WHY REDWOOD? Builder Knut Horneland

“We built Telegraph Hill offices as an alternative to the sterility of steel and glass office buildings that dominate the 494 Strip on the Southern edge of Minneapolis.

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“I use redwood because it works for my designs. I use Canton’s as a trusted source of ideas!”

PROJECT: Telegraph Hill Offices
1-494 & West Bush Lake Road
Bloomington, MN

SPECIFIER:
Knut Horneland, President
Landico, Inc.
7835 Telegraph Road
Bloomington, MN 55438

PRODUCT:
Canton’s Ruf Rider® 10" Select Knotty Super Thick Butt Redwood Bevel Siding from Palco

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WHY REDWOOD? Architect Thomas Zumwalde

“Cedar Woods Court is an owner occupied townhome development located on the North side of Cedar Lake in Minneapolis.

“The site originally consisted of a group of leftover parcels that had been used for many years as a dumping ground. The developer, Concord Realty assembled these parcels to provide for 12 units in four buildings on the site within the R1 Zoning Regulations.

“The buildings are oriented with all units having a view of Cedar Lake.

“The exterior building character is traditional with steep interlocking gable end roofs, bay windows, and enclosed patio and plaza areas.

“Clear vertical grain redwood siding was a natural for this development for several reasons: 1) With its semi-transparent staining it blends naturally into this wooded site. 2) It was a choice consistent with the residential character of existing older homes surrounding this site. 3) It reinforced the massing, detailing and character of our concept for this project. 4) It was available, relatively economic and proven as a superior material because of its stability and resistance to rot.

“We are very proud of Cedar Woods Court. We feel it is an asset to the City because it took a “leftover” piece of property and provided a productive attractive housing site for the City. We also feel that the development was a success because all units were sold before construction began.”

PROJECT: Cedar Woods Court
Minneapolis, MN

SPECIFIER:
Thomas J. Zumwalde, AIA
Fowler Hanley, Inc.
Minneapolis, MN 55403

BUILDERS:
Frances DeRidder Construction Co., Inc.
Minneapolis, MN 55427

PRODUCT:
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PROJECT: 1985 St. Paul Parade of Homes Entry
Hudson, WI

SPECIFIER: Custom One Dean Eggen Homes
Hudson, WI

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Duluth revitalizes waterfront

Duluth, pulling itself up from an economic slump, is planning to transform its downtown waterfront into a vibrant commercial and tourist attraction by 1989. Development of the city's twofold waterfront will include parks, open spaces, landscaping, retail stores and restaurants, along with apartments and townhouses. The construction of a hotel and enlargement of the convention center will provide the plan's major focus. The city hopes that improving its waterfront will attract new business as Duluth's economy changes from industrial to service-oriented.

Duluth has thus far allocated $16 million from the state for the new convention center, and has purchased an 89-year-old three-masted schooner, the Victory Chimes, which is expected to become a major tourist attraction. Funding for open space development in conjunction with I-35 has also been set aside.

The convention center expansion, scheduled to begin this autumn, will include 20-25 additional meeting rooms and exhibition space. A new 250-300 room hotel will overlook the convention center. Extensive tree planting along Harbor Drive and Commerce Street, along with landscaping to the Arena Complex, promises more appealing meeting places for up to 4,500 conventionees.

The Canal Park area, one of the state's most popular attractions, will be upgraded. With the rehabilitation of existing buildings and the improvement of public places such as parking ramps, the Canal Park area will serve as the focus of the city's tourist business.

North of the convention center is proposed a maritime museum and meeting facility, located in the oreboat William A. Irvin.

A half-mile park called Downtown Lakewalk is planned for the area overlooking Lake Superior from Canal Park northward. Also planned are several year-round look-out pavilions, landscaped plazas spanning I-35, an informal pathway system and further parking.

City officials are confident that Duluth's attributes will assure a successful waterfront development. Duluth has a major population base, within 200 miles of 6 million people and within 500 miles of 29 million people. The city also has an active port, with 250 ocean vessels and 800 bulk carriers visiting the city each year. Duluth officials point out that the waterfront's proximity to the central business district less than four blocks away will prove an asset to the development, as will the city's accessibility to I-35.

Duluth Mayor John Fedo, along with the city council, initiated the feasibility study. Pei Property Development Corporation and Buckhurst Fish Hutton Katz of New York served as planning consultants, in conjunction with Design Communication, Inc. of Washington, D.C. The firms are nationally renowned for downtown redevelopment.

Design series enlivens summer

The 1986 Summer Design Series promises to bring a host of nationally and internationally renowned designers and architects to the Twin Cities. The architectural lecture series, co-sponsored by the Minnesota Society of the American Institute of Architects and the Walker Art Center, will run Wednesday evenings from July 9 to August 13, excluding July 30.

The series swings into action with the presentation of the MSAIA Interior Awards. Jurors Ray Eames of Eames Studios, Joe D'Urso of D'Urso Design, and Sharon Lee Ryder of Newsday will announce the winners. Sharon Lee Ryder, founding editor of Metropolis mag-

Continued on page 100
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reviews

Pont Neuf under wraps

Most people have heard of Christo, the Bulgarianborn iconoclastic artist whose huge, wrapped environmental works have kept him in the limelight in the contemporary art world. Most have heard of his audacious Running Fence, an eighteen-foot high white nylon fence that ran and skipped 24 miles through Sonoma and Marin counties of California to end 600 feet offshore in the Pacific Ocean.

And very likely they've heard of his recent efforts to “wrap” the shore of ten islands off the coast of Florida in floating pink polypropylene colors.

Christo's most recent effort was the wrapping of Paris's oldest and most venerable bridge, the Pont Neuf, which connects the Ile de la Cite, the site of the original city of Paris, to both banks of the Seine. It is his most public work to date, involving not only the structure itself and the thousands of people who traverse it daily, but both city and national agencies. The entire historic district is thus made a part of the art.

The bridge was begun in 1578 during the reign of Henry IV, and upon completion in 1604 became the only section of paved road in all of Paris. A Pont Neuf (the “New Bridge”), uncommon for its time in being house-shaped, has served as backdrop to most of the major events in Parisian history and has undergone continual modification during the time it was built until 1890. Christo's project is only one more event in the bridge's long history of steady change.

As with all previous works, Christo's cumentation of the project—before, during and after the event—are evi­dence of his fascination with the process whereby people, places and history all come together, if only for a brief moment. This long and at times tortuous process was described recently by the artist at a Walker Art Center symposium.

Prefaced by a capsule review of past works, the artist's talk recounted every step taken, every engineering triumph and all the gory details of political or social setbacks encountered in the Paris project. The artist's notorious tenacity to complete proposed projects in the face of seemingly insurmountable odds was made graphically clear.

Christo's Pont Neuf presentation at the Walker was almost architectural in its thoroughness of preparation. The detailed engineering drawings of the bridge plus historical renderings from the French ministry of Ponts et Chaussées (bridges and roads), by themselves quite beautiful, are reminiscent of the type of drawings done regularly by architects and engineers in their work. The historical drawings also bring Christo's work into the realm of historic research. The detailed photo documentation of the bridge and its context (Christo's usual procedure) from every conceivable angle is as much as any architect would do for a restoration/renovation of an historical building.

But these studies have a two-fold purpose: besides proving useful in solving the mechanics of the problems posed (be it wrapping a building or stringing a fence), they become works of art in their own right to be sold or auctioned off as a means of financing the projects.

In addition to the Paris bridge and major past works, Christo quickly showed several works-in-progress, works that in fact have been around for some time. These include “Wrapped Reichstag, project for Berlin;” “The Gates, project for Central Park, New York;” “The Mastaba of Abu Dhabi, project for the United Arab Emirates;” and “The Umbrellas, project for Japan and Western United States.” The Berlin project has been “in progress” since the late 1970s.

But the art of Christo's art is more than just the creation of large packaged buildings or landscapes. As alvin Tomkins stated in his diffuse New Yorker portrait of the artist: “For Christo, the involvement, the whole process, is the crucial element. His recent projects have

Continued on page 61
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the language of housing

Julia W. Robinson

When we look at cultures other than our own, architectural artifacts become symbols to cultural identity and values. Housing, in particular, conveys a host of messages about what is an appropriate way to live.

In the same way, our own housing mirrors our society's cultural attitudes and different ways of living. Looking at the differences in the design of private housing and institutional housing gives us a great deal about the cultural attitudes we hold.

We can easily discern a difference in the architectural character of ordinary dwellings which are designed for individuals and therefore in the private realm, and housing which is designed to serve broader social needs for groups of people, and so in the public realm.

In private housing, the values of the individual—comfort and independence—are manifest, and control is maintained by the inhabitant. In public housing, the values of the individual—comfort and independence—are manifest, and control is maintained by an administrative group.

The form of housing which expresses values the most strongly is the single-family house. The single-family house expresses a spirit of independence from others and a sense of control over one's own territory unattainable to the same extent in other forms of housing.

The penal institution and the traditional mental institution express the opposite attitude—that of forced dependence on the institution for the necessities of life, and control of the inhabitants by society.

Somewhere in the middle lie various forms of housing: hospitals, group homes, and apartment buildings.

When Irving Goffman wrote the book Asylums in 1961, he exposed cultural attitudes toward institutionalized people which made us reevaluate our assumptions about the treatment of the mentally ill, mentally retarded, and others living in institutions. His book described how social and physical settings support negative attitudes toward people housed in institutions.

Goffman's work, in combination with Goffman's work, in combination with the civil rights movement, led to the movement toward deinstitutionalization or "normalization" of noncriminal residents, in particular the physically handicapped, mentally ill, and developmentally disabled. A spokesman for the normalization movement, Bengt Nirje, describes the movement's goals as "providing conditions of everyday life which are as close as possible to the norms and patterns of society's mainstream."

The number of design features which communicate the institutional or home-like character of housing is very large.

These characteristics range from building scale to building material and number of windows to more detailed features such as doors and windows.

In lobbies or living rooms, for instance, the number of seats is one feature which communicates whether the place is homelike or institutional. Living rooms in private homes usually have places for about five people to sit whereas institutional settings have room for twenty or more.

The uniformity of the style of seating is another. In a private residence, furniture is usually bought item by item or in small quantities so that a mixture of styles exist, such as a wooden rocking chair next to an upholstered chair. The furniture of an institutional setting, in contrast, is usually purchased in bulk.

The arrangement of the furniture will be different in the two settings as well.

The institutional lounge: a waiting room arrangement of furniture that impedes social contact.

Does design action speak louder than words?

The normalization movement in Minnesota was given legal impetus in 1981 by the Supreme Court in the Welsch vs. Noot consent decree, which mandated the movement of about a third of mentally retarded people from large state institutions to smaller community residences.

Anticipating the need for guidance in the design of these new community residences, the Center for Urban and Regional Affairs and the University of Minnesota School of Architecture and Landscape Architecture financed research for a publication entitled Towards an Architectural Definition of Normalization: Design Principles for Housing Severely and Profoundly Retarded Adults.

The study compared four very different examples of housing for mentally retarded people with six examples of housing for nondisabled people, including institutional settings—hospitals and dormitories—and homelike settings—apartments and homes. The conclusions are expressed in the form of principles, illustrations, and a checklist which compares the features of institutions and homes.

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The arrangement of the furniture will be different in the two settings as well.
In a private dwelling, living room furniture will be arranged centrally around a coffee table to facilitate conversation, while in an institution furniture is arranged at the edge of the room, with chairs placed side by side to improve eye contact and social interaction.

If such a simple design element seating conveys so much, the cumulative effect of all the design elements is potent. But certain individual features in themselves carry an undeniable message; an exit sign in a living room denies its private nature.

This research on the nature of homelike and institutional settings has been continued in a project funded by grants from the National Endowment for the Arts and the University of Minnesota. In “Housing Form: Empirical Description,” 30 housing settings are being studied to develop a more detailed description of the architectural features associated with homelike and institutional housing. The expertise of architects has lain primarily in the realm of construction and aesthetics. But symbolic messages which architects convey in general and housing in particular have not been measured in a detailed and systematic way. Understanding of the character conveyed by specific design features of a setting has been limited to the intuitive level or.

If designers can predict the outcomes of their design decisions on the character of a setting, the opportunity to improve for instance, the character of institutional housing may be increased.

The design attributes selected for study of housing for mentally retarded people may not apply to other architectural settings, nor may the positive and negative implications associated with them. However, understanding what architectural features characterize private versus public realms is applicable to diverse settings. Investigating the relationship between design features and symbolic content could be extended beyond housing to the study of other building types.

Julia W. Robinson, AIA, teaches architectural design and theory at the University of Minnesota School of Architecture and Landscape Architecture. Trained in anthropology as well as architecture, she specializes in environment and behavior research.
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A call for collaboration

Gary E. Wheeler

The education of interior designers in Minnesota needs to be reevaluated. Interiors, necessarily, are created as part of an architectural whole. This interconnection has been true in the past and will continue to be in the future. The role of an interior designer has been defined by the International Federation of Interior Designers and other professional organizations as "to enhance the quality of life and protect the health, safety, and welfare of the public." Both architecture and interior design, then, are professions which address function, aesthetics, and that tangible quality which improves the human condition.

As a member of the Foundation of Interior Design Education Research, a national accrediting agency for post-secondary interior design programs, I have had an opportunity to visit colleges around the country. At many schools, I have found a new understanding of the common bond between architecture and interior design. Naturally, there is a sense of a new beginning within the educational establishment. The acknowledgement by architects that interior designers are partners, not adversaries, in the design process is most encouraging.

Here in Minnesota, we have one accredited baccalaureate degree program in interior design, in the Department of Design/Housing and Apparel at the St. Paul campus of the University of Minnesota. Interior design, then, taught as part of home economics, a traditional place in land-grant universities. I question whether this situation is providing the best education for interior designers and architects.

As a former guest lecturer to both the interior design program and the school of architecture, I have found a lack of knowledge and understanding of what each profession does in actual practice. In my five years of lecturing at the school of architecture on space planning, and furniture systems and their use in the interior environment, the most rewarding aspect has been student response. They have been open to new ideas and are pleased to find that interior designers do not just pick paint colors and pretty fabrics, but are truly involved in the total design process.

An interior designer argues for educational change

But we have an opportunity to do better. We can create not only a good interior design program, but one of the best. The design community in Minnesota is unique. We like each other and share our knowledge. There is not the "we and they" mentality one finds in other areas of the country. This mutual good feeling provides us with a basis for initiating change.

The University of Minnesota is open to change. As university President Kenneth H. Keller stated in his recent inaugural address, "Change is vital to a university. New areas of knowledge develop; new approaches to teaching evolve; new needs arise in the society we serve."

In addition to having a new president dedicated to thoughtful change, we have a new head of the school of architecture, Harrison Fraker, who is dedicated to providing an education that establishes leaders, not followers, and we have an interior design program, headed by Dr. Joanne Eicker, willing to address new directions.

Let the challenge to our professions be to work together to establish the finest educational opportunities possible and to forge a new bond between our professions by the educational experience. As professionals we must demand well educated, competent and creative individuals from our schools. But it is also our responsibility to assist in the evolution of the educational program and curriculum.

There are many opportunities we can explore. Perhaps a new school of design encompassing architecture, interior design and landscape architecture should be created. More immediately, the three design programs could make a concerted effort to work together more closely and to jointly sponsor programs to expand student, faculty and professional awareness of our responsibilities.

I do not wish to see the education of interior designers become the stepchild of an architecture department as has happened in many schools. However, other universities, such as Louisiana State University and Kansas State University, have developed outstanding learning environments that combine architecture and interior design, as well as other design disciplines.

We have an opportunity to break old traditions, to begin fresh and to create a learning environment for interior designers and architects which is second to none. Now we must grasp that opportunity.

Gary E. Wheeler, ASID, Professional Affiliate MSAIA, is a principal of the interior design firm of Wheeler-Hildebrandt. The award-winning firm specializes in commercial and architectural interiors. Wheeler, who is past president of the Minnesota Chapter of ASID, and has served on both the local and national board, is also a member of the Accreditation Committee of the Foundation for Interior Design Education and Research.
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Ode to an imperfect house  

I still remember the feeling of entering my future mother-in-law’s house for the first time. Everything was in its place.

The bathroom, in particular, amazed me by its perfect decor. The tile was yellow with black trim. A yellow shower curtain had a ruffled tie-back with black trim. There was a yellow bottle for bubble bath, a black kleenex holder, and yellow and black butterflies framed on the wall.

I turned over in my mind the contrast with my mother’s bathroom in our down-at-the-heels beach house in Connecticut. The tongue and groove walls weren’t any color at all. There was an old clawfoot bath tub, not cutesyed up, a worn carpet laid around its feet. Magazines and ragged towels of various colors were stacked on a table retrieved from someone’s garbage. And on the wall were taped up pictures cut out of magazines.

Full of error itself, our house was tolerant of its occupant’s errors. My mother-in-law’s house called for perfection.

When we bought our own house and started fixing it up, I strived, like most, for perfection. It always escaped my grasp. We’d put in new carpet, and ink would immediately spill on it. We’d put in tile and someone would crack a small piece. We did room after room without completing the final touches.

It was only recently that we discovered the valid charm of imperfection. In Scotland’s country houses, decayed elegance hangs on the decor like an ill-fitting tweed jacket on an aristocrat. Every room we loved had its eccentricity—a lampshade awry, cushions not plumped up, upholstery slightly faded. We learned the appeal of the less-than-perfect.

Now I’ve given up on the perfect house. Colors do not match precisely. A chair can have a dent. Our favorite antique table has a discernible sway.

But we feel at ease. And we hope others do too.

Linda Mack
Editor
Living in Classics

Of distinct architectural style, these houses give more than shelter to their residents. They give light, beauty, a flow of space, an outlook on the world subtly shaped by their architecture. These houses are modest in essence: They have style but are not stylish, they are designed with care but are not precious. Their classic qualities endure, serving different lives.

Contemporary, 1985
The house of architects Dawn and Richard Varda is fresh off the drawing boards and fresh in spirit, but its domestic virtues are firmly established.

Queen Anne, 1898
Through its 90-year life, only two families have owned this north Minneapolis house. Charles Nelson, Minnesota’s state historic architect, has imbued it with his thoroughgoing 19th century sensibility.

International Style, 1956
Built when Modernism reigned supreme, architect Bruce Abrahamson’s first house passes the test of time. Revised only slightly and added to in kind, it stands with strength and clarity.
**Prairie School, 1913**

Many consider the Hoyt house in Red Wing the best Prairie School house in Minnesota. Frank and Jean Chesley have lovingly maintained it, inside and out.

**Rambler, 1950s**

The Ozzie and Harriet suburban rambler resuscitated for a professional couple’s busy lives. Jim Emion and Jane Larson-Emison enlarged and simplified it, but kept the ’50s form.
Life's simplifications. That's how Richard and Dawn Varda describe the house they designed for themselves last year on Minneapolis' Cedar Lake.

They decided to build when frustrated with their former house, "a Victorian monstrosity," peaked. Pipes broke on Christmas Eve, and the Vardas put the house on the market, even though they had no lot to build on. On a fortunate day two months later, they received an offer on their house and found a lot on nearby Cedar Lake.

Their new house, says Richard, architect with Ellerbe Associates, is everything the other was not. Informal, convenient and simple, it is designed to absorb as little time as possible. "Take the kitchen for instance," says Dawn, an architect whose firm, Architects Charrette, specializes in houses and modelings. "It has sixteen drawers. The other kitchen had one."

Though it is located in the midst of the city, the Varda residence resembles a farmhouse more than a townhouse. A two-and-a-half-story rectangle with a gable on top, it is the shape of a house drawn by a toddler. "We agreed on the utilitarian character right away," says Richard. "With the narrow lot, the house had to be 22 feet wide. To find out how long it could be, we just took out our calculator and figured out how many square feet we could enclose for our budget."

In fifteen-hour-a-day sessions together at the drawing table, they sketched more elaborate shapes but came back to the simplest for its essential economy. It is a classic American form.

On the interior, as well, some of the time-honored traditions of American houses have been incorporated, and for the same basic human reasons. A masonry fireplace warming the living room on one side and the kitchen on the other forms the physical and emotional heart of the house. A hefty main beam, reminiscent of colonial rooms, runs the length of the first floor. And the large family kitchen makes even the most elegant entertaining as informal as gathering around the farmhouse table.

But going beyond those traditions the house achieves today's ideal of open, free-flowing space without sacrificing the innate need for rooms. Here, the verticality of the house was turned to advantage. Each floor has its function...
ill contained in the space available, a vertical slot brings in light from above and links all. "We knew we wanted a fairly communal space," says Dawn, as she runs the steps to the master bedroom. "Here I am on the third floor and I can hear every word in the living room."

The Varda house softens contemporary utilitarianism with traditional details. Exposed ceilings abut old-fashioned baseboard molding. A marble hearth meets wide pine floor boards. Structure is revealed in the Modernist mode, but materials are decidedly low-

On the exterior, the conversation of new and old aesthetics continues: straightforward form with delicate detailing; natural wood with painted trim. In this happy melding of domestic metaphors, the house could be called Postmodern. The Vardas are less pretentious. "It's just our Minnesota lake home," they say.

LMA
he warmth of wood, flow of space throughout

The back half of the house doubles as kitchen and dining room (see plans below), giving both flexibility and informality to entertaining. A sturdy main beam gives the highly efficient kitchen (left) the warmth of earlier times. "I like to cook and everything is within reach," Dawn says of her luxurious spread of drawers and cupboards.
The fireplace warms living room and dining room (left) simultaneously. The house was designed vertically, says Richard (see plans opposite). "We wanted the important spaces on the front for the lake view—living room on the first floor, study on the second, and master bedroom on the third."

The stair and skylit slot both link space vertically and organize space horizontally. The house’s structure is revealed in an honest but unpolemical way (below left). Exposed beams, floor deck, and old-fashioned molding create an intriguing composition around the light well. The second-floor study which Dawn and Richard share (below right) looks through the trellis arch to the lake beyond.
The ultimate Queen Anne
Light at the turn of the century

A period pastiche down to the doilies, the sitting room of the Nelson house does not only have turn-of-the-century furnishings, it has turn-of-the-century sensibilities (above). "You have to pay attention to the lighting, the wall hangings, the sculptures," says Nelson, "to make a total environment." The exterior of the house (right) is equally true to Queen Anne form, with gables, bays, catalog spindle work, wraparound porch, and decorative turrets.

By Charles W. Nelson

I suppose that I have always had affection for the late 19th century urban residence as a tour de force design living. It represents a strange dichotomy, expressing individuality while at the same time setting the standard for the modern machine for living.

This urban house evolved in an era when exhaustive analysis of even minutest detail neared the point of session. The result was a residence which not only met the requirements of its time, but continues to respond to the demands of a changing world. For this reason I am not alone in my regard for this type of house, and for this reason I was drawn almost fifteen years ago to the towering Queen Anne house on North Dupont Avenue.

The same qualities of design and ability which attracted me must have inspired John Lohmar, a well-do milliner of German extraction, to retain local architect Peter Jeub to design a residence for his family. Completed in 1898, the house assumed position on a street of residences in affluent Highland neighborhood of north Minneapolis. The design of each of these houses melded the architect's interpretation of contemporary style and fashion, the client's need to express ego and social consciousness, and, for want of a better term, endless amounts of frivolity.

Behind all of this, however, was the rigid sense of functionality. The "machine for living" evolved according to specific formulas which dictated the relationship of spaces, traffic flow, orientation to light and air, energy conservation, and mechanical systems. The manner in which these 19th century problems were solved remain as valid today as they were at the turn of the century. Only the "wrapper" changed. Evident throughout was the architect's concern for the human factor at the root of every decision as the house became a home.

Once within the outer door of the "wrapper" of the house on North Dupont, one is immediately aware of the intricacies of the formulas at work. The broad porch shelters an air-lock vestibule, which in turn opens onto a nut doored foyer and stairhall. Here, throughout the first floor, doors may...
ened or closed to provide larger formal spaces or smaller, more intimate ones. The doors regulate both air currents and the passage of people.

The dark central hall of the mid-Victorian residence has been eliminated, allowing all rooms to flow together through doors and archways. In the utilitarian areas of the house, for instance, the large kitchen opens directly into the dining room rather than through a servant’s pantry, an arrangement which encourages family use of the kitchen as a gathering place.

At the rear of the house, the air-lock concept is repeated in a second stairhall. When appropriate doors are opened, the stairhalls in tandem provide convection to introduce fresh air circulation throughout the house. This feature, along with an exterior wall structure of balloon-frame two-by-six-inch studs, insulated with sawdust and rod shavings at the time of construction, makes the house comfortable year-round. Thus, no air conditioning is required in the summer, and in the winter hot water radiator heat is constant and comfortable.

The plumbing and heating systems in the house are classic examples of the solution of energy and climate consciousness in the Minnesota environment. It is interesting that such systems were designed to be exposed rather than concealed within walls and cabinets, as is becoming the norm in today’s housing design. Quite probably, the Victorians did not consider such installations unattractive, as ornamentation was often cast on such commonplace items as hinges, diateters, fixtures, and the like. (Or maybe they were just not confident of their performance to risk bringing down a wall to repair them.) Beyond this, however, is the rationale that exposed systems are less likely to freeze than those in walls, and exposed diator pipes are, in essence, secondary radiation heating sources which waste heat in passage through walls.

After nearly fifteen years, I continue to be impressed by the contrast which the interior of this house presents to the common image that Victorian houses are dark and stuffy. Many of the 49 windows are over six feet in height, purposely oriented to make maximum use of sunlight throughout the day, they trace the progress of daily activities in the house from waking through midday into the quiet evening hours. There are virtually no dark corners, nor are there but two rooms which are simple rectangles in plan. High, coved ceilings add to the visual and psychological allure of spaciousness.

I must say that I find living in this house a constant inspiration to me and an integral element in my life. It must have been true for the Lohmars also, for, after developing its initial design with their architect, they continued to occupy and appreciate their home until 1971. That they were satisfied is clear in the manner in which the house was adapted to changing times and lifestyles without the slightest deviation from the original design.

The house reflects the personalities of its occupants. It is a place of retreat and quiet, yet it encourages creativity, even exuberance. Above all, it is a friendly place which fosters a feeling of pride and belonging. It is a home.

Charles W. Nelson is with the State Historic Preservation Office of the Minnesota Historical Society. He reviews historic preservation/restoration projects and tax incentive programs for rehabilitation of historic properties. A graduate of the University of Minnesota School of Architecture, he is past president of the Minnesota Chapter of Society of Architectural Historians and a member of the MSAIA Historic Resources Committee.
A study in Bauhaus

A straight-edged house on a suburban slope

The bluffs of Edina were relatively unbuilt in 1956 when Bruce Abrahamson designed his first house for himself (above). Nestled among the trees, the boxy International Style home dominates the sloped site, yet welcomes the outdoors inside with a generous expanse of glass on the south face. The large living room (below) is entered by a door, shown left, directly from an outdoor patio. Stairs in the foreground lead to the bedrooms below.

Tom Wolfe, in his 1981 book, From Bauhaus to Our House, described Modern houses that have their antecedents in the 1920s European art movement as stark and somewhat difficult to live in.

But Wolfe would be wrong about the house designed by architect Bruce Abrahamson for himself in 1956. Though not pure Bauhaus in inspiration, it has proven to be a most livable design over the years.

A simple two-level rectangular box with living spaces above and bedrooms below, the house sits high on a bluff in the south Minneapolis suburb of Edina. The white and dove-gray house promptly won Abrahamson a 1957 Progressive Architecture award. “That was when it was much easier to win them,” said Abrahamson self-effacingly.

Entry to the original house was by door on the side of the rectangle which opened into a large living and dining space. Typical of the Modernist style, it had a kitchen, bath and utility closet grouped to the side of a simple glass-enclosed volume. The entire south wall had floor-to-ceiling windows giving the space a sense of the outdoors.

The house has been exceedingly flexible over the years, its modular plan added to not once or twice, but three and four times as the architect’s family grew. By adding on either end of the rectangle, Abrahamson was able to increase the living space by a third while still maintaining the classical balance established with the initial composition. Further expansion was accomplished by cantilevering short sections off both ends.

For the past thirteen years a different family has lived there and made further modifications. After several icy winter slips and slides up the steeply sloping drive, the current residents excavated the garage and replaced it with a large garage with additional living space above in the same style. This also allowed direct interior access to the house on both levels, an obvious solution considering Minnesota’s famous winters.

Say the current owners, “We needed a house that was easy to clean and contemporary in style—something open and functional. We find the house quiet, restful and relaxing to come home to.”

B.N.W.
A flat roof, exposed metal I-beams, fully expressed joints and a Mondrianesque window composition identify this 1956 house (left) as classic Modern. Subsequent additions increased space by adding to both ends of the box, thus maintaining symmetry. "It works very well in all seasons," say the present owners. "With the south facing wall of glass, the house keeps warm from the sun in the winter, and in summer there are awnings that shade the rooms from excess heat."

1966 an entrance vestibule (below) was added to link the garage with the house, and an "egg crate" trellis was placed in front to formalize the entry. More recently, Tucker Corporation designed a three-car garage with increased living space above it (see plan).
Reviving a revival
Uncovering the past of a St. Paul gem

Strength in simplicity could be the motto of the Greek Revival style. Unassuming but carefully detailed, the McCormick house (above) speaks of the democratic values of St. Paul's early settlers.

By Keith and Barbara McCormick

We first saw the house on a cold January day in 1975. The windows had been boarded up by the St. Paul H.R. and snow drifted across a bland porch that obscured the front facade. The house was covered in cheap asbestos siding. Several mortarless chimneys appeared to move slightly in the wind.

But when we stood back far enough to take it in as a whole, the lines and proportions began to come together. There was a graceful solidity to it, despite the neglect. We noticed the hipped gable returns and looked for and found one original six-over-six window on the sheltered back porch, both marks of an early Greek Revival house.

Beneath the surface it was, well, a classic, both in its time-tested elegance and its expression of Greek order, simplicity and proportion.

We've learned a lot about the nature of a classic in the years since, much in the way that a child learns about an alarm clock.

Because of the pronounced symmetry of Greek revival styling, we expected to find single windows positioned in some regular correlation of bays, balanced either side of the chimneys. We expected room dimensions some proportionate relationship. What we found, instead, were several small rooms, a wall built into the edge of the original mantle, and double windows positioned clumsily in the corner.

We probed further. Studs left hanging in exterior walls told us where the original windows had been. Inadequate headers over double windows suggested insensitive remodeling. Modern dimension lumber instead of hand-hewn timbers signaled intrusive walls. Under layers of tile and plywood, we found nail patterns in the plank flooring to describe the original wall positions.

The scope of reconstruction needed was dismaying. But the house seemed to say, with every new discovery, “You see, I was meant for something better.” Indeed, the whole Irvine Park area in 1975 was plainly meant for something better.

The Irvine Park neighborhood developed out of a pioneer settlement on the river, the Upper Landing at the bar...
Chestnut Street. The more opulent 70s homes were built as neighbors of the earlier structures. But the automobile made areas farther from the city's center attractive for development. Shortly after the turn of the century, Park began its slow decline, and the 1970s the deteriorating houses huddled around the square, holding one another up with the accumulation of red years and secrets. Only its strong impression of St. Paul history saved the square from the urban-renewing bulldozer.

Our house, the Parker-Marshall house, 1852, was among the first to be identified as historically significant. It was one of St. Paul's most intensely lived-in residences. The builder, Rodney and Elizabeth Parker and their adopted children (and their house guests, the Alexander Ramseys) were the first. Next came Governor and Mrs. William Marshall, then Patrick and Elizabeth Loney and their nine children, followed by pleasant tenants of its skid row years, becoming home to us and our five children. It sees enough activity to shake rafters, literally. Its classic form has vibrant durability.

So how do we fit together, we and a classic house? Very well, thank you. Just as the house instructed us in restoration, it has instructed us by simplicity, order and proportion in how to live in it. Surviving in a large and busy household requires a sense of perspective and capacity to balance the various demands of job, family and community. Classic affords both perspective and pace.

From the balcony of our bedroom, view St. Paul's skyline—tall bustling buildings not even imagined by Parkers. When they built their home 1852, it was everything their New England tastes dictated. It was their attempt to create a familiar environment in a wilderness. The white clapboard house, solid in construction, regular in plan, faced a public square. A variation on a style of architecture built throughout New England in the first half of the 19th century, the house exhibited the persistent and careful detail of all Greek revival houses.

Windows were aligned vertically and spaced to enhance the height and volume of the basic box, giving it a simple monumentality. The entry was recessed, framed by a transom and sidelights. The organization of elements, the fineness of the detail, the direct, strong integrity expressed the values of the Old Republic.

The Parkers' attempt to impose order on wilderness continues to express something clear and straightforward in the modern city that has grown around it. With parlor windows slightly more than three feet wide and rising eight feet from the floor, we are connected to the rest of the city. But the remove is critical. Cities are still, as they have always been, our attempts to solve problems and make progress together. We never lose sight of that. Still, seeing ourselves always in relation to others can be oppressive.

The house and its position in the city allows an appropriate transition. Turning the corner onto Irvine Park is like entering a clearing in the woods, paddling onto a lake from a cramped stream.
Serene proportions and a simple symmetry

Climbing the few steps to the porch brings you close enough for the house to take you in. The porch itself is a marvelous transition from public to private life. Despite our outlook on the city and the nearness to our neighbors, the peace, the balance, the serenity of the Greek Revival style brings us a kind of relief.

It's regular, reliable. More than a random collection of features, Greek Revival details, though minimal compared to later Victorian design, quietly support one another and create a harmonious whole. Because of the balance in door and window placements, we tend to decorate with pairs of objects, a couch either side of the fireplace, chairs either side of a window, tables and portraits centered on opposite walls. We find that very calming, and a home ought to be calming.

The rituals of welcoming and leave-taking are assigned a place set apart. Divided from formal parlors, the long entry hall is inside the house but not yet inside the home. It was the last space we finished. Our modern eyes viewed it as the least useful space in the house. But how little modern eyes see. Now that we have its use, we understand how important it is to welcome and take leave graciously.

We've also learned, since moving here, that truly accommodating living space is balanced by size as well as design details. We were initially quite taken with the high ceilings, the light, the large rooms. We removed walls that divided servants' rooms and pantries. But as our last two children were born and the house was fuller, we realized the psychic drain of always being in large, open spaces, always available for multiple conversations. Busy people need the comfort of reflection and intimacy as well. We've since created some smaller, more intimate rooms.

This house wasn't designed by a brilliant architect, but Greek Revival architecture was practiced widely enough and long enough to become carefully tuned to human needs. Still, there is much about modern life that the builders could never have foreseen. Kitchens and bathrooms are problematic in old houses, classic or not. This house, when built, had no indoor plumbing. Plumbing had been added, but not where we needed it, not to accommodate modern penchant for running, flowing water. We decided that kitchen, bath and laundry, being anachronistic, won't meet family needs rather than restoration principles.

They work. They work very well. The laundry is on the second floor in one of the former servant's rooms. Perhaps a laundry is mundane compared to other thoughts on space and light and psychic need. But it would be less than honest to pretend a family of seven somehow met their needs for food and clean cloth somewhere else, though we often wish it were so. Many times, we've lamented our failure to restore the servants along with the original floor plan.

Living in a classic is not only sitting in our large, light parlor, listening to the clock tick, or serving a gourmet dinner on our antique dining room table. It's running up a front stairs...
From 1852 to 1986, the plans tell the story of the McCormick's ongoing restoration. When they moved in, the house had been chopped up into four apartments in the 1950s (middle plan). With no original plans in hand, they discovered the configuration of the 1852 house (far left) only as they went along, knocking on walls, replacing studs, following clues like architectural detectives. "Fortunately," says Barbara, "the most recent changes were easy to discern because they were done so cheaply." The front parlor, dining parlor, and front hall were returned to their 1852 shape, with the necessary addition of a bathroom in the long entry hall (right). The kitchen was enlarged to serve their family of seven and, in keeping with contemporary reality, the former butler's pantry became Barbara's office.

Keith McCormick is director of communications for BI of Edina. His involvement with the Irvine Park restoration project is a direct result of his bridled optimism. He is the immediate past-chairman of the St. Paul Heritage Preservation Commission. Barbara McCormick is a full time partner in the restoration as well as a free-lance writer and editor. She is currently at work on Walking Tour of Irvine Park, to be published this summer.
A Prairie School house, above all, makes a comfortable place to live, according to Frank and Jean Chesley, owners of the Hoyt house in Red Wing, Minnesota. Their house, which was designed by Purcell, Feick and Elmslie in 1913, took the Prairie School in Minnesota to new heights. Its cruciform shape, horizontal lines, rows of leaded glass windows, and fine wood ornament give it an architectural integrity rivaling that of the Minnesota houses of Frank Lloyd Wright, Purcell's better known contemporary.

The Chesleys had long admired the brick and stucco house near the Mississippi River when Hazel Hoyt, daughter of the original owner, decided to move into a nursing home in 1974. Committed to preserving the architectural style which attracted them, they took over loving custody of a house which had changed little since it was built by the owner of the Red Wing Pottery Company 60 years earlier.

The characteristically Prairie Style leaded windows were there, all 45 of them. "The sun shines in them almost all day long," says Mrs. Chesley, "and their size and arrangement give us a feeling of privacy. They are a constant source of beauty and pleasure."

The original arrangement of roof was intact, with its more open circulation than earlier houses. "The house is designed," says Mr. Chesley, "so that one does not feel confined to the room one is in at the moment. There is always a view into another room, always a feeling of communication with an adjacent space. The continuity of space conveys a sense of freedom and movement."

And they found all around them the house's original Elmslie-designed detailing—oak ceiling moldings, saw-cut radiator covers, light posts, ceramic fireplace mosaic—detailing which imbues Prairie School houses with a sense of calm.

But despite the precision and thoroughness of the architectural expression, the house doesn't overwhelm with its architecture. "It was built for people to live in comfortably while providing visual pleasure," says Mr. Chesley. "It gives us this combination is the beauty and the intrinsic value of the Prairie School style. That's why its designs will never be obsolete."
"The windows (above) make a sparkly, colorful contribution," says Frank Chesley. The border is randomly colored with red, orange, yellow, and green squares between opaque glass rectangles. The diamond motif appears in all the windows, even in miniature, in the dining room cupboards. Note also Elmslie's design of the ceiling molding and the original light posts which rest against the wall. Though the Chesleys have adapted the rooms to their own needs, the design of the house has made this adaptation easy (see plan, left). The room to the left of the front entry which originally served as Mr. Hoyt's reception room now is a library. A small room behind the stair originally planned for a sink recently became a downstairs bathroom. "In many ways the house seems to have been planned to accept different life styles," says Mrs. Chesley. "Its flexibility is without limits."
Rancho deluxe

Realizing the most from a '50s rambler

When the Emisons bought their house in 1981 they were faced with a cramped kitchen (above) with cabinets and counters straight from the 1950s. In the background are the washer and dryer, making the washroom and the kitchen virtually the same room, as was common in that era. The bathroom (below), small and badly lit, left much to be desired. Both kitchen and bathroom were extensively reworked.

The story is familiar. A newly working class couple with two kids and a dog purchase a small ranch-style house in the suburbs and remodel it to fit their needs, adding on a room here, rerouting a bathroom there until the house begins to reflect its new owners. In spite of changes made, underneath it is still the same rambler.

The story for Jim Emison and Jane Larson-Emison of Minnetonka, Minnesota, however, is not quite the same. For one thing, both Jim and Jane, mid-career professionals with no children and the modifications they've made to their 1950s two-level ranch house speak forcefully of today's changing lifestyles. For another, though the exterior of the house has been extensively reworked, the exterior looks much the same, maintaining its respective position in the neighborhood.

Following the tried and true real estate axiom, the Emisons chose the house for its location. The one-and-a-half acre site is wrapped by luxuriant growth, making it quite private. Its secluded location plus direct access to Lake Minnetonka appealed immensely to the Emisons. "The original owners surrounded the house with wild flower gardens,” says Jane, “and we’ve added some more. The privacy of the place is its strongest asset.”

The house is typical of most post-war ramblers: an “L” shaped ground floor, with bedrooms and kitchen in opposite wings and living room in the middle, is placed over a walk-out basement. The Emisons liked the basic plan, but important areas of the house did not meet their needs. "The first thing we realized was that the bathrooms were inadequate," says Jane. "They were small, 1950s bathrooms and just not convenient for two working people. And the kitchen was cramped and didn’t allow the flow of space we wanted.”

Jane, herself a contract interior designer, began working with architect Paul Geisler to open up the kitchen. They found that expanding the space to close a covered portico allowed for a large, contemporary kitchen. Floor-to-ceiling windows and a glass backsplash over the sink opened the room further to views of the outside.

It was a logical next step to open the entire house. Walls started coming out, windows and sliding glass doors...
The original 1950s rambler (left) was modified only slightly on the exterior. The kitchen expanded to include the portico (left in photo left), and new siding (below) replaced the original redwood which had been destroyed by woodpeckers. Note the new floor-to-ceiling window in the kitchen wing and larger windows to the right which open the dining room more completely.
Opened up and sleeked down; efficiency gained and nothing lost

Interior designer Mary Jane Pappas kept the kitchen circulation clear (above) by employing a favorite technique, the appliance wall where oven, microwave oven, and refrigerator are flush with the casework. In the master bedroom (below), "we used the mirrored wall to enlarge an otherwise narrow space," says Pappas. "The idea was to establish two closet groups that are easy to keep organized. The bi-fold doors work well in a tight space and the flush mirrored panels are sleek."

were added until only the living and dining rooms were left untouched. The results are such that each area of the house is more clearly expressed, flowing into another.

A closer look at the relationship between the bathrooms and the master suite suggested using a consultant, designer Mary Jane Pappas, a specialist in kitchen and bath design, who brought into the project.

Pappas integrated the bathrooms more tightly with the master bedroom. The same stringent sense of order was applied to the kitchen. Overhead cabinets are grouped in straight banks for easy access, and the plan is the ever-efficient triangle—sink, stove, island worktop—that most serious chefs prefer. The entire kitchen is finished in plastic laminate. To soften the total effect, counters, drawers and cabinets have bullnose corners and colors were limited to creamy pastels.

The rest of the house, designed by interior designer Jan Dolphin, subtly and tastefully echoes the pastel blue and peach color scheme introduced in the kitchen. The whole effect is one of a fresh, updated residence that effectively addresses the needs of today's professionals. "Everyone who visits the house," says Jane Larsen Emison. "It works very well." B.V.
The plan of the original house created isolated rooms with narrow hallways and twisted circulation paths. The entry vestibule was the size of a walk-in closet and the kitchen and breakfast nook were combined with the laundry room.

With two large side lights, the new entry vestibule is bright and breezy. From there the entire layout of the house is understandable. Two axes of circulation open a path from entry to dining room and link the kitchen more directly with the rest of the house. Enlarging the kitchen also helped create a more protected front porch. Sliding glass doors, a floor-to-ceiling window and a twelve-foot wide glass backsplash over the sink give the illusion of being outdoors. The stairway was repositioned to open a straight path to the music room, formerly a bedroom. One of the two closets was replaced by a fireplace, the other cut through to the living room. The master bath and bedroom are separated from the main living areas by a pocket door.
It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street... People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually...

—James Agee, from A Death in the Family
The porch is a universal American symbol. Such is the power of the image that if we haven’t actually grown with one we feel as if we have.

In books, movies, and television, the archtypical American community of the 19th century has been coded in the idea of a porch. A democratic society emerges from these portraits where high standards of reality were dispensed and neighborhood justice meted from the top step.

The porch got its start in the mid-1800s with the mhouse, where weather and a dispersed community created the need for a semi-public space. Soon, city folk saw the advantages and made porches integral with sophisticated life.

Many a neighborhood’s activities took place on or under the family porch. The pace of life was much slower then, of course. Sitting on the porch meant everything was under control and that the family was ready to receive visitors, to discuss politics, the weather, the eldest daughter’s current beau.

Porches also became the courting grounds for many generations. Neither inside the home nor in full public view, the porch was the ideal place for young people to meet under a watchful adult eye. “Young gentlemen would come by, chat with the family awhile, and then m and Dad would slip into the house and leave the young lovers to swing together in the hammock,” says Nela West in a 1976 Landscape article on the rise and fall of the American porch.

The automobile stopped all that. Sitting around the porch was not stimulating to people on the move. Porches stood idle while the family picnicked and rationed in distant places,” according to West.

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But the porch didn’t disappear entirely. Emphasis shifted to the side of the house or backyard where flower beds and family chores became the focus. These “living rooms” no longer welcomed the community. Peace and privacy was the order of the day. You wanted access to the family, you had to enter through the front door.

Two other great American inventions invoked the rise of the porch: television and air conditioning. Entertainment on TV, pleasant temperatures inside increased mobility all dealt the final blow. Why stay on a porch when Milton Berle could be had at the flick of a wrist, or your favorite rock and roll band was singing in town that night?

Now, with each electronic advancement society eschews from porch life. VCRs, microwave ovens, home computers, video-game arcades—life’s hectic pace isn’t have time for porches. Gone are the days when a nes Agee could write of a summer night: A rocking chair betrayed reiterated strain, as of a defective lung; like jingle note from a stupendous jew’s-harp, the chain of porch swing twanged. Humbled beneath the triumphant es of children, which tore the whole darkness like rams of fire, the voices of men and women on their ches rubbed cheerfully against each other... B.N.W.
The Garden as Architecture

In the English garden, a sophisticated conversation between the natural and the man-made

By Sally Nettleton

Beyond the typical image of gardens as roses and wrought iron lies their true potential. Gardens are outdoor rooms, architecture without a ceiling, as well as green links to interior spaces.

The conversation between gardens and buildings takes place on many levels. A garden or landscape allows a building to take advantage of the natural opportunities of its site. Echos of concepts between them enrich both the building and the garden. But while architecture is set in stone, gardens evolve over a growing season and over the years. They are concepts based in time as well as space.

Garden designs, like architectural designs, have three ever-more-refined conceptual layers—a definition of space, use of design elements, and the application of texture.

On the largest scale, a garden starts with rooms, vistas, and purposes, as a building starts with functions and sites. On the next level, the scale of the garden space is created by decisions in the height of walls, shrubs, and trees. On the most immediate hands-on level, color harmonies, leaf textures, sculpture, and building materials create the mood of the garden. As in architecture, well planned gardens reinforce their themes by repetition at all three levels.

A garden, then, can have an architectural presence of its own in addition to its presence as an adjunct to architecture.

The relationship of gardens to buildings has changed over the course of history; but the idea of the garden as an oasis of serenity and rest has remained a constant.

Biblical gardens were havens of calm and moist air under palm trees in the midst of inhospitable deserts. In contrast, the Greeks paid homage to their landscape by siting buildings as sculptural elements. Centuries later, the English landscape school of the 18th century took the same approach. To remind themselves of the pleasing proportions and classical virtues of the Greeks, they located smaller-scaled Palladian archetypes throughout their smaller-scaled countryside.

During the Middle Ages constant winds drove people and gardens into the safety
castle walls. Out there was danger, but within the cloistered garden of the medieval monastery was safety. Monks reserved matters horticultural as well as matters spiritual.

As post-medieval peace brought new wealth, gardens spread beyond the walls of their owner’s castles. In this age of reason, gardens tended by peacetime armies of gardeners claimed the countryside.

Later, “the three-dimensional space of the Renaissance, which is the space of Euclidian geometry,” defined the gardens of the Italian Renaissance, as Sigfried Gideon states in *Space, Time and Architecture*. In the 1830s mathematical concepts expanded to include space and time, adding new dimensions to the language of design. Gardens evolved from elaborate parterres and arranged perspectives viewed out palace windows to participatory spaces offering a sequence of experiences.

Masters of the mixed metaphor, the Victorians approached gardening with the same confusion they brought to architectural design, where structures that looked like castles on the front became villas on the rear. As their garden legacy they left us with Egyptian ruins in northern England and huge clocks made out of hot-house begonias.

In reaction to the Victorians, the gardens of Gertrude Jekyll, master gardener and partner of Edwardian architect Edwin Lutyens, employed plants suited to their locations, natural progressions of color, and capitalized on natural features such as a woodland, meadow or pond. Her influence is strongly felt in the design of today’s gardens.

The evolution of garden design, then, paralleled changes in building design. Fortresses with drawbridges were replaced by palaces with French doors connecting the house and garden. Garden enclosures, first courtyards, then walls, became only hedges and trees defining vistas. The conversation between gardens and the buildings they live with continues, the garden, with its ever-changing nature, softening the permanence of architecture.

Sally Nettleton, AIA, practices architecture and teaches at the Minneapolis Technical Institute. She has designed and studied gardens locally and in England.
At Hidcote Manor (this page and opening) in the Cotswolds of England, the garden takes many forms. In the Westonbirt Garden (left), the ephemeral nature of a shadow grounds the garden visitor in a moment in time.

Themes of a garden echo building themes. At Great Maytham, designed by Edwin Lutyens in 1908, the walled garden extends the architecture of the house into nature. Historical allusions, building materials, colors, even the right angles of the plan are repeated, creating a harmonious whole.

The drama of perspective, created with a hedge and an entry gate at the Long Walk at Hidcote. The play of late afternoon shadow increases the drama.
If chintz is a garden dragged inside, then a perennial border, with its mix of color and texture, is chintz planted outside. Author Vita Sackville-West described Hidcote's Old Garden as having "...luxuriance everywhere; a kind of haphazard luxuriance, which of course comes neither by hap nor hazard at all."

A garden is a natural entity with a will of its own. How natural or controlled it is depends on the hand of man. The White Garden at Hidcote is carefully clipped, in contrast to most of Hidcote's borders, which are allowed to form drifts of color.
The White Garden at Sissinghurst, the home of Vita Sackville-West and Harold Nicolson in Kent south of London. Here, flowers and hedges create layers of architectural order, in strong contrast to the open countryside beyond.

An architectural garden is laid out with a sense of entry, passages to rooms, arrival points, and hidden opportunities. It is a sequence of events. At Sissinghurst, four Irish yews guard the path to the Elizabethan tower.

Plant materials themselves can forge a link between garden and building. In the Rose Garden at Sissinghurst, the thistles reach skyward, just as the tower does.
The gardens at Sissinghurst provide a sequence of experiences like rooms in a house. Here, the rondel forms a rotunda at the center of luxuriant but defined rooms of flowers.

A tension is created by the edge between the manmade and the natural. This edge is the line between transitory and permanent, between the moment and forever. In a garden, the edge can be soft, can acknowledge nature's unremitting role, can allow room for daydreams and memories. In the Cottage Garden at Sissinghurst, plants overrun the stone paths with abandon.
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continued from page 13

listed on social, legal, political, and technical (engineering) levels as well on aesthetic ones, and even people to oppose and try to stop them become, in Christo's mind, participants in the work of art.

Christo has never accepted grants or sponsorship for his projects. His reasons reveal his mistrust of the commercial aspects of today's art market. As someone coming from Eastern Europe, "I can never quite believe it when money is offered that there are 'no strings attached.'"

So Christo continues to work outside the more traditional avenues of art yet, his inimitable way, manages to affect people on a personal level than perhaps all of today's "star" artists in their lucrative, increasingly commercial markets. His art challenges our social framework, the very fiber of our daily life and how we view it.

Carrie Rickey, in Portfolio stated, "rewrapping a Christo, you see something old as something new. The rich stag, once wrapped and un-wrapped, will no longer be merely an embarrassing white elephant, but a metaphor for the division between Eastern and Western Europe, for a Germany divided against itself. The Pont du'f's history will be refreshed by its transformation." And so it has.

B.N.W.

The story of a Minnesota bank

Mark Hammons

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Even in an age when nobility is largely lost in the shadow of the commercial, the Owatonna bank is without doubt a majestic work of art. The Curve of Arch, both in words and numerous illustrations, recounts a magic moment in the history of American architecture. For example, the compositional elements which comprise the main banking room and the adjacent office spaces are described in a logical and thorough examination. But more, the brick, stone, leaded glass, metalwork and other physical ingredients of the bank are revealed here as the fulfillment of human dreams. That is, after all, what the architecture aims to accomplish.

The spirit of a building is what mattered most to the Prairie School architects. Louis Sullivan, the philosophical father of the movement toward a new and wholly American architecture, wrote down his luck in 1906 when given the chance by an educated and artistically sensitive client to design a bank and attached commercial building. Together, Sullivan and Carl K. Bennes, the client, orchestrated the efforts of craftsmen, artisans, and myriad others to make manifest a vision drawn from the character of the people the building was to serve.

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client of the need for larger quarters through design and construction, to the final opening of the doors, the process evolved, as Sullivan might describe in an "organic" way.

Millett thoughtfully delineates the relationships between the participants in the process, including a fair and intuitive appraisal of the degree to which George Grant Elmslie, Sullivan's chief draftsman and a masterful architect in his own right, was responsible for the bank's ultimate form.

Relying on extensive research with original sources, author Millett presents an absorbing, unadulterated narrative detailing the personalities who brought the building into existence. Each person played an important role, including, surely, Mrs. Bennett, whose elaborate meals so pleased Sullivan. Moreover, just as Millett traces the history of the bank to the present day, he follows the lives of those principally involved in its creation after their collaboration in Owatonna.

There is much to think about in the relationship of these people to their architecture. The story is rich with pathos, much like the dimming aura of light in the main banking room toward the close of day. Sullivan ended his life in poverty, afflicted by alcoholism. George Elmslie, who can be credited with the lion's share of the design work, became the victim of increasing depression and died in obscure penury. Bennett, the sophisticated, affluent bank lost his prized building in financial catastrophe and died in a mental institution.

Yet their collective efforts have survived. The National Farmers' Bank is joyful, ornamentally rich celebration of the bank's practical worth to the community, speaks of deeper truths than the passing of mere mortals. The Owatonna bank remains vital and important because the purposes for which it was created are still part of our lives. The glory of the building shows us why this is so. The Curve of the Arch explains how.

Mark Hammons, author of the forthcoming Guide to the William Gray Purcell Papers, studies the legacy of the progressive architects and is presently writing a biography of Purcell and his partner, George Grant Elmslie.

Reviews continued on next page.
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Passion play on the prairies

By Larry Millett

A definitive biography of Louis Sullivan has long been overdue, but Louis Sullivan: His Life and Work doesn't quite fill the bill. Although author Rob Twombly has produced a competently produced book, this curiously bloodless account of the architect's life and work never really captures the passion that was much a part of Sullivan and his buildings.

Sullivan (1856-1924) has long been thought of as one of the pioneers of Modern architecture, largely because his series of great commercial buildings he designed around the turn of the century in Chicago and elsewhere.

Yet his work has never been easy to classify, because his Modernist impulses always seemed to be at odds with his love of ornament, which was Victorian in its profusion if not its style. This duality is especially evident in some of his small-town banks (the Owatonna bank among them), buildings that combine sober functionalism withfantastic ornament that could only have come from an intensely romantic sensibility.

There were similar contradictions in Sullivan's character. Despite all the passion he brought to his work, he was often cold and aloof in his personal dealings and seldom revealed his inner feelings to others.

In trying to unlock the mystery of Sullivan's personality, Twombly offers the novel theory that Sullivan was latent homosexual. It's an intriguing idea, but the evidence Twombly offers—that Sullivan seemed to prefer male companionship, that his late marriage was unsuccessful, and that his ornament tends to be quite "feminine"—is hard convincing.

In general, however, Twombly seems reluctant to consider the darker side of Sullivan's character. He is thus strangely silent on the subject of Sullivan's alcoholism, which was probably the controlling factor in his personal and professional decline after 1900. And for some reason, during his research Twombly apparently overlooked the luminous correspondence of George Elmslie, Sullivan's draftsman for more than 20 years. Elmslie knew Sullivan as well as anyone and his letters provide many fascinating details about the ma

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Twombly, whose previous works included an iconoclastic biography of Frank Lloyd Wright, also fails in this book to offer any new insights into Sullivan's strengths and limitations as an architect. Nor does he seem interested in analyzing the complex philosophy that guided Sullivan's work. Instead, Twombly is for the most part content to offer Sullivan's often contradictory and ridiculous theories about architecture at face value. As a result, Twombly has nothing to say about Sullivan's hubris, his crazy belief that he could single-handedly create an American style of architecture. Moreover, Twombly makes no real attempt to place Sullivan's work in the larger context of American architecture.

Still, there are some real virtues in Twombly's book. His greatest service is in providing an updated list of buildings designed by Sullivan, including those done during his fourteen-year partnership with Dankmar Adler. The list of Sullivan's designs appeared in 1956 and was basically a supplement to the list prepared by H. Morrison in his pioneering biography of Sullivan in 1935. Twombly's list contains 252 designs (among them 40 discovered by Twombly himself) and should remain the standard catalog of Sullivan's work for some time to come.

Twombly also provides a separate listing of the 51 Sullivan (or Adler and Sullivan) buildings still standing as of 1985.

As might be expected in a book of this nature, the text is illustrated with numerous photographs and drawings of Sullivan's buildings, many of them poorly reproduced. At times, it is sad to look at these pictures because they remind us once again how many of Sullivan's great buildings have gone and what a terrible loss this has been to our architectural heritage.

(Louis Sullivan: His Life and Work by Robert Twombly, is published by Elizabeth Sifton Books, Viking, 5 pages, $29.95.)
The shortest distance between needed building and a completed building is a good architect. On the following pages you will find many. They are architectural firms belonging to the Minnesota Society of Architects, the organization created to provide architects with continuing education, with professional practice assistance and opportunities to communicate to the public concerning the design of the built environment.

I invite you to study this directory and to become acquainted with my esteemed professional colleagues. Their firms provide services to clients in Minnesota and throughout the nation. And while the firms vary in size, experience, and specific design services, they all are dedicated to meeting your facility planning and design needs.

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### THE ARCHITECTS
#### BRADLEY SULLIVAN INC.
1409 11th Ave. South
Minneapolis, MN 55404
612/338-8947
Established 1982

- E. Anderson AIA
- Artis Dale AIA
- Chad Christensen

<table>
<thead>
<tr>
<th>Personnel by Discipline</th>
<th>Architectural</th>
<th>Administrative</th>
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- Firm Personnel by Discipline
  - Administrative 1
  - Total in Firm 3

- Work %
  - Housing/Multiple 20
  - Office Bldgs./Banks 10
  - Retail/Commercial 20

- Firm Personnel by Discipline
  - Administrative 1
  - Total in Firm 3

### ARCHITECTURAL ALLIANCE, INC.
400 Clifton Ave. So.
Minneapolis, MN 55403
612/871-5703
Established 1970

- John W. Lackens, Jr. FAIA
- Herbert A. Ketcham, Jr. FAIA
- Carl J. Remick, Jr. AIA
- Donald L. Hammer AIA

- Firm Personnel by Discipline
  - Architectural 20
  - Interiors 3
  - Other Technical 1
  - Administrative 6
  - Total in Firm 34

### ARCHITECTURAL DESIGN GROUP, INC.
300 S.E. 3rd Ave.
Rochester, MN 55904
507/288-8100
Established 1918

- Willis F. Schellberg AIA
- Byron D. Stadsvold AIA
- Steven D. Sorensen AIA
- Robert A. Cline AIA
- Donald L. Johnson AIA
- Donald J. Meyer AIA

- Firm Personnel by Discipline
  - Architectural 8
  - Engineering 1
  - Interiors 2
  - Other Technical 2
  - Administrative 3
  - Total in Firm 16

### UNKENY, KELL & ASSOCIATES, ARCHITECTS
53 University Ave.
Paul, MN 55114
2/645-6806
Established 1970

- Jane A. Kell
- Paul W. Ankeny

<table>
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<tr>
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### ARCHITECTS IV, INC.
25 N. 12th Ave. East
Duluth, MN 55805
218/728-5124
Established 1957

- Sanford Porter AIA
- Leon E. Simich AIA
- Jack E. Jyring AIA
- Russell E. Betts AIA

<table>
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- Firm Personnel by Discipline
  - Administrative 1
  - Total in Firm 6.5

### THE ARCHITECTURAL COALITION, INC.
119 North 4th St., Suite 203
Minneapolis, MN 55401
612/341-9844
Established 1984

- Jeremy P. Mayberg AIA
- Lawrence C. Freiberg AIA
- Michael P. Shields AIA

- Firm Personnel by Discipline
  - Architectural 5.5
  - Administrative 1
  - Total in Firm 6.5

- Work %
  - Housing/Multiple 10
  - Retail/Commercial 90
  - Apparel/Mfg. 10
  - Educational/Academic 60
  - Professional Building, MN; Halter Woods Apartments (24 units), Northfield, MN; Halter Bluffs Apartments (12 units), Springfield, MN; Halter Common Apartments (24 units), New Ulm, MN.
<table>
<thead>
<tr>
<th>ARCHITECTURAL RESOURCES, INC.</th>
<th>ARMSTRONG, TORSETH, SKOLD AND RYDEEN, INC.</th>
<th>BELLows &amp; Yunker Architects Inc.</th>
<th>BAKER ASSOCIATES</th>
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<tr>
<td>E. A. Jyring FAIA</td>
<td>K. L. Skold AIA</td>
<td>Maureen Bellows</td>
<td>Edward F. Baker AIA</td>
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<td>W. H. Moser AIA</td>
<td>C. J. Torseth AIA</td>
<td>Martha Yunker</td>
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<tr>
<td>Parnell C. Satre PE</td>
<td>H. E. Shull PE</td>
<td>Robert G. Rietow</td>
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<td>Kent Worley ASLA</td>
<td>D. L. Yungner PE</td>
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<td>Lyle Peters</td>
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<th>Metropolitan Sports Center, Bloomington, MN; Minn. Department of Transportation, Golden Valley; Prairie Woods Elementary School, New London, MN; Long Prairie Junior High School, MN; Martin Luther Manor, Bloomington, MN.</th>
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<th>514 Nicollet Centre, Suite 420 Minneapolis, MN 55402 612/339-8601 Established 1961</th>
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<tr>
<td>Firm Personnel by Discipline</td>
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| Roy L. Abbott AIA | Charles D. Liddy, Jr. AIA | Robert A. Ogden AIA | Edward F. Baker AIA |
| Jeffrey W. Behr AIA | Grant A. Peterson | | |
| Robert A. Ogden AIA | | | |
| Firm Personnel by Discipline | | | |
| Architectural | | | |
| Administrative | | | |
| Total in Firm | | | |

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<td>Solar/Earth Sheltered</td>
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<td>Interior Architecture</td>
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<table>
<thead>
<tr>
<th>Addition to St. Joseph's Medical Center, Brainerd, MN; USFPO Warehouse/Offerce, Camp Ripley, MN; Brainerd Public Library, MN; Grand View Lodge Conference Center, Brainerd; Lutheran Church of the Cross, Nisswa, MN; Town Hall Conference Center, Madden's Resort, Brainerd.</th>
<th>Bidwell Apartments, W. St. Paul, MN; ETI Center, W. St. Paul, MN; Fairview Hospital Renovation, Mpls., MN; St. Peter's Church Historic Restoration, Mendota, MN; Glen Terrace Condominium, St. Paul, MN.</th>
<th></th>
<th>514 Nicollet Centre, Suite 420 Minneapolis, MN 55402 612/339-8601 Established 1961</th>
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<tr>
<td>Firm Personnel by Discipline</td>
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<tr>
<td>CARLSON &amp; WARNEKE, ARCHITECTURE AND ENGINEERING</td>
<td>300 Exchange Building, Winona, MN 55981</td>
<td>507/452-3361</td>
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<tr>
<td>CARLSON MJORUD ARCHITECTURE LTD.</td>
<td>4915 W. 35th St. Minneapolis, MN 55416</td>
<td>612/922-6677</td>
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<td>CAVIN AND ROVA/ARCHITECTS</td>
<td>432 Landmark Center, St. Paul, MN 55102</td>
<td>612/224-2311</td>
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<tr>
<td>CHEEVER &amp; ASLESON ARCHITECTS</td>
<td>300 Martin Building, Mankato, MN 56001</td>
<td>507/345-3577</td>
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<tr>
<td>CLOSE ASSOCIATES, INC.</td>
<td>3101 East Franklin Ave., Minneapolis, MN 55406</td>
<td>612/339-0979</td>
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**Firm Personnel by Discipline**
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- Administrative: 1
- Total in Firm: 4

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- Architectural: 2
- Total in Firm: 2

**Firm Personnel by Discipline**
- Architectural: 2
- Total in Firm: 2

**Firm Personnel by Discipline**
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- Total in Firm: 1

**Firm Personnel by Discipline**
- Architectural: 3
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- Total in Firm: 1

**Firm Personnel by Discipline**
- Architectural: 3
- Total in Firm: 4

**Firm Personnel by Discipline**
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- Total in Firm: 1

**Firm Personnel by Discipline**
- Architectural: 3
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- Total in Firm: 1

**Firm Personnel by Discipline**
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**Firm Personnel by Discipline**
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- Total in Firm: 1

**Firm Personnel by Discipline**
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- Total in Firm: 4

**Firm Personnel by Discipline**
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- Total in Firm: 1

**Firm Personnel by Discipline**
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- Total in Firm: 4

**Firm Personnel by Discipline**
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- Total in Firm: 1

**Firm Personnel by Discipline**
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**Firm Personnel by Discipline**
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- Total in Firm: 1

**Firm Personnel by Discipline**
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- Total in Firm: 4

**Firm Personnel by Discipline**
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- Total in Firm: 1

**Firm Personnel by Discipline**
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- Total in Firm: 4

**Firm Personnel by Discipline**
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- Total in Firm: 1

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- Total in Firm: 4

**Firm Personnel by Discipline**
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- Total in Firm: 1

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- Total in Firm: 4

**Firm Personnel by Discipline**
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- Total in Firm: 1

**Firm Personnel by Discipline**
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- Total in Firm: 4

**Firm Personnel by Discipline**
- Architectural: 1
- Total in Firm: 1

**Firm Personnel by Discipline**
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- Total in Firm: 4

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- Total in Firm: 1

**Firm Personnel by Discipline**
- Architectural: 3
- Total in Firm: 4

**Firm Personnel by Discipline**
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- Total in Firm: 1

**Firm Personnel by Discipline**
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- Total in Firm: 1

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**Firm Personnel by Discipline**
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**Firm Personnel by Discipline**
- Architectural: 3
- Total in Firm: 4

**Firm Personnel by Discipline**
- Architectural: 1
- Total in Firm: 1
MARK DOHRMANN
ARCHITECTS, INC.
1212 Wayzata Blvd.
Wayzata, MN 55391
612/476-1340
Established 1982
Mark E. Dohrmann AIA
Firm Personnel by Discipline
Architectural 3
Administrative 1
Total in Firm 4
Housing/Multiple 25
Residences/New & Remod 10
Office Bldgs./Banks 10
Retail/Commercial 10
Churches/Worship 10
Office Space Planning 20
Residential Funding Corporation,
Bloomington, MN; St. Anthony Exterior Renovation (Skyline Towers), St. Paul, MN;
Baypoint Shopping Center, Long Lake, MN; Lake Waconia
Townhouses, Waconia, MN; St. Paul Seminary
Master Planning, Lakeville, MN; Dohrmann Residence, Long Lake, MN.

DU'MONECEAUX LARKIN
& ASSOC., INC.
4801 W. 81st St., Suite 102
Bloomington, MN 55437
612/831-1844
Established 1979
Greg A. du'Monceaux AIA
M. Terry Larkin
Firm Personnel by Discipline
Architectural 6
Administrative 1
Total in Firm 7
Housing/Multiple 10
Residences/New & Remod 10
Office Bldgs./Banks 10
Retail/Commercial 10
Industrial/Mfg. 50
Toros of Aspen Restaurant,
Minnetonka, MN; Energy House, Single Family Residence,
Eden Prairie, MN; Oak Park Bus. Center, Eden Prairie; Victoria Pond Office Center, Eden Prairie;
Lakeview Business Center, Eden Prairie; Alpha Business Center, Bloomington, MN.

EKBERG ASSOCIATES,
INC.
2140 Spruce Trail
Minneapolis, MN 55422
612/588-6388
Established 1974
Erland Ekberg AIA
Housing/Multiple 20
Residences/New & Remod 5
Offic Bldgs./Banks 20
Retail/Commercial 5
Industrial/Mfg. 20
Robert Marcus Residence, St. Louis Park, MN;
Hypro Engineering, New Brighton, MN;
Print Craft Inc., New Brighton;
McLean Midwest, Brooklyn Park, MN;
Salem Covenant Church, New Brighton;
Community Project, St. Louis Park.

ELLERBE ASSOCIATES,
INC.
One Appletree Square
Bloomington, MN 55420
612/853-2000
Established 1909
John J. Labecky PE
John C. Gaunt AIA
Robert A. Degenhardt PE
Robert J. Iverson AIA
H. William Nara AIA
Jack L. Hunter PE
Firm Personnel by Discipline
Architectural 200
Engineering 175
Interiors 130
Lanscaping 10
Planning 10
Other Technical 30
Administrative 50
Total in Firm 500
Housing/Multiple 2
Office Bldgs./Banks 35
Retail/Commercial 3
Medical/Health 35
Churches/Worship 1
Industrial/Mfg. 2
Restoration/Preservation 3
Municipal 3
Solar/Earth Sheltered 1
Education/Academic 10
Other 7
Satellite Clinics, Mayo Clinic,
Scottsdale, AZ; Jacksonville, FL;
Indiana University Medical Research Bldg., Indianapolis, IN;
State Farm Insurance Co. Nationally;
Sacramento Hyatt Hotel, CA; Palmer Block Development,
Mpls.; Hayber Milwaukee Depot Site.

ELLIO T ARCHITECTS
512 2nd St.
Hudson, WI 54016
715/386-8303
Established 1982
Elliot M. Anderson PE
Thomas J. Dornack AIA
Firm Personnel by Discipline
Architectural 4
Other Technical 5
Total in Firm 5
Housing/Multiple 2
Residences/New & Remod 1
Office Bldgs./Banks 2
Retail/Commercial 1
Medical/Health 1
Restoration/Preservation 3
Education/Academic 1
United Methodist Church, Hudson, WI;
State Bank Addition, Hudson;
Erickson Food Store, Red Wing, MN;
Law Office Building, New Richmond, WI;
Fiat Jet Engine Test Facilities, Birindisi, Italy;
Dyehouse Residence, St. Croix River Valley.

TOM ELLISON
ARCHITECTS INC.
1730 Oakways
Wayzata, MN 55391
612/473-0535
Established 1979
Tom Ellison
Residences/New & Remod 6
Restoration/Preservation 4
Interior Architecture 3
Solar/Earth Sheltered 1
Mosh Residence; Lyman Residence, Victoria, MN;
Edelman Remodeling, Mpls., MN;
Twigs Addition, Lake Harriet Mpls.; Soul Residence, North Oaks, MN;
Howard Residence, Inver Grove Heights, MN.

ARDV EJ Neville
ARCHITECTS
510 First Ave. No., Suite 200
Minneapolis, MN 55403
612/339-5508
Established 1975
Arvid Elness
Residences/New & Remod 1
Interiors 3
Other 2
Other Technical 1
Administrative 1
Firm Personnel by Discipline
Architectural 3
Interiors 2
Other Technical 1
Total in Firm 10

MARK DOHRMANN
ARCHITECTS, INC.
FOSS ASSOCIATES
810 4th Ave. South, Box 306
Minneapolis, MN 55403
218/236-1202
Established 1989
Mark B. Foss PE
Willis Stelter AIA
Frank Kratky
Firm Personnel by Discipline
Architectural 16
Engineering 13
Interiors 4
Other Technical 1
Total in Firm 34
Office Bldgs./Banks 5
Retail/Commercial 3
Industrial/Mfg. 4
Medical/Health 1
Churches/Worship 1
Restoration/Preservation 1
Municipal 14
Interior Architecture 9
Education/Academic 24
Nicolel County Law Enforcement Center, St. Peter, MN;
Turtle Mountain Community High School, Belcourt, ND;
Public Library, Fergus Falls, MN; Center for Aerospace Science
& Computer Science, U of ND, Grand Forks, ND; St. Luke's Hospital, Family Birth Center, Fargo, ND;
Westside Terminal Building, Fargo, ND.

FOWLER HANLEY, INC.
1207 Harmon Place
Minneapolis, MN 55403
612/332-8728
Established 1973
Michael A. Fowler PE
Thomas J. Zumwalde AIA
Bruce K. Betker
Firm Personnel by Discipline
Architectural 6
Engineering 6
Other Technical 1
Administrative 1
Total in Firm 14
Housing/Multiple 25
Office Bldgs./Banks 25
Retail/Commercial 25
Industrial/Mfg. 10
Medical/Health 5
Restoration/Preservation 10

GALLAGHER ARCHITECTS
3609 Gettysburg Ave. N.
Minneapolis, MN 55427
612/542-8259
Established 1981
Daniel P. Gallagher AIA
Office Bldgs./Banks 40
Retail/Commercial 40
Industrial/Mfg. 20
Municipal 20
Banner Engineering Corp., Plymouth, MN; Malt-O-Meal
Distribution Warehouse, Northfield, MN; Crystal North Fire
Station, Crystal, MN; Crystal Police Station Remodeling, MN.

GRISWOLD RAUMA
830 Sheland Tower, 600 So. Co. Rd. 18
Minneapolis, MN 55426
612/544-2777
Established 1963
John G. Rauma FA
Robert G. Egge A
Jackson W. Griswold A
Calvin M. Olson A
Firm Personnel by Discipline
Architectural 5
Administrative Total in Firm

GREEN NELSON
8085 Wayzata Blvd.
Minneapolis, MN 55426
612/593-0696
Established 1963
Gene Green A
Arthur Nelson A
John Weaver A
Kenneth Quass A
Firm Personnel by Discipline
Architectural 20
Administrative Total in Firm

GREBNER ASSOCIATES
85 Longf ord Park
St. Paul, MN 55108
612/645-8455
Established 1978
D. W. Grebner AIA
Architectural Design; Urban Design; Consulting; Design Education.

H. W. FRIDLUND, ARCHITECTS-PLANNERS
4501 Minnetonka Blvd.
Minneapolis, MN 55416
612/920-1080
Established 1950
H. W. Fridlund AIA
Milt Brulvold AIA
Eileen Greenwood
Firm Personnel by Discipline
Architectural 4
Other Technical 1
Administrative 1
Total in Firm 6
Housing/Multiple 35
Office Bldgs./Banks 10
Retail/Commercial 20
Industrial/Mfg. 10
Municipal 10
Interior Architecture 5
Recreational 5
Nursing Homes 5
Rosemount City Hall, MN; Apple Valley Square Shopping Center Addition, MN; Rosemount Plaza Commercial Development, MN; Rosemount Plaza Condominiums, MN; Glenhurst Elderly Housing, Glencoe, MN; 98th St. Racquet & Swimming Club, Bloomington, MN.

GRANTS AND ASSOCIATES; ARCHITECTURE
432 Ridgewood
Minneapolis, MN 55403
612/872-7970
Established 1983
Sally Grans AIA
Office Bldgs./Banks 10
Retail/Commercial 15
Rehab, West Bank Comm. Development Center, Mpls., MN;
Townhomes, Powderhorn Community Council; Armadillo Flats, Townhome Conversion for Witter Alliance; Office Renovation for Neighborhood Justice Center, St. Paul, MN; 14 Unit Rehab, Burgandy Apartments; 4-Plex Conversion for Phillips Neighborhood Housing Trust.

GUARDIAN ASSOCIATES
100 Ginter Street
St. Paul, MN 55101
612/645-6200
Established 1978
Thomas J. Zumwalde .ATA
Industrial/Mfg. 20
Municipal 20
Minnesota Department of Transportation, St. Paul, MN;
Mendota Heights, MN; Roseville, MN; St. Paul, MN; Union City,
MN; Negotiation Center.

H. W. FRIDLUND, ARCHITECTS-PLANNERS
4501 Minnetonka Blvd.
Minneapolis, MN 55416
612/920-1080
Established 1950
H. W. Fridlund AIA
Milt Brulvold AIA
Eileen Greenwood
Firm Personnel by Discipline
Architectural 4
Other Technical 1
Administrative 1
Total in Firm 6
Housing/Multiple 35
Office Bldgs./Banks 10
Retail/Commercial 20
Industrial/Mfg. 10
Municipal 10
Interior Architecture 5
Recreational 5
Nursing Homes 5
Rosemount City Hall, MN; Apple Valley Square Shopping Center Addition, MN; Rosemount Plaza Commercial Development, MN; Rosemount Plaza Condominiums, MN; Glenhurst Elderly Housing, Glencoe, MN; 98th St. Racquet & Swimming Club, Bloomington, MN.

GUARDIAN ASSOCIATES
100 Ginter Street
St. Paul, MN 55101
612/645-6200
Established 1978
Thomas J. Zumwalde .ATA
Industrial/Mfg. 20
Municipal 20
Minnesota Department of Transportation, St. Paul, MN;
Mendota Heights, MN; Roseville, MN; St. Paul, MN; Union City,
MN; Negotiation Center.
ARY GROOTERS
ARCHITECTS
6 St. Germain St.
Cloud, MN 56301
2/252-3740
Established 1977
G. Grooters AIA

HALL ASSOCIATES
2345 N. Rice St., Suite 210
St. Paul, MN 55113
612/481-1268
Established 1983
David B. Hall AIA

HAMMEL GREEN AND
ABRAMHAMSON, INC.
1201 Harmon Place
Minneapolis, MN 55403
612/332-3944
Established 1953
Richard F. Hammel FAIA
Curtis H. Green FAIA
Bruce A. Abrahamson AIA
George T. Riches AIA
Dennis D. Lanz AIA
Harry R. Wilcox PE

BERNARD HERMAN
ARCHITECTS, INC.
5855 Olson Memorial Hwy.
Suite 230
Minneapolis, MN 55422
612/545-1253
Established 1967
Bernard Herman AIA

Richard W. Hagemeister
HAGEMEISTER
ARCHITECT
Route 7
St. Cloud, MN 56301
612/251-9155
Established 1985
Richard W. Hagemeister AIA

HEISE VANNEY &
ASSOCIATES, INC.
119 N. 4th St., #301
Minneapolis, MN 55401
612/339-2722
Established 1984
Richard A. Heise AIA
Robert F. Vanney AIA

One Minnesota Center, Bloom-ington, MN; Veteran's Administra-
tion Replacement Medical Center, Minneapolis, MN; Uni-
versity of Minnesota, IT/EE
Computer Science Building,
Mpls.; St. John's Northeast
Community Hospital, Maple-
wood, MN; Piper Jaffray
Tower, Mpls.; Canterbury
Downs Thoroughbred Racetrack, Skokie, MN.

HILLS GILBERTSON
ARCHITECTS INC.
104 West Franklin Ave.
Minneapolis, MN 55404
Established 1976
Leslie E. Formell AIA
James I. Lammers AIA

Firm Personnel by Discipline
Architectural 8
Interiors 2
Other Technical 2
Administrative 3
Total in Firm 15

Work %
Housing/Multiple 5
Office Bldgs./Banks 10
Retail/Commercial 2
Industrial/Mfg. 2
Medical/Health 72
Restoration/Preservation 2
Interior Architecture 5
Education/Academic 2

ROUPE II ARCHITECTS
4 West Redwood
Marshall, MN 56258
7/337-1511
Established 1979
Thomas J. Osterberg AIA
Naal D. Halgerson AIA

HEISE VANNEY &
ASSOCIATES, INC.
119 N. 4th St., #301
Minneapolis, MN 55401
612/339-2722
Established 1984
Richard A. Heise AIA
Robert F. Vanney AIA

Firm Personnel by Discipline
Architectural 6
Administrative 2
Total in Firm 8

Work %
Residences/New & Remod 5
Office Bldgs./Banks 20
Retail/Commercial 40
Industrial/Mfg. 10
Restoration/Preservation 10
Interior Architecture 15

The Tiffany Office Bldg.,
Plymouth, MN; St. Mary's
Medical Center Outpatient Care
Center, Duluth, MN; Metropo-
titan Medical Center Outpatient
Surgery & MRI, Mpls., MN;
Mpls. Head and Neck Institute
Clinic, MN; Paynesville Com-
munity Hospital Addition &
Remodeling, Paynesville, MN;
Foleywoods Townhomes, Coon
Rapids, MN.

THOMAS HODNE/ ROGER KIPP
ARCHITECTS PLAN
2404 Stevens Ave. South
Minneapolis, MN 55404
612/871-4440
30 Westgate
Winnipeg, Manitoba R3C 2E1
Established 1982
Thomas H. Hodne, Jr. FAIA
Roger W. Kipp AIA

Housing/Multiple 30
Retail/Commercial 10
Restoration/Preservation 15
Education/Academic 20
Urban Design/Planning 15
Cultural Facilities 10

Pine Point Experimental School,
Ponsford, MN; Indian & Metis
Friendship Centre, Winnipeg,
Canada; Little Wound High
School, Kyle, SD; Hodne/Mur-
phy Residence, Mpls., MN;
Manitoba Place Urban Design
Framework, Winnipeg, Canada;
Newin International Center,
Binghamton, NY.

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<table>
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<th>Firm Name</th>
<th>Address</th>
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<tr>
<td>PHILLIP D. JOHNSON, ARCHITECT</td>
<td>5637 Brooklyn Blvd. Minneapolis, MN 55429</td>
<td>612/533-4235</td>
<td>1978</td>
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<tr>
<td>KAGERMEIER SKAAR ARCHITECTS, INC.</td>
<td>526 S. Second St. Mankato, MN 56001</td>
<td>507/388-6271</td>
<td>1932</td>
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<tr>
<td>KEILLOR ARCHITECTS</td>
<td>1642 Edgewood Ave. S. St. Louis Park, MN 55426</td>
<td>612/545-1324</td>
<td>1980</td>
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<tr>
<td>KILSTOFFE ASSOCIATES INC.</td>
<td>305 Minnetonka Ave. So. Wayzata, MN 55391</td>
<td>612/473-0277</td>
<td>1958</td>
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**Firm Personnel by Discipline**

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<tr>
<td>Phillip D. Johnson</td>
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<td>Roger J. Skaar</td>
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<td>Bryan J. Paulsen</td>
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<td>Richard Keillor</td>
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<td>George F. Klein</td>
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<td>Richard J. McCarthy</td>
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<td>Irwin H. Kilstoffe</td>
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**CLETUS G. KLEIN & ASSOCIATES**

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<tr>
<td>KLEIN McCARTHY &amp; CO., LTD., ARCHITECTS</td>
<td>18300 Minnetonka Blvd. Deephaven, MN 55391</td>
<td>612/473-1505</td>
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<tr>
<td>Cletus G. Klein</td>
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<td>Richard J. McCarthy</td>
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<td>George F. Klein</td>
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<td>AIA</td>
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Hennepin County Adult Correctional Facility Work/Study Release Residence, MN; Remodeling Dining Rooms For Pillsbury Co., World Headquarters, MN; Electronic Perimeter Intrusion System and Control Center Remodeling Men's Correctional Facility, Stillwater, MN; Energy Conservating Window Retrofit for Independent School District #881, Maple Lake, MN.
Liaha, Nebraska; Office Bldg.

Honeywell Office/Research Facility, Edina, MN; 3M Office/Lab Addition & Remodeling, Southfield, MI; Municipal Garage/Maintenance Center, Inver Grove Heights, MN; City Hall, New Brighton, MN; Retail shops in Southdale, Rosedale & Brookdale, MN; Citicase Townhouses, Mpls., MN.

JACK LINDEMAN—SPECIFICATIONS CONSULTANT, INC.

5000 First Avenue South
Minneapolis, MN 55419
612/824-8822
Established 1975

Jack Lindeman AIA

Housing/Multiple
23

Residences/New & Remod.
10

Office Bldgs./Banks
10

Retail/Commercial
9

Industrial/Mfg.
12

Medical/Health
5

Churches/Worship
4

Restoration/Preservation
5

Municipal
20

Education/Academic
8

YWCA

ROLF LOKENSGARD, AIA

1645 Hennepin Ave., Suite 316
Minneapolis, MN 55403
612/375-9086
Established 1978

Rolf S. Lokensgard AIA

Firm Personnel by Discipline
Architectural
6

Interior
1

Other Technical
1

Administrative
1

Total in Firm
9

Housing/Multiple
5

Office Bldgs./Banks
30

Retail/Commercial
5

Industrial/Mfg.
5

Churches/Worship
5

Restoration/Preservation
30

Municipal
15

Electronics
5

Work %

Housing/Multiple
Work %

20

Residences/New & Remod
15

Office Bldgs./Banks
10

Retail/Commercial
10

Industrial/Mfg.
10

Churches/Worship
5

Restoration/Preservation
5

Municipal
15

Education/Academic
10

"The Other Place," Mpls., MN;

Wycliff Office Condominiums,
St. Paul, MN; Bairdwell-Ferrant
House, St. Paul, MN; Stenson
Residence, Prior Lakes, MN;

"City Limits," Mpls., MN.

THE LUNDGREN ASSOCIATES

1140 Minnesota Building
St. Paul, MN 55101
612/224-4765
Established 1949

Louis R. Lundgren FAIA

June S. Lundgren AIA

Cherry Gen Lundgren

Tony Chen

James B. McBurney

Firm Personnel by Discipline
Architectural
4

Engineering
1

Administrative
2

Total in Firm
7

Housing/Multiple
Work %

70

Office Bldgs./Banks
10

Retail/Commercial
20

Oak Park Townhouses, Inver
Grove Heights, MN; Shoreview
Plaza Hotel, Shoreview, MN;

Prairie Estates, Inver Grove
Heights, MN; Rehabilitation &
Energy Modifications to State
Office Bldgs., St. Paul, MN.

LUTTERS, ARCHITECTURE/PLANNING/DESIGN

13317 Garfield Ave. So.
Burnsville, MN 55337
612/896-6380
Established 1980

Harry John Lutters AIA

Firm Personnel by Discipline
Architectural
1

Other Technical
1

Total in Firm
2

Work %

Office Bldgs./Banks
10

Medical/Health
5

Education/Academic
5

St. Mary’s Hospital, Duluth,
MN; Additions and Alterations
to MNDOT Transportation
Bldg., Mpls., MN; Faribault J.
H. S. Dietary Facilities, MN;

New London Spencer Elem. S.
Dietary Facilities, MN; Enloe
Hospital, Master Plan, Chico,
CA; Granite Falls Hospital,
Design Development, MN.

MACDONALD AND MACK PARTNERSHIP

305 Grain Exchange Building
Minneapolis, MN 55415
612/341-4051
Established 1977

Stuart E. MacDonald
Robert C. Mack AIA

Firm Personnel by Discipline
Architectural
3

Total in Firm
3

Work %

Restoration/Preservation
95

Municipal
5

Hennepin County Park Reserve
District Headquarters, Plym­
outh, MN; Alteration to St.

Ages Church, St. Paul, MN;

Adaptive Use of Washburn
Bank, Washburn, WI; Restora­
tion Consulting on Minnehaha
County Courthouse, Sioux Falls,
SD; Visitor’s Center, Gazebo
Restoration, and Memorial Ar­
bor, Noerenberg Park, Orono,
MN

MATRIX ASSOCIATES

1643 Virginia Ave. S.
Minneapolis, MN 55426
612/544-4122
Established 1973

Robert D. Hanson AIA

Firm Personnel by Discipline
Architectural
1

Administrative
1

Total in Firm
2

Work %

Residences/New & Remod
20

Industrial/Mfg.
30

Medical/Health
20

Education/Academic
30

Bethesda Nursing Home, Will­
mar, MN; Luther Haven Nurs­
ing Home, Montevideo, MN;

Addition to Cambridge Center,
Cambridge, MN; Doctors
Clinic, Benson, MN; Ives Resi­
dence, St. Louis Park, MN;

Don Price Residence, Prior
Lake, MN.

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ROBERT M. NELSON, ARCHITECT
2589 Fisk St.
Roseville, MN 55113
612/484-9027
Established 1980
Robert M. Nelson AIA

Work %
Residences/New & Remod 25
Office Bldgs./Banks 20
Industrial/Mfg. 20
Churches/Worship 10
Consultation 25

Kohler Mix Specialties, White Bear Lake, MN; Siwek Lumber and Millwork, Mpls., MN.; Boiler Addition, Hayward Wisconsin Community Schools; Johnson UOP Welding Room, St. Paul, MN; Schwartz Geodesic Dome Residence, Mendota Heights, MN; Thom Residence, Wyoming, MN.

NORDGREN ARCHITECTS
5016 Ridge Road
Minneapolis, MN 55436
612/933-8025
Established 1980
Wayne R. Nordgren AIA

Work %
Housing/Multiple 25
Retail/Commercial 5
Medical/Health 50
Interior 20

Lakeview Memorial Hospital, Stillwater, MN; Residence, Edina, MN; Niccolot Plaza, St. Peter, MN; J. P. 's Wines & Spirits Inc., Mpls., MN.

NESSET ARCHITECTURE
5620 Wood Duck Circle
Shorewood, MN 55331
612/474-1240
Established 1977
Mark L. Nesset AIA

Firm Personnel by Discipline
Architectural 1
Administrative 1
Total in Firm 2

Work %
Residences/New & Remod 80
Office Bldgs./Banks 10
Retail/Commercial 10

Priority Health & Fitness Inc., Prior Lake, MN; Eggers Decorating Center, Wayzata, MN; Arjay Sales, Inc., Office Bldg., Richfield, MN; Residences, Anndale & Shell Lake, MN; Residential Remodeling, Mpls., MN.

THE OSTBERG ARCHITECTS
1191 Niles Ave.
St. Paul, MN 55116
612/699-9678
Established 1980
Linda Ostberg AIA

Firm Personnel by Discipline
Architectural 1
Other Technical 1/2
Total in Firm 1 1/2

Work %
Residences/New & Remod 15
Retail/Commercial 25
Medical/Health 35
Restoration/Preservation 10
Interior Architecture 10
Solar/Earth Sheltered 5

Camp Sunrise Lodge, Rush City, MN; North End Medical Center, St. Paul, MN; Rice St. Commercial Bldg. Renovation, St. Paul, MN; O'Brien Residence, St. Paul; Lowin Residence Addition, Golden Valley, MN.

NICHOLAS A. PALAIA ARCHITECTS
1 Main St. At Riverplace
Minneapolis, MN 55414
612/623-4720
Established 1974
Nicholas A. Palaia AIA

Firm Personnel by Discipline
Architectural 5
Engineering 1
Administrative 1
Total in Firm 7

Housing/Multiple 30
Residences/New & Remod. 5
Office Bldgs./Banks 20
Retail/Commercial 40
Restoration/Preservation 5
Riverplace (Phase II), Mpls.; Andover Downtown Center (Phase II), Andover, MN; Excelsior Blvd. Redevelopment City Center, St. Louis Park, MN; Whitemin Pines Phase I Rental Housing, Apple Valley, MN; Mount Curve Condominiums, Phase II & IV, Mpls., MN; Boisclair Residence, Minnetonka, MN.

NEUJJAH & WALIJARVI ASSOCIATES, INC.
785 E. 7th St.
St. Paul, MN 55106
612/778-0727
Established 1968
Rodney E. Neujaar AIA
Michael E. Walijarvi

Firm Personnel by Discipline
Architectural 4
Administrative 1
Total in Firm 5

Work %
Office Bldgs./Banks 5
Industrial/Mfg. 5
Churches/Worship 40
Municipal 5
Solar/Earth Sheltered 5
Education/Academic 40

Central Baptist Church, St. Paul, MN; Central Elementary Earth Shelter School, Norwood, MN; Grace Lutheran Church, Apple Valley, MN; Cross View Lutheran Church, Edina, MN; Granite Falls H. S. Gymnasium Addition, Granite Falls, MN.

THE LEONARD PARKER ASSOCIATES, ARCHITECTS, INC.
430 Oak Grove
Minneapolis, MN 55403
612/871-6864
Established 1957
Leonard Parker AIA
Gary J. Mahaffey AIA
Francis A. Bulbulian
Stephan H. Huh AIA

Firm Personnel by Discipline
Architectural 13
Other Technical 2
Administrative 3
Total in Firm 18

Housing/Multiple 5
Residences/New & Remod 5
Office Bldgs./Banks 15
Restoration/Preservation 30
Municipal 30
Education/Academic 30
Planning 5
Legal/Judicial 25

Herberger's Department Store Addition, St. Cloud, MN; St. Cloud State University, Engineering & Computing Center, MN; Stearns County Public Works Bldg., St. Cloud; Cloud City Office Mpls., MN; Park Meadows Apts., Waite Park, MN.

DON PATES, ARCHITECT, AIA
Architects/Planners
1291 Charlton St.
West St. Paul, MN 55118
612/457-3974
Established 1981
Don Pates

Code Consultants, Expert Witness, and Design Professionals and Owners Advocate

PAULY, OLSEN, BETTENDORF, EASTWOOD & ASSOCIATES, LTD.
113 S. 5th Ave.
St. Cloud, MN 56301
612/252-4740
Established 1974
Robert F. Pauly
Richard A. Olsen
Gale J. Eastwood
Joseph R. Bettendorf

Firm Personnel by Discipline
Architectural 1
Engineering 1
Other Technical 1
Administrative 1
Total in Firm 3

Housing/Multiple 1
Residences/New & Remod 1
Office Bldgs./Banks 2
Retail/Commercial 1
Medical/Health 1
Churches/Worship 1
Restoration/Preservation 1
Municipal 1
Interior Architecture 1
Education/Academic 1
Herberger's Department Store, St. Cloud, MN; St. Cloud State University, Engineering & Computing Center, MN; Stearns County Public Works Bldg., St. Cloud; Cloud City Office, Mpls., MN; Park Meadows Apts., Waite Park, MN.

GENE STUART PETERSON, ARCHITECT, PLANNER
901 Jefferson Ave.
Minneapolis, MN 55414
612/224-1358
Established 1984
Gene Stuart Peterson

Herberger's Department Store Addition, St. Cloud, MN; St. Cloud State University, Engineering & Computing Center, MN; Stearns County Public Works Bldg., St. Cloud; Cloud City Office Mpls., MN; Park Meadows Apts., Waite Park, MN.
Ike Bldgs./Banks 5
Lsion, Nevis Township, MN; 3r/Earth :M
emer J. Plesli r
prior 5
aiFCommercial 25
CORPORATED
using/Multiple .^o
al in Tirm
Personnel by Discipline
Creating buildings; Serving as
architect for correct work on
pens. 

C H A R D A. P E T E R S O N
ASSOCIATES, INC.
2 Plymouth Bldg.
S. 6th St.
ica, MN 55402
5/333-3882
established 1983
ard A. Peterson AIA
m Personnel by Discipline
Architectural 2
ministrative 2
al in Firm 4

husing/Multiple 20
ice Bldgs./Banks 10
ustral/Mfg. 10
ucial/Health 10
urches/Worship 5
oration/Preservation 5
incipal 10
erior Architecture 5
ar/Earth Sheltered 5
action/Academic 5
uning 5

iginia Circle Apartments, St.
Il, MN; Lakewood Hills
iments, White Bear Lake,
; Jordan Residence, North
o, MN; Forest Lake Music
., MN; Tintangel Sub-
ison, Nevis Township, MN; 10
ice Bldg. Columbia
ights, MN.

PIEPER-RICHMOND
ARCHITECTS, INC.
200 N. E. Professional Bldg.
120 N.E. 1st St.
chester, MN 55904
07/288-1839
established 1966
Kenneth C. Pieper AIA
Robert E. Richmond AIA
Firm Personnel by Discipline
Architectural 4
ministrative 1
Total in Firm 5

Housing/Multiple 5
ice Bldgs./Banks 5
Real/Commercial 5
urches/Worship 5
ucial 5
ducation/Academic 5
ate & Federal Armories 10
rson/Hospital 60

e Medical Center, Rochester,
R., MN; US Army Reserve
er, Wabasha, MN; Public
ibrary, Rochester, MN; Main-
tenance Facility, Rochester; Law
forcement Center, Rochester.

PAUL PINK AND
ASSOCIATES, INCORPORATED
425 Oak Grove St.
neapolis, MN 55403
212/871-5615
established 1974
Paul M. Pink AIA
Firm Personnel by Discipline
Architectural 21
interiors 2
ministrative 5
Total in Firm 28

Housing/Multiple 5
Real/Commercial 75
urches/Worship 5
oration/Preservation 5
ucial 5
erior Architecture 5

Viation Place, Roseville, MN;
 Calhoun Sq., Mpls., MN; UA
 Theatre, Roseville, MN; Galtier
Plaza Cinema, St. Paul, MN;
urray's 701 Restaurant & Re-
odeling, Mpls., MN; West-
wind Plaza Shopping Center,
 menstronka, MN.

PLANNING & DESIGN
354 Grain Exchange Bldg.
neapolis, MN 55415
212/339-4530
established 1978
Loren D. Hoseck AIA
Firm Personnel by Discipline
Architectural 4
interiors 7
ministrative 2
Total in Firm 13

Interior Architecture 100

First Bank Trust; Rochester
ethodist Hosp., MN; Court
nternational Tenant Planning;
agner Johnson Falcner Law
ices; Cooper & Lybrand;
arm Credit Leasing Services.

POPE ASSOCIATES INC.
533 St. Claire Ave.
St. Paul, MN 55102
212/291-8894
established 1975
Robert L. Pope AIA, PE
Jon R. Pope AIA
Daniel M. Kleecker
Firm Personnel by Discipline
Architectural 13
interiors 1
planning 1
other Technical 2
ministrative 2
Total in Firm 20

Housing/Multiple 25
ice Bldgs./Banks 25
Real/Commercial 10
Industrial/Mfg. 20
Medical/Health 5
oration/Preservation 5
Interior Architecture 5
ducation/Academic 5

Marvin Windows, Corp. Of-
er, Roseville, MN; Eden Prai-
MN; Bullseye Retail Center,
ville, MN; Edenburgh Ex-
utive Offices, Brooklyn Park,
MN; Lakesville Office Park,
ville, MN; Southcross Vil-
age Apt., Burnsville, MN.

RAFFERTY, RAFFERTY,
MIKUTOWSKI &
ASSOCIATES, INC.
352 Wacouta
St. Paul, MN 55102
212/224-4831
established 1962
George E. Rafferty FAIA
Richard J. Rafferty AIA
Frank Mikutowski AIA
Craig E. Rafferty AIA
Lee Tollefson AIA
Firm Personnel by Discipline
Architectural 15
ministrative 2
Total in Firm 17

Housing/Multiple 5
ice Bldgs./Banks 15
Real/Commercial 15
Medical/Health 15
churches/Worship 20
oration/Preservation 25
Interior Architecture 10

St. Paul Area Board of Realtors;
aces Housing Project, Mpls.,
J. John's Abbey, Colle-
ine, MN; Como Zoo, Large
Exhibit, Primate Exhibit,
and Marine Mammal Bldg.,
Paul, MN; Union Depot Resto-
ation, St. Paul; St. Elizabeth
on Church, Carmel, IN.

DEVELOPERS, INC.
3209 W. 76th St.
Edina, MN 55435
212/835-4500
established 1982
Terry Schneider AIA
Real Estate Development

Peter Racchini AIA
Firm Personnel by Discipline
Architectural 2
Total in Firm 2

Housing/Multiple 15
ice Bldgs./Banks 5
Real/Commercial 15
Industrial/Mfg. 5
churches/Worship 15
oration/Preservation 5
ministrative 20
ducation/Academic 20

Sunnyside Apartment Condomin-
s, Oak Park Heights, MN; O'-
connel Funeral Home, Hud-
son, WI; Maranatha Baptist
ome Addition, Brooklyn Ce-
, MN; Wyard Industries Fac-
tory Addition, Forest Lake,
MN; Isanti City Hall and Fire
station, MN; Christ Evangelical
hurch Addition, North St. Paul, MN.

R a f f e r t y , R a f f e r t y ,
MIKUTOWSKI &
ASSOCIATES, INC.
352 Wacouta
St. Paul, MN 55102
212/224-4831
established 1962
George E. Rafferty FAIA
Richard J. Rafferty AIA
Frank Mikutowski AIA
Craig E. Rafferty AIA
Lee Tollefson AIA
Firm Personnel by Discipline
Architectural 15
ministrative 2
Total in Firm 17

Housing/Multiple 5
ice Bldgs./Banks 15
Real/Commercial 15
Medical/Health 15
churches/Worship 20
oration/Preservation 25
Interior Architecture 10

St. Paul Area Board of Realtors;
aces Housing Project, Mpls.,
J. John's Abbey, Colle-
ine, MN; Como Zoo, Large
Exhibit, Primate Exhibit,
and Marine Mammal Bldg.,
Paul, MN; Union Depot Resto-
ation, St. Paul; St. Elizabeth
on Church, Carmel, IN.

DEVELOPERS, INC.
3209 W. 76th St.
Edina, MN 55435
212/835-4500
established 1982
Terry Schneider AIA
Real Estate Development

Peter Racchini AIA
Firm Personnel by Discipline
Architectural 2
Total in Firm 2

Housing/Multiple 15
ice Bldgs./Banks 5
Real/Commercial 15
Industrial/Mfg. 5
churches/Worship 15
oration/Preservation 5
ministrative 20
ducation/Academic 20

Sunrisers Apartment Condomin-
s, Oak Park Heights, MN; O'-
connel Funeral Home, Hud-
son, WI; Maranatha Baptist
ome Addition, Brooklyn Ce-
, MN; Wyard Industries Fac-
tory Addition, Forest Lake,
MN; Isanti City Hall and Fire
station, MN; Christ Evangelical
hurch Addition, North St. Paul, MN.

R a f f e r t y , R a f f e r t y ,
MIKUTOWSKI &
ASSOCIATES, INC.
352 Wacouta
St. Paul, MN 55102
212/224-4831
established 1962
George E. Rafferty FAIA
Richard J. Rafferty AIA
Frank Mikutowski AIA
Craig E. Rafferty AIA
Lee Tollefson AIA
Firm Personnel by Discipline
Architectural 15
ministrative 2
Total in Firm 17

Housing/Multiple 5
ice Bldgs./Banks 15
Real/Commercial 15
Medical/Health 15
churches/Worship 20
oration/Preservation 25
Interior Architecture 10

St. Paul Area Board of Realtors;
aces Housing Project, Mpls.,
J. John's Abbey, Colle-
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Exhibit, Primate Exhibit,
and Marine Mammal Bldg.,
Paul, MN; Union Depot Resto-
ation, St. Paul; St. Elizabeth
on Church, Carmel, IN.

DEVELOPERS, INC.
3209 W. 76th St.
Edina, MN 55435
212/835-4500
established 1982
Terry Schneider AIA
Real Estate Development

Peter Racchini AIA
Firm Personnel by Discipline
Architectural 2
Total in Firm 2

Housing/Multiple 15
ice Bldgs./Banks 5
Real/Commercial 15
Industrial/Mfg. 5
churches/Worship 15
oration/Preservation 5
ministrative 20
ducation/Academic 20

Sunrisers Apartment Condomin-
s, Oak Park Heights, MN; O'-
connel Funeral Home, Hud-
son, WI; Maranatha Baptist
ome Addition, Brooklyn Ce-
, MN; Wyard Industries Fac-
tory Addition, Forest Lake,
MN; Isanti City Hall and Fire
station, MN; Christ Evangelical
hurch Addition, North St. Paul, MN.
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<tr>
<td>ELIEF N. SASSING</td>
<td>14-11 Tamman Building</td>
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<tr>
<td></td>
<td>Minneapolis, MN 55403</td>
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<tr>
<td></td>
<td>612/338-8741</td>
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<td></td>
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<tr>
<td>SETTER, LEACH &amp; LINDSTROM, INC.</td>
<td>1011 Nicollet Mall</td>
<td>612/338-8741</td>
<td>1917</td>
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<tr>
<td></td>
<td>Minneapolis, MN 55403</td>
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### Firm Personnel by Discipline

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<td>Engineering</td>
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<td>Interiors</td>
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<table>
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<th>Founded Year</th>
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<tbody>
<tr>
<td>SIEGER SVEDBERG ARCHITECTS, INC.</td>
<td>1409 Willow St., Suite 100</td>
<td>612/874-9490</td>
<td>1974</td>
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<tr>
<td></td>
<td>Minneapolis, MN 55403</td>
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### Firm Personnel by Discipline

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<tr>
<td>Retail/Commercial</td>
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<tr>
<td>Restoration/Preservation</td>
<td>15</td>
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<tr>
<td>Municipal</td>
<td>10</td>
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<tr>
<td>Interior Architecture</td>
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<tr>
<td>Education/Academic</td>
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<tbody>
<tr>
<td>SIRNY ARCHITECTS</td>
<td>5410 Wayzata Blvd.</td>
<td>612/544-6055</td>
<td>1986</td>
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<td></td>
<td>Golden Valley, MN 55416</td>
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### Firm Personnel by Discipline

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<tr>
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<th>Work %</th>
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<tbody>
<tr>
<td>Residences/New &amp; Remod</td>
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<tr>
<td>Office Bldgs./Banks</td>
<td>25</td>
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<tr>
<td>Retail/Commercial</td>
<td>65</td>
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<tr>
<td>Industrial/Mfg.</td>
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<tr>
<td>Total in Firm</td>
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<table>
<thead>
<tr>
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<th>Address</th>
<th>Phone</th>
<th>Founded Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHANK KLEINEMAN DEZELAR ARCHITECTS</td>
<td>1805 University Avenue</td>
<td>612/644-6699</td>
<td>1977</td>
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<tr>
<td></td>
<td>St. Paul, MN 55104</td>
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### Firm Personnel by Discipline

<table>
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<tr>
<td>Other Technical</td>
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<tbody>
<tr>
<td>Churchs</td>
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<tr>
<td>Education</td>
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<td>Recreational</td>
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<td>Office Bldgs./Banks</td>
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<tr>
<td>Retail/Commercial</td>
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<td>Industrial/Mfg.</td>
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<tr>
<td>Municipal</td>
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<tr>
<td>Interior Architecture</td>
<td>5</td>
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<tr>
<td>Chemical Engineering Center</td>
<td>5</td>
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<tr>
<td>Economics Laboratory, Inc.</td>
<td>5</td>
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<tr>
<td>Margaret Recreation Center</td>
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<td>Wilder Recreation Center</td>
<td>5</td>
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<tr>
<td>St. Paul, MN</td>
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<tr>
<td>Ivy Park Place Office Building Renovation</td>
<td>5</td>
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<tr>
<td>St. Paul, MN</td>
<td>5</td>
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<tr>
<td>Lever Bros., Remodeling Office and Production Areas, Chicago, IL</td>
<td>5</td>
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<tr>
<td>West Minnehaha Recreation Center</td>
<td>5</td>
</tr>
<tr>
<td>St. Paul, MN</td>
<td>5</td>
</tr>
<tr>
<td>Merrill Corporation Headquarters, St. Paul, MN</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Work %</th>
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<tbody>
<tr>
<td>Housing/Multiple</td>
<td>10</td>
</tr>
<tr>
<td>Residences/New &amp; Remod</td>
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<tr>
<td>Office Bldgs./Banks</td>
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<tr>
<td>Retail/Commercial</td>
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<tr>
<td>Industrial/Mfg.</td>
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</tr>
<tr>
<td>Restoration/Preservation</td>
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<tr>
<td>Interior Architecture</td>
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<tr>
<td>Kenwood Crossing, Mpls., MN</td>
<td>5</td>
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<tr>
<td>Neighborhood Involvement Program, Mpls.; Northcorps Office Interior, Mpls.; Figlio Restaurant, Flint, MI Flying Cloud Business Center</td>
<td>5</td>
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<tr>
<td>Eden Prairie, MN; TLC Polyform</td>
<td>5</td>
</tr>
<tr>
<td>Plymouth, MN</td>
<td>5</td>
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</tbody>
</table>
PSOCIATES, INC.

TATIONS

THOMAS AND VECCHI INC.

THORSEN & THORSHOV ASSOCIATES, INC.

THORBECK & LAMBERT, INC.

360 ARCHITECTS

MAY/JUNE 1986 93
## CHARD A. WHEELER
### ARCHITECT

5 Nicols Rd.
Minnetonka, MN 55343
(763) 425-0575

Architectural 2

### Ion, Shakopee, MN; Dental/Health Clinical and Dental/Health

### WINNERS/OF/BRIEN
### ASSOCIATES, INC.

45 S. 9th St.
Minneapolis, MN 55402
612/338-8981

Established 1962

Lorenzo D. Williams FAIA
James K. O'Brien FAIA

Firm Personnel by Discipline
Architectural 5
Administrative 1

### Firm Personnel by Discipline
Total in Firm 6

### Housing/Multiple

Office Bldgs./Banks 10
Retail/Commercial 5
Industrial/Mfg. 5
Churches/Worship 5
Restoration/Preservation 5
Municipal 10
Interior Architecture 5
Solar/Earth Sheltered 5
Education/Academic 20

### Mechanized Agricultural & Plant Services Addition & Remodeling, U. of M., Duluth, MN; U.S. Postal Facility, Maple Grove, MN; Personnel Housing, Grand Forks Air Force Base, ND; Hockey Arena Addition & Alteration, Grand Rapids, MN; U.S. State Department, Consulate Housing, Padova, Italy; Bridgeplace Office and Apartment Complex, Mpls., MN.

### WILSON/JENKINS & ASSOCIATES, INC.

8400 Normandale Lake Blvd.
Eden Prairie, MN 55347
612/831-7246

Established 1981

Edward A. Farr AIA

Firm Personnel by Discipline
Architectural 8
Administrative 2

Total in Firm 10

### Office Bldgs./Banks

Retail/Commercial 5
Industrial/Mfg. 25
Interior Architecture 5

### Office Bldgs., Minnetonka, MN; Office Bldg., Bloomington, MN; Normandale Lake Office Bldg., Phase I & II, Bloomington; Plymouth Business Center Office Warehouse, Plymouth, MN; Control Data Corp. Office Bldg. Complex, Minnetonka.

### WITTCEN CLARK
### LARSEN ARCHITECTS, INC.

162 South Plaza Building
1433 Utica Ave.
Minneapolis, MN 55416
612/341-9969

Established 1981

W. David Clark AIA, RAIC
Michael D. Wirtanen AIA

Firm Personnel by Discipline
Architectural 10
Interiors 1

Total in Firm 12

### Housing/Multiple

Office Bldgs./Banks 10
Retail/Commercial 10
Industrial/Mfg. 20
Restoration/Preservation 5
Municipal 10
Interior Architecture 10
Plymouth Shopping Center, Plymouth, MN; Brier Creek Condo, Minnetonka, MN; Sheehan Corporate Center, St. Louis Park, MN; Target Stores, National; Plymouth Oaks Park Office/Warehouse, Plymouth; Park Glen Apartments, St. Louis Park, MN.

### WOLTERSTORFF
### ARCHITECTS INC., P.

381 E. Kellogg Blvd.
St. Paul, MN 55101
612/227-0644

Established 1981

David G. Wolterstorf
Vernayee E. Bertram
Ronald Korp

Firm Personnel by Discipline
Architectural 6
Other Technical 1
Administrative 2

Total in Firm 9

### Housing/Multiple

Office Bldgs./Banks 10
Retail/Commercial 10
Industrial/Mfg. 5
Medical/Health 5
Churches/Worship 5
Interior Architecture 5
Education/Academic 5
Park Facilities 5

### WinterGreen Christian Community Home, Hudson WI; Haagen Homes Nursing Home, Red Wing, MN; Lake Elmo Park Reserve, Lake Elmo, MN; Immanuel Baptist Church, Forest Lake, MN; Audio King, Maplewood, MN; Ebenezer Society Mpls., MN.

### May/June 1986

95
## YOUNG & WILZ ARCHITECTS, LTD

119 4th St. N., Suite 409
Minneapolis, MN 55401
612/339-0997
Established 1984

Stephen Young
Lawrence E. Wilz

<table>
<thead>
<tr>
<th>Firm Personnel by Discipline</th>
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<td>Restoration/Preservation</td>
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<td>Education/Academic</td>
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Park Place Apartments, Plymouth, MN; Eden Place Apartments, Eden Prairie, MN; Kinder Kollege Day-Care Center, Coon Rapids, MN; Parade Homes, Orono, MN; Office Bldg., Tipton Corporation, Plymouth, MN; Wells Addition, Mpls., MN.

## RICHARD F. ZENISEK ARCHITECT

1428 W. 31st St.
Minneapolis, MN 55408
612/823-0917
Established 1971

Richard F. Zenisek

<table>
<thead>
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3150 W. Calhoun Condominium, Mpls., MN; Luxeford Hotel, Mpls.; Park Place Office, St. Louis Park, MN; Pondwood Townhomes, Edina, MN; Yorktown Mall, Edina; Lowry Hill Manor Homes, Mpls.

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The Bookstore, Edina, MN; Made in America, Mpls., MN; Republic Airlines General Office Remodeling, MN; Hal's Sportswear, McKee's Inc., Fairbanks, AK; Nelson Residence, St. Paul, MN.

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SS Associates

Project: Fargo Theatre Innovation
Fargo, ND

Built in 1926, the Fargo Theatre was renovated in 1997 by well-known Minneapolis theatre architects, Liebenberg and Sons. Current plans call for a restoration of the building’s dazzling, streamlined interior and a renovation of lobbies and the street facade in the spirit of Liebenberg’s original design. The Theatre is operated by a nonprofit organization and features second-run and classic films, live stage shows, and a variety of cultural and community events. The rendering was prepared by Architecture/Graphics of Fargo, North Dakota. (218) 236-1202

VBR Architects

Project: Medical Offices of Abbott-Northwestern Hospital
Campus
Minneapolis, MN

Designed and structured to expand upward and outward in three phases, this medical office building can accommodate the rapidly changing medical world to fit its owner's needs. The structure features a three-story garden atrium, cutaway drop-off driveway, and parking ramp access from all four floors. Developed by WNB and Co., these medical offices are one of four new, WBR-designed additions to the Abbott-Northwestern Hospital Campus including a heart clinic, ambulatory surgical suites and magnetic resonance imaging facility. (612) 222-3701

The Andersen Group Architects, Ltd.

Project: White Island Resort
Grenada, WL

Plans are underway for an exclusive resort on White and near Grenada, WL. The resort will accommodate up to 80 guests in villas and suites. A restaurant on a 150’ rock cropping will offer guests commanding view of the Grenadines. The project is being developed by James Ken Milne of Clearwater, Florida (813) 530-9007. Architects are The Andersen Group Architects, Ltd. of Minneapolis. (612) 593-0950

Frederick Bentz/Milo Thumpson/Robert Rietow

Project: RiverPointe at Centennial Downs
Littleton, CO

The RiverPointe Independent Living Center will provide 30 rental units for the elderly as part of the Centennial Downs planned community development. Its three residential towers frame central formal garden which orients to the development’s greenway and golf course as well as to the Rocky Mountain vistas. The central building contains the major common amenities including a dining room, health and recreation center, and library. The buildings are clad in a common community face brick articulated by precast concrete. (612) 332-1234

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MAY/JUNE 1986 97
Frederick Bentz/Milo Thompson/Robert Rietow  
Project: Minneapolis Community College  
Minneapolis, MN

The Minneapolis Community College Fine Arts Facility is an extension of the recently completed Classroom/Campus Center/Library Building. The Facility will consist of a performing arts theatre using a combination proscenium/thrust stage; an art department with studio space and a photo laboratory; a music department which includes rehearsal halls and recording facilities; three classrooms; and a suite of faculty offices. The building is designed to be a continuation of the campus facilities through the use of similar materials and architectural style. (612) 332-1234

Thorsen & Thorshov Associates  
Project: Northwest Airlines Corporate Headquarters  
Eagan, MN

This four-story, 262,000 square foot office building is situated on a 158 acre wooded site with gently rolling hills in northeast Eagan. The north, east and west facades of the building incorporate Kasota limestone while the south side is wrapped with a tinted glass curtain wall offering panoramic views of the natural surroundings. The interior includes two skylit atriums. The exterior environment includes extensive landscaping and walkways. Construction is scheduled for completion in June 1986. (612) 339-7671

OPUS Corporation  
Project: Sperry CSD Headquarters  
Eagan, MN

Nestled in an 11-acre oak forest, the offices for Sperry Corporation's Computer Services Division (CSD) is slated for completion in August, 1986. The exterior of the 156,000-square-foot office facility is clad in reflective glass curtainwall, tinted glass windows and two color brick spandrel panels. The office building will house about 700 Sperry employees. (612) 936-4444

Johnson, Sheldon and Soronsen with Pfister Architects  
Project: 167 Unit Apartment Project  
St. Louis Park, MN

The stepped massing of the central entry link is the focal point of the three story serpentine shaped building. In addition to the lobby, lounge and party rooms, the entry link contains a solarium with four whirlpools, exercise area, and sun deck and hot tub. Each unit has a large balcony and underground parking. Architects are Johnson, Sheldon and Soronsen (935-6337). Pfister Architects (349-6006) is design consultant for site, building and unit design. Developer is the Dominium Group, Incorporated.

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Is Gilbertson Architects
Object: Macalester-Ramsey United Church
Paul, MN
The 500-member
gregation, which serves
Macalester College area
St. Paul, has retained
GAI for the remodeling of
the chapel and fellowship
hall. Construction will
include installation of a
three-story elevator to serve
the handicapped as well as
upgrading interior spaces.
The existing chapel will be
converted into a multi-
purpose classroom/chapel/
meeting room. Changing
program needs have dictated
a redesign of the fellowship
hall to accommodate a larger
variety of group activities. A
master color plan for use in
the current and future
remodelings will also be
prepared. (612) 870-1000

Is Gilbertson Architects
Object: New Brighton
Historical Society
Railroad Depot Museum
New Brighton, MN
A nation by the Soo Line RR
prompted the hiring of HGAI
to determine requirements
for restoration of the Depot once known as
Lower Junction. The
building has been moved to
its new site—Long Lake
Ramsey County Park—where
it is accessed by trackage of
the Northwest Transfer
Railway. The restored Depot
will be used for train rides
given during the annual
Stock Yard Days, a summer
celebration of the area's
history. Medici Construction
Management Inc. will be in
charge of the restoration
project. (612) 870-1000

Is Gilbertson Architects
Project: Rice Memorial
Hospital
Duluth, MN
A new Radiation Therapy
department is being added to
the Memorial Hospital.
Construction will provide
for a 12 MEV linear
elevator in addition to the
existing cobalt treatment
equipment. A totally
computer-generated full
modality simulator will be
included in the plan layout
for cancer treatment
programming.
In spite of an extremely
confined site and parking
restrictions, the department
was designed to have direct
access from the exterior for
outpatient convenience. (612)
870-1000

Is Gilbertson Architects
Object: St. Mary's Medical
Duluth, MN
Construction is underway on
the $7.6 million Outpatient
Center of St. Mary's
Hospital, Duluth, MN.
The project includes:
• Inpatient Surgery, Home
Care, Post Coronary
Care, Respiratory Therapy,
Physical Medicine and Single
Room Maternity Care. In
addition to the High Risk
Maternity Care that is a
specialty at St. Mary's, two
new delivery rooms will be
constructed in support of the
Single Room Maternity Care
concept. HGAI has
developed a "Mainstreet"
circulation route to make
access easier for outpatients
and public. (612) 870-1000

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news briefs
Continued from page 9

Ray Eames’ accomplishments include furniture design and film making. She is based in Los Angeles. Joe D’Urso is noted for his international design projects.

Elizabeth Plater-Zyberk is scheduled to speak July 16. Zyberk is an associate professor and assistant dean of the school of architecture at the University of Miami. She received an award from the Florida Chapter of AIA in 1985 for her design of a private residence, the Clary house, and was cited by Progressive Architecture for her work on Seaside, a planned community in Florida’s panhandle. Zyberk, founder and former partner of Arquitectonica, was a visiting professor at Harvard Graduate School of Design and was a finalist for head of the school of architecture at the University of Minnesota.

Steven Holl, an architecture professor at Columbia University, is scheduled for July 23.

The winner of the History Center Design Competition will discuss the design of the new facilities on August 6. The series will conclude with noted architectural historian Spiro Kostof discussing the state of American architecture, and architecture and the media. His latest book, A History of Architecture: Setting and Ritual, was cited as the best book about architecture and urban planning at the 10th Annual Professional and Scholarly Book Awards. This fall he will host “America by Design,” a five-part PBS series exploring the influences of architecture and design on Americans. Kostof is a professor of architectural history at the University of California, Berkeley.

Lecturers will present their work at 7:00 P.M. each Wednesday, except July 30. Contact the Walker Art Center at (612) 375-7600 or MSAIA at (612) 338-6763 for more information and tickets.

Historical Society sets sights on new site

The Minnesota Historical Society is getting closer to having a new home. After being bumped off its present site by legislation passed two years ago, the Historical Society was sent scurrying for a new site on which to build updated facility that will consolidate vast collections. This December the Historical Society and the state signed agreements to purchase the Miller Hospital property in St. Paul.

The $2.5 million purchase has set the stage for the History Center architectural design competition, which was stalled midway. Before the delay, the plan called for creating a new history center by remodeling the present Minnesota Historical Society headquarters and building a new structure adjacent to it. Under state legislation, however, the present Historical Society headquarters will become the new St. Paul Judicial Building.

Six finalists have been chosen to propose designs for the new facilities. These are The Architects Collaborative, in Cambridge, Massachusetts, in association with Wold Association, St. Paul; Gunnar Birkerts and Associates, Birmingham, Michigan, with Architectural Alliance, Minneapolis; Hammar Green and Abrahamson, Minneapolis; Charles W. Moore, Essex, Connecticut, with Winsor/Faricy Architects, Minneapolis; The Architects Collaborative, in association with Wold Association, St. Paul; and Gunnar Birkerts and Associates, Birmingham, Michigan, with Architectural Alliance, Minneapolis.
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Paul; Skidmore, Owings and Merrill, Chicago; with Meyer, Scherer & Rockcastle, Minneapolis; and The Stageberg Partners/Ralph Rapson Architects, Minneapolis, with Cambridge Seven Associates, Inc., Cambridge, Massachusetts.

After visiting the new site, the six finalists will submit their designs to a jury by June 23.

Members of the competition jury are Elizabeth Close, FAIA, architect, Minneapolis; Arthur Erickson, RICA, architect, Vancouver, British Columbia; James Marston Fitch, Ph.D., professor emeritus, Columbia University; Donlyn Lyndon, FAIA, architect, Berkeley, California; Hideo Sasaki, FASLA, landscape architect, Watertown, Massachusetts; Russell W. Fridley, director and chief executive officer, Minnesota Historical Society; Roger D. Moe, majority leader, Minnesota Senate; and David Jennings, speaker, Minnesota House of Representatives. Minnesota architect John G. Rauma, FAIA, is professional advisor for the competition.

The winning team, to be announced in late June, will receive a $50,000 advance fee and the opportunity to design the facility.

A capitol idea

The state Capitol grounds will finally get a long-awaited face lift. The Capitol Area Architectural & Planning Board has announced a two-phase national competition to develop a design for the 35 acres surrounding the capitol.

In the competition's first stage, applicants were requested to submit a master plan and a written narrative. From this first pool of candidates, a jury of architects, legislators and representatives of the Capitol Area Planning Board will select five finalists in May.

Jaquelin Robertson, Dean of the Architecture School at the University of Virginia, will prepare a design framework for the competition. Robertson has said that one of the unfortunate characteristics of the Capitol Mall area is that nobody is there. The competition is intended to bring people back to the Capitol grounds by making the area more attractive.

Architects will be asked for designs that are in keeping with the Capitol ground's original plans. Cass Gilbert's 1895 design, which was never fully realized, included broad boulevards linking the Capitol with other significant buildings.

The finalists will receive a $10,000 participatory fee to further develop the designs in the competition's second stage. The winner will be announced this summer. A negotiated fee will allow the winner to complete the project.

Tuning into architecture

KUOM-770 AM radio, in collaboration with the University of Minnesota School of Architecture, will broadcast a series of discussions on Twin Cities architectural developments. "Architecture and the Citizen," to be hosted by KUOM's David Lee Olson, will premiere May 22. Harrison Fraker, head of the school of architecture, will discuss the future of Nicollet Mall on the first program. He will be joined by William Cooper, chairman of the mall committee of the Downtown Council, and Roger Dayton, owner of Harold's women apparel store on Nicollet Mall.

Subsequent programs will focus...
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the landscape design competition for the Minnesota State Capitol mall; the Minnesota History Center; the Minneapolis convention center; the Norwest Bank site; riverfront development in the Twin Cities; low income housing; parking ramps for the Third Avenue distributor at the end of I-394 and potential overdevelopment in the Twin Cities, along with a variety of other topics.

Listeners are encouraged to phone in their comments and questions. The series, which will be heard each Thursday afternoon from 2:30-3:30, will run indefinitely. Although at least 20 topics have been identified, KUOM welcomes professionals to suggest topics for future programs. For more information, call Huldah Curl at (612) 373-3872 or 373-3177.

A peek into the future

Architects will show their new downtown projects in “Skyline: 1990,” a series of talks at the Minneapolis Public Library on Wednesday noons May 7 through May 28. R. T. Rybak, architecture and development writer for the Minneapolis Star and Tribune, will moderate the talks.

The series opens with BRW, Inc. discussing the Conservatory, a retail complex on Nicollet Mall, and representatives of Ellerbe speaking on LaSalle Place.

The May 14 program features BRW on the West River Parkway, and Ellerbe Architects on the Milwaukee Depot renovation.

May 21 will focus on the Mill District. Representatives of Miller Hanson Westerbeck Bell Architects will talk on the Whitney Hotel, Ellerbe Architects on the Ceresota Elevator renovation, and Architectural Alliance on the Crown Roller Mill Renovation.

The series will wind up with Leonard Parker Associates highlighting plans for the Minneapolis convention center and Ellerbe describing the Nicollet Galleria retail project.

Meant to encourage discussion of downtown Minneapolis architecture, the series is sponsored by the Friends of the Minneapolis Public Library in cooperation with the Greater Minneapolis Chamber of Commerce, the Downtown Council, and the Minnesota Society of the American Institute of Architects.

The bag lunch talks will be held noon in Heritage Hall at the Minneapolis library, with coffee provided. Though free, reservations are required. Call the Friends at (612) 372-6667.

Art, architecture and the Gilded Age

Two historic St. Paul homes will be the setting for a weekend of exhibits and demonstrations featuring “Domestic Arts and Architecture in the Gilded Age, 1865–1900.” Set for July 26 and 27, the demonstrations are intended to give participants a first-hand experience of the actual techniques and tools used to create art and architecture during this period.

At the 1872 home of Minnesota’s first governor, Alexander Ramsey, near St. Paul’s Irvine Park, more than 30 craftsmen will explain and demonstrate domestic arts ranging from china painting to bookbinding. The house is located at 265 Exchange Street.

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trades will discuss and demonstrate the work involved in the construction of elaborate showplaces.

The two-day event is sponsored by the Minnesota Historical Society. For further information, contact Carolyn Wilson at (612) 297-2555.

City and art

The newly renovated Minnesota Museum of Art will present "Architectural and Urban Influences," an exhibit featuring the 20th century artistic response to urban America. Approximately 70 drawings, prints, photographs and paintings by such artists as Alfred Stieglitz, Edward Hopper and Walker Evans will capture literal images of the city while exploring the psychological effect city life has upon the urbanite.

John Marin's Movement, 5th Avenue, depicts the city's force and dynamism, while Hopper's Night Shadows expresses isolation and alienation. Among the regional artists featured are Jerome Hill, Richard Haas, and Erik Erickson. The exhibit will run from April 13 through September 21. For further information, call (612) 292-4338.

Convention goes underground

The Second International Earth Sheltered Building Conference will be held June 15–June 19 at the Radisson University Hotel, Minneapolis. "Advances in Geotectures" will offer a series of lectures and workshops examining the design of underground structures. Nearly 200 people from more than 20 countries are expected to participate.

Co-sponsored by the University of Minnesota and Minnesota Society of the American Institute of Architects, along with ten other universities and organizations, the conference will focus on three basic themes: vernacular approaches, theoretical developments and contemporary practice. Among discussed topics will be heat exchanger systems, non-residential mined space use, moisture control, thermal performance and psychological and physiological accessibility.

Oversight

*AM* apologizes for misspelling Susan Hauserman in our last issue. *AM*

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For more information concerning fast track walls, write Wayne Ripienski or Jack Romsaas at Valley Building Products, 2813 Bryant Avenue South, Suite 101, Minneapolis, MN 55408. Or call (612) 872-4208.
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