connally, chief appeals officer of the National Park Service, will debate a noted local architect on the question, "Has preservation gone too far?"

Sessions on Friday, November 14 will include Balthazar Korab on architectural photography, a look at "intelligent" buildings which incorporate electronics, and a luncheon address by R. T. Rybak of the *Minneapolis Star and Tribune* on "Ten Questions for Ten Years."

Friday's program will conclude with presentations by the Honor Awards Jury, which this year includes Peter Bohlin, FAIA, of the award-winning firm of Bohlin Powell Larkin Cywinski of Philadelphia; Fred Koetter, of Koetter, Kim and Associates of Boston, whose work includes the recent Fine Arts Building at Princeton; and Etienne J. Gaboury of Gaboury Associates Architects of Winnipeg, whose work ranges from small houses to large-scale urban projects. Later that day, the jury will present the annual Honor Awards at a dinner at International Market Square.

Convention sessions and the Design Exhibition will be held at the Minneapolis Convention Center and Auditorium. For further information, contact MSAIA, 314 Clifton Avenue So., Minneapolis, MN 55403 (612) 874-8771.

### Jack Lenor Larsen to lecture; Pelli to speak

Jack Lenor Larsen, one of the country's foremost textile designers, will speak at the Minneapolis Institute of Arts on Thursday, November 14. His lecture, "Contemporary Textile Art: Rooted in the Past—Moving into the Future," will address the status of today's textile market. The lectures will be held at 11:00 A.M. and 6:00 P.M.

Cesar Pelli of Cesar Pelli and Associates of New Haven, Connecticut and architect for Norwest Bank's new building in downtown Minneapolis, will speak October 10 at 11:00 A.M. and 6:00 P.M. at the Minneapolis Institute of Arts. His topic will be "Buildings and Thoughts."

For reservations call Laura Johnson at the Friends of the Institute, (612) 870-3045.

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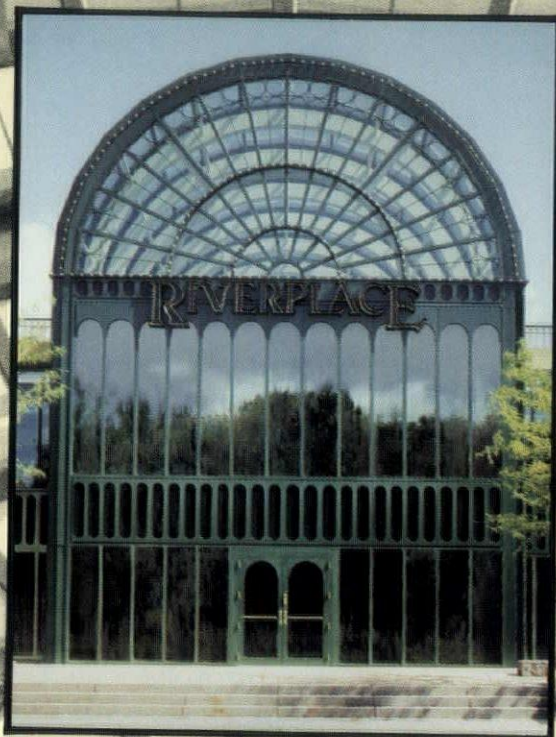
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