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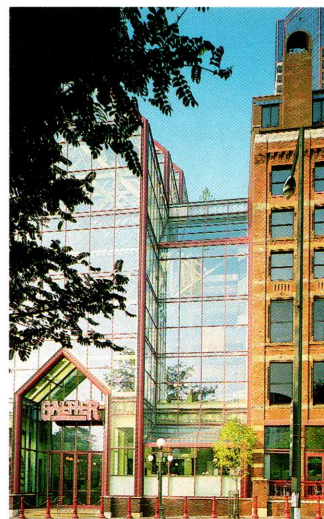
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Associate Editor
Eric Kudalis
Graphic Design
Rubin Cordaro Design
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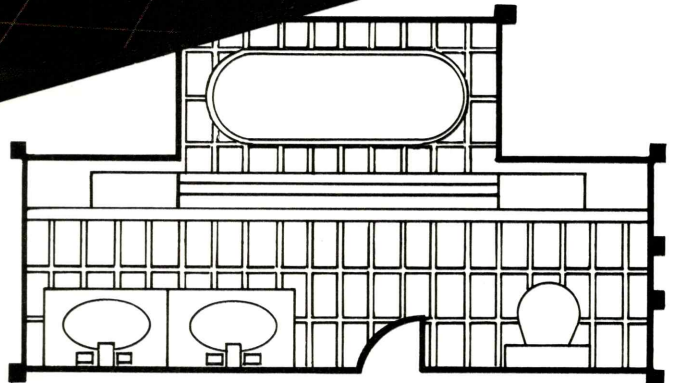
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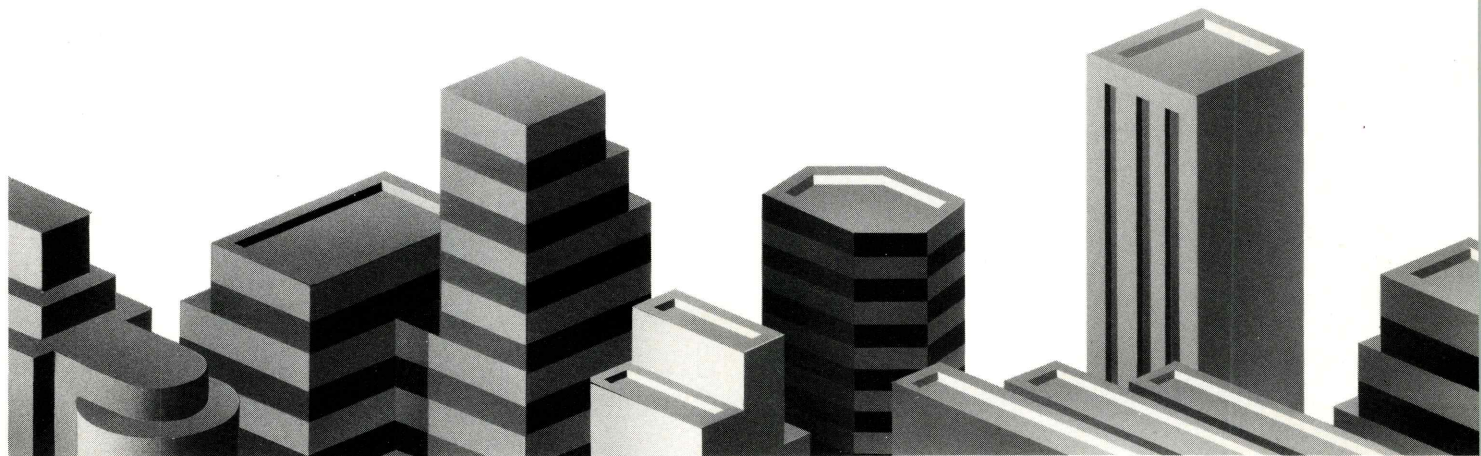
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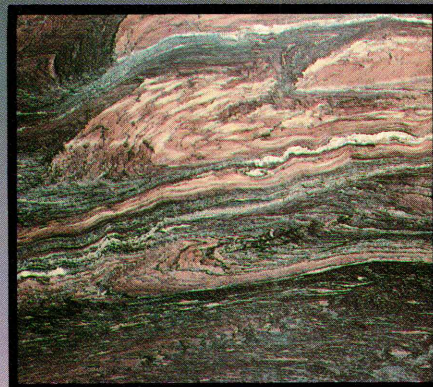
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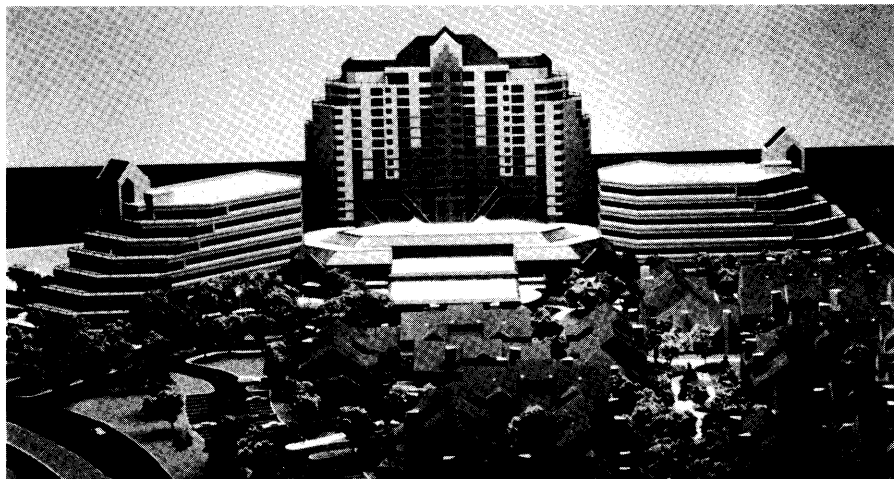
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news briefs



The mixed-use Edinborough development in Edina, Minnesota.

Glass-covered park to be Edinborough centerpiece

One of the Midwest's largest multi-use developments is under construction on a 26-acre site in Edina, Minnesota. The planned community, called Edinborough, will include condominiums, retirement apartments, office space, a daycare center and a one-acre glass enclosed recreational/cultural center built by the city of Edina.

Serving as the development's focal point, the year-round Edinborough Leisure Park will include exercise and athletic facilities, landscaped gardens, a sky-lighted promenade, as well as an amphitheater for cultural events and performing arts. The leisure park, scheduled for completion in July 1987, will be attached to the office buildings and senior housing tower.

Edinborough's multiple uses include housing designed to attract both young and old residents to Edina, which is becoming increasingly middle-aged demographically. The 392 condominiums of Village Homes of Edinborough, designed in a European-village style with courtyards and individual entries, are intended for the first-time homebuyer. The Edina Park Plaza of Edinborough, an 18-story, 203-unit luxury apartment building, offers various services for retired citizens.

Also under development is Edinbor-

ough Corporate Center, two office buildings that include a day-care center, shops and restaurants in their 200,000 square feet of space.

Edinborough, with an estimated cost of \$70 million, was developed by the city of Edina and a team of architects, developers and builders. Peter Jarvis of Bennett Ringrose Wolsfeld Jarvis Gardner, Inc., Minneapolis, served as master planner for the design program. BRW, Minneapolis, designed the office buildings and senior apartment building and did site planning for the condominium development. Architectural Forum, Inc., Bloomington, Minnesota designed the Village Homes.

Architecture school holds lecture series

The University of Minnesota School of Architecture and Landscape Architecture will continue a series of lectures exploring design issues through mid-November.

The series will feature Heinz Tesar, a Vienna architect, discussing urban design in Austria and Switzerland November 12; Alexander Loisos, with more than 50 years of architectural experience in Europe and North America, discussing "Mount Athos: 1000 years of evolution" November 17; and Miriam Gusevich, an architecture professor at the University of Wisconsin at Milwau-

kee, discussing "South LaSalle Street Urban Design" November 19. The above lectures will be at 4 P.M.

Also speaking at the series will be John Whiteman, an urban design professor at Harvard University on "Architecture of the City" at 7:30 P.M. November 20; and Siah Armajani, a Minnesota environmental sculptor, on "Public Art" at 7:30 P.M. November 24.

The lecture series began October 9 with Steve Badanes, founder of Jersey Devil Design Build, discussing "The Forbidden Zone." Lectures are held at the school of architecture on the Minneapolis campus. Admission is free.



The Split Rock History Center.

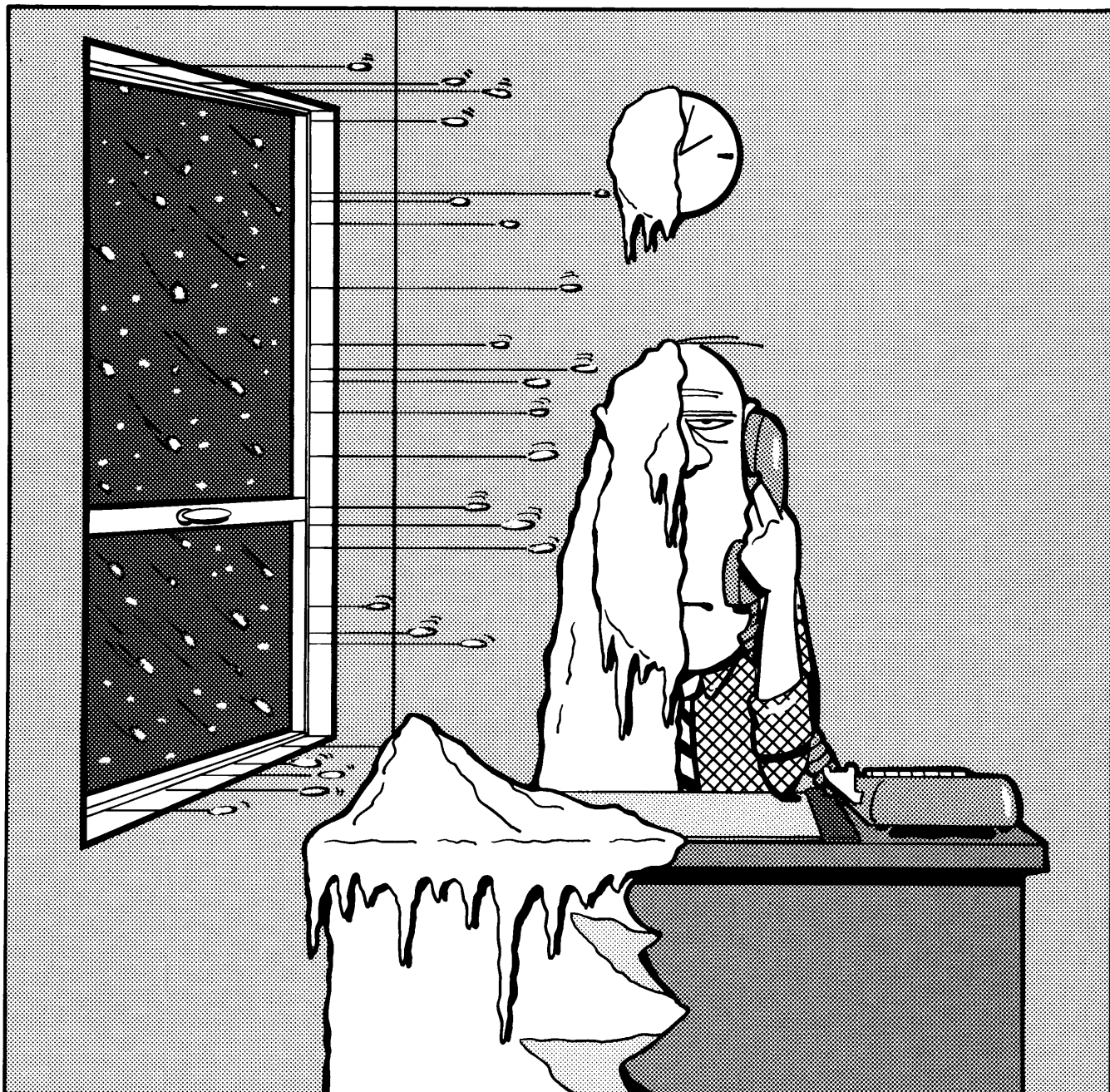
New center lights up shore

The new Split Rock History Center commemorating one of Minnesota's most popular historic sites was dedicated September 20. Designed by the Leonard Parker Associates, Minneapolis, the 10,000 square-foot structure sits on a promontory overlooking Lake Superior and the Split Rock Lighthouse.

The center provides exhibition space, a 90-seat auditorium for lectures or films, an information and sales area, as well

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Photo: George Heinrich



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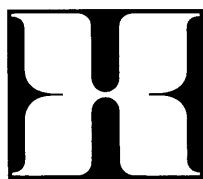
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The messy vitality of Frank Gehry

Architect Frank Gehry, whose work is currently on display at the Walker Art Center, is one of those prodigious souls blurring the line between art and architecture. Frequently working in collaboration with artist friends (such as Claes Oldenburg and Richard Serra), he has earned the titles of rogue designer, Peck's bad boy of modern architecture, iconoclast, and genius throughout his professional career.

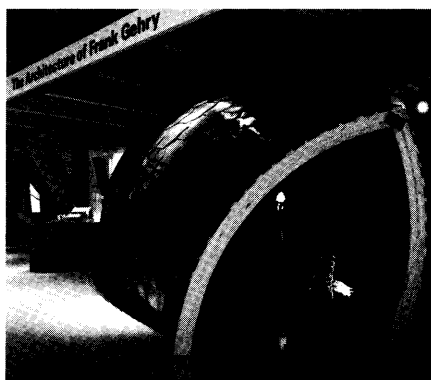
But one thing is certain. Frank Gehry has left an indelible mark on the profession. His unorthodox designs continually break down the strictures of traditional architectural practice, opening the door for others to experiment with new forms.

Many of the projects included in the Walker exhibition display compositions cluttered with contradictions and seemingly arbitrary gestures. They are collections of ideas and great moments in architecture pasted together in a pastiche that defies normal architectural description. But it is precisely because of this "messy vitality" that his architecture excites the imagination.

In his work, as with the design of the show, Gehry has trouble containing himself. Overflowing with ideas, he stuffs his designs with intensely personal icons (both the client's and his own) then, by a reductive process, strips away the excess to leave the irreducible essence of the architectural *problem*, be it House, Museum, School or Performance Space.

Though the individual parts may be simple forms, they are simultaneously rich in their accrual.

A case in point is Gehry's recent houses. Designed for the most part for wealthy clientele, they are the consummate response to today's social environment. Our concept of room has become more elastic than in previous generations. It is no longer so desirable to have spaces flowing from one room into another, an idea championed by Frank Lloyd Wright around the turn of



A Gehry lead fish fills a Walker gallery.

the century. Today's frenetic, high-tech lifestyle demands an architecture which allows the individual to retreat to the privacy of a room free from the press of electronic noise. Gehry's house designs reflect this need in their centrifugally dispersed elements. Each room of a house becomes its own building while maintaining the proper relationship to the whole.

The Walker show is a thoroughgoing look at the architect's life and major works—his first museum retrospective. Though not a comprehensive collection, the show consists of 31 architectural models, 75 photos of finished work, numerous drawings, furniture, art objects, six large-scale environments constructed especially for the Walker and, of course, the FISH—a gigantic glass and wood sculpture which dominates the first floor entrance lobby.

Within the large structures are gathered much of the artifacts that make up this highly diverse exhibition. A huge truncated fish of laminated wood ribs and lead scales—so disarmingly filling the entry to the gallery that it threatens to permanently engulf the visitor like Jonah's whale—contains most of Gehry's fish and snake sculpture/lamps made from Formica chips. In the background, an enormous brown room made from corrugated cardboard—surely a child's playhouse blown up to adult size—houses Gehry's famous cardboard furniture. Further into the gallery is a forest of plywood columns all akimbo, a zinc/galvanized room, a copper

clad room, and a large ziggurat of dark red Finnish plywood. Next to each project, within and outside the structures, are plaques with running commentary by Gehry that I found essential to understanding the display. And the Walker has published a lavishly illustrated catalog as a companion to the exhibition, also most helpful for gaining insight into the artist/architect.

Gehry's is an architecture born directly out of the chaos of the rich mash of California culture—the original land of anything goes. In their riotous surroundings, they present a curious mix of the familiar and the eccentric. Drawing their shape from the local aesthetics, Gehry's buildings offer new insight into the practice of architecture in a society buffeted by rapid change.

B.N.W.

In celebration of architecture

By Tom Martinson

We live in astonishing times: brilliant technologies, powerful economies, instant global communication are commonplace today. Art, music and science have flourished by every quantitative measure. We build at a scale unmatched by world empires of past.

Yet for all its richness and advantage, our society sometimes seems uncomfortably superficial. Too often fashion supplants substance, and today's glitterati include architects and arbiters, theologians and television executives. "Personalities" are created and discarded; public attention moves on, if not forward. Our current architecture reflects this restlessness with unprecedented tolerance: a carnival of style where anything goes.

We enjoy much more than any previous generation. And also less. That's why it's difficult to read Spiro Kostof's remarkable *A History of Architecture: Settings and Rituals*, without regret and some envy. Kostof presents a picture

Continued on page 70

The Decorative Potential of Drywall



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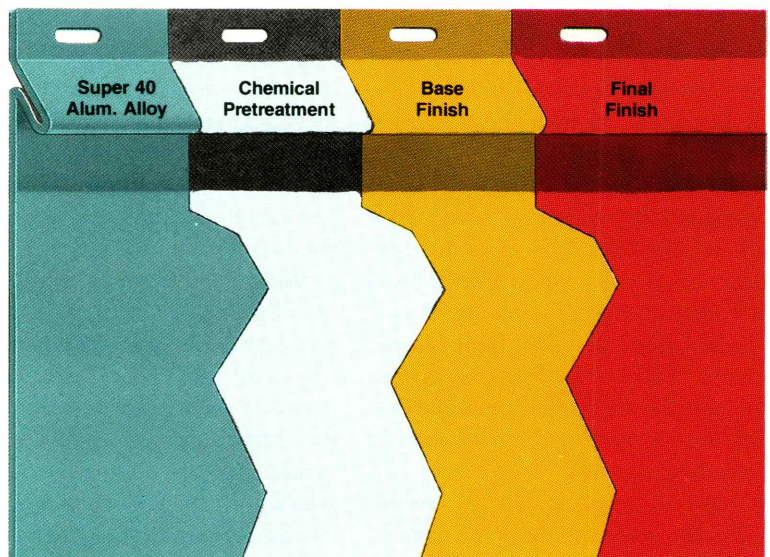
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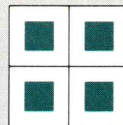
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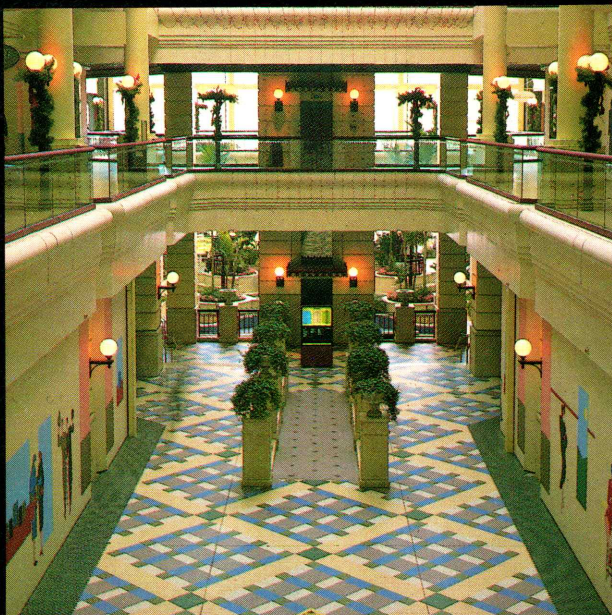
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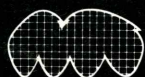
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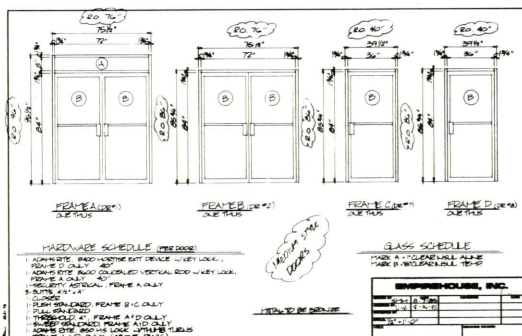


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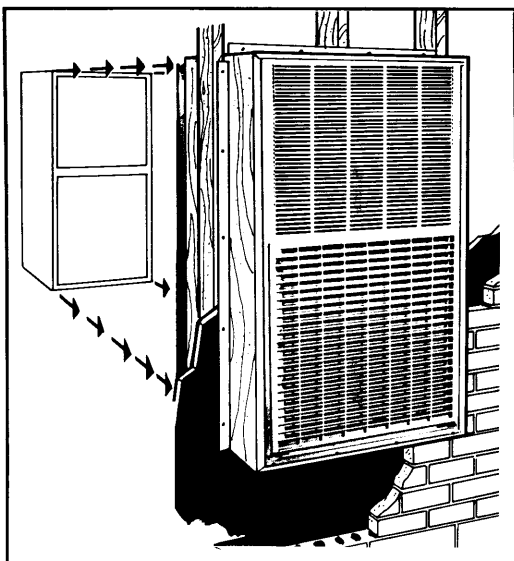
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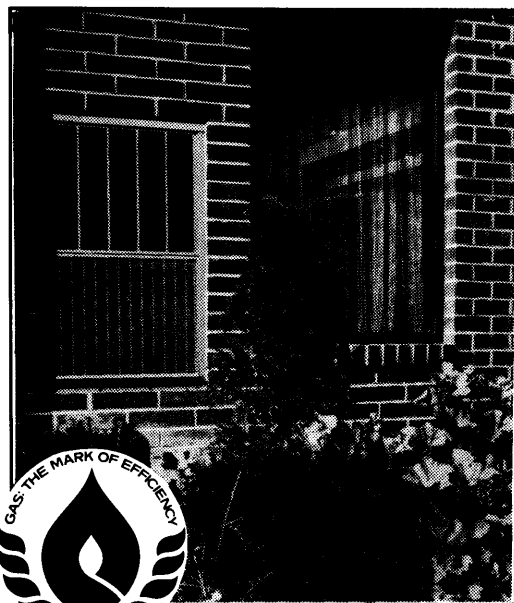
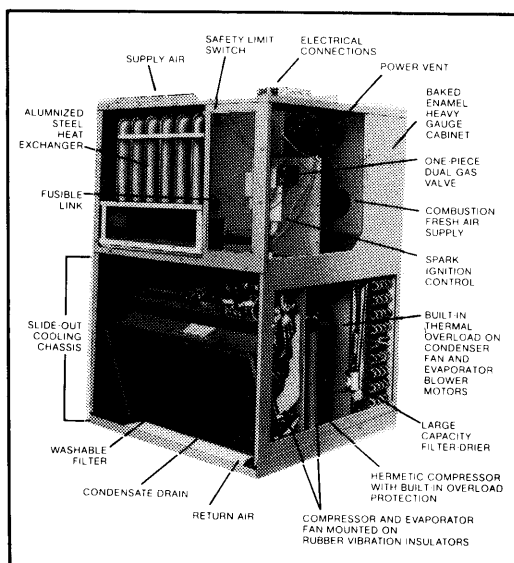
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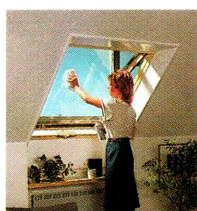


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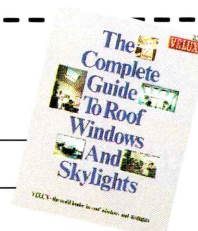
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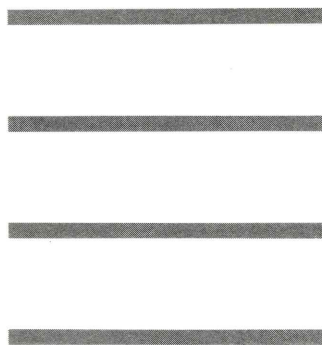
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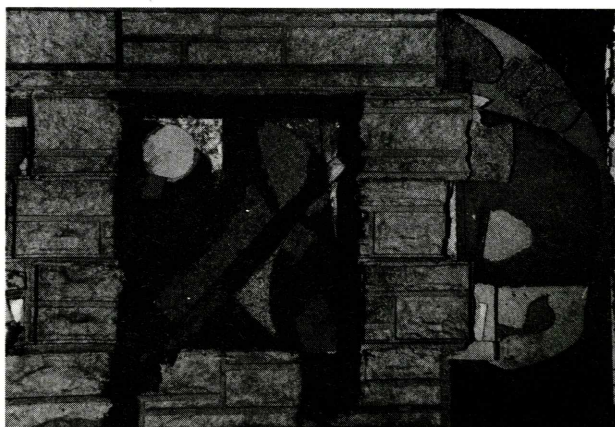
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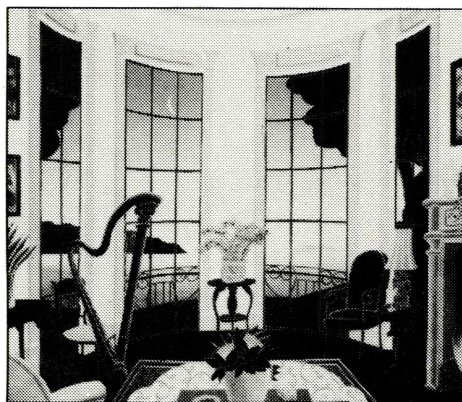


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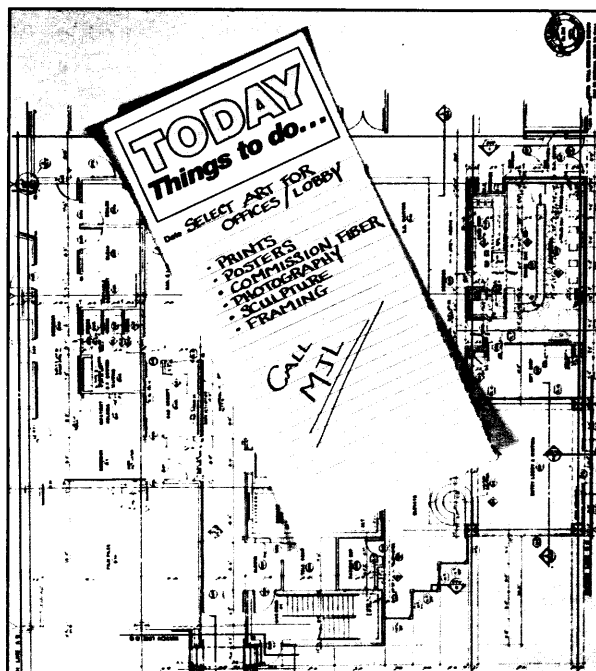
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AM

letters

Credit extended

We appreciated the story about the West Bank buildings, and particularly the Music School. It might help your readers to know that the large performance hall (which was deferred for budget reasons) will occupy the space formed by the rehearsal halls and their connecting corridors; these will give access to stage, dressing rooms and related areas. We hope it will be in place within two years.

The article gave credit to Paul Veneklasen, our acoustician, but made no mention of our other consultants: Herb Baldwin and Bob Close, landscape architects; Myer, Borgman and Johnson, structural engineers; Gausman and Moore, mechanical and electrical engineers; nor of the contractors—Borson, Hayes and Premier—who did an outstanding job.

Elizabeth S. Close, FAIA
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The Northfield story

Your stories on Carleton, Northfield and St. Olaf expressed both the facts and the spirits of these places. The piece on Carleton suggests new ways for all of us to look at, and appreciate, the campus. I especially enjoyed the thought that Carleton's architecture subtly implies that there are many sources of intellectual inspiration.

Patricia Martin
Director of the News Bureau
Carleton College
Northfield, MN

College tribute

I want to express my great thanks for the (Sept/Oct) issue of *Architecture Minnesota*. What a glorious portrayal of St. Olaf it contains. This is a delightful tribute to those who developed the campus, and I am very grateful that *Architecture Minnesota* has featured Northfield and its two colleges.

Melvin D. George
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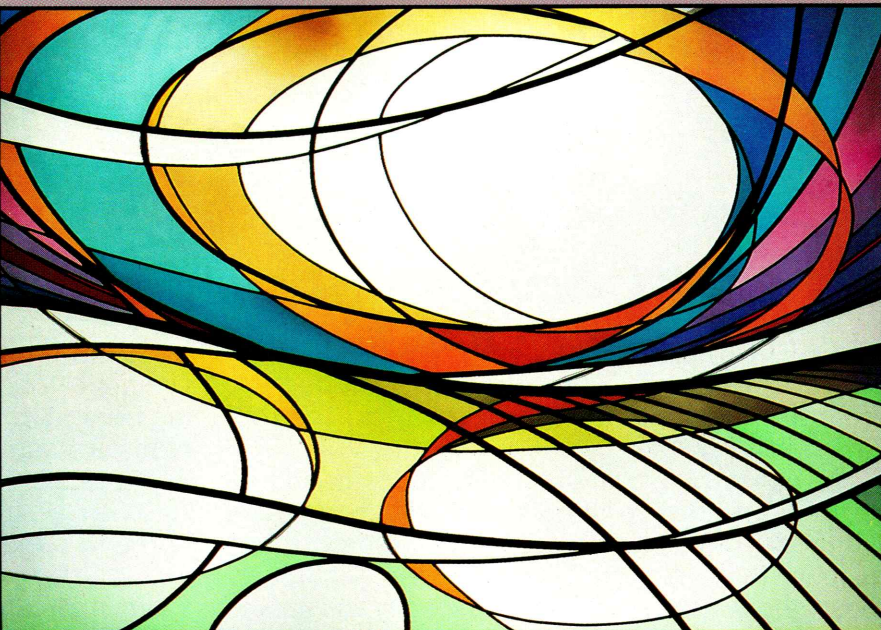
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A civic conquest: two views on the Capitol Mall

Editor's note: In early August the international jury of the Minnesota Capitol Mall Landscape Design Competition selected the submission of David Mayernik and Thomas Rajkovich of Philadelphia, Pennsylvania in association with Hammel Green and Abrahamson of Minneapolis. Second place in the 6-5 vote went to the entry of Wolf Associates of New York and Dan Kiley of Vermont, third place to the Laceworks Landscape Collaborative of Melbourne, Australia in association with Martin and Pitz of Minneapolis.

The winning design, a beautifully presented and highly architectural treatment of this important civic space, would keep the three existing axes that radiate from the Capitol building and reinforce them with formal gardens, terraces, balustraded walls, fountains and steps.

The winning design has elicited responses ranging from high enthusiasm to serious questions about its appropriateness. AM invited two landscape architects to share their differing perspectives on Mayernik and Rajkovich's proposal.

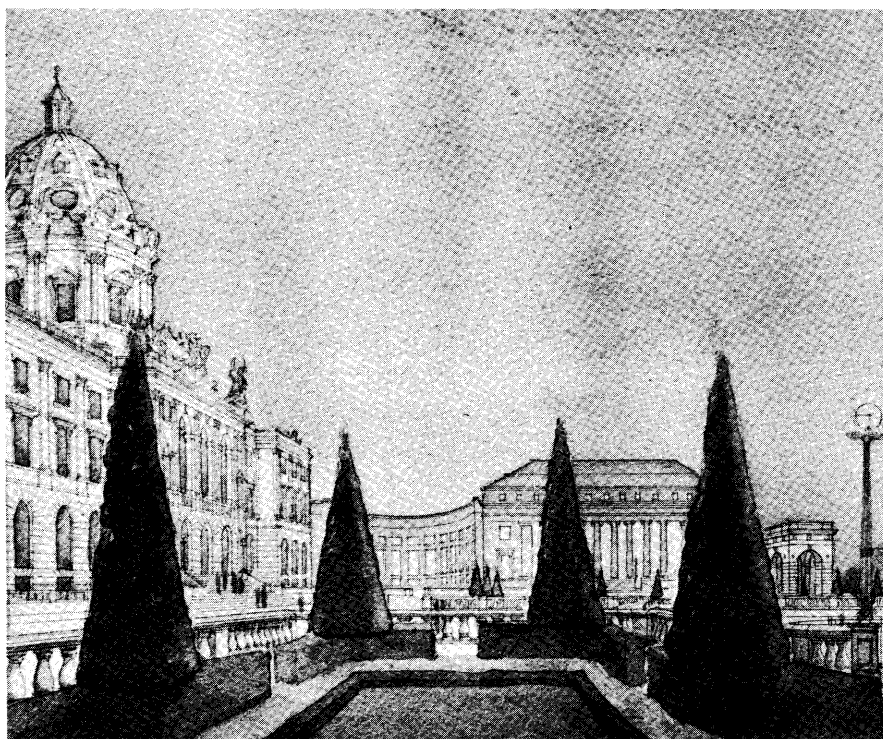
No fear of beauty

By Thomas A. Thorson

Has our capital city embraced classicism with the selection of the winning design for the Capitol Mall? If so, it is not a new love, for St. Paul has long been a city of classical influences.

In many American cities in the late 19th and early 20th centuries, classicism and the City Beautiful movement of the time presented an alternative of beauty and order to the Victorian eclecticism that had so heavily influenced architecture and landscape architecture in the preceding decades.

St. Paul was among these cities. City planning early in this century, particularly Cass Gilbert's 1903 plan for St.



In the winning design, gardens would flank a terrace in the Capitol forecourt. Beyond is visible the Judicial Building.

Paul, was full of classical design references. We can see this today in the great urban vistas created by the avenues radiating from the Capitol Mall and in the exquisite siting of the Capitol and the St. Paul Cathedral. A stroll around the city's urban core takes one past many buildings influenced by classical design, among them the St. Paul Public Library, the Minnesota Club, the city's wonderful warehouses, and the imposing Union Depot.

The winning competition design by Mayernik and Rajkovich pulls all these threads together. Implementation of the landscape design they have proposed will be the biggest step toward the realization of Cass Gilbert's capital city plan since the Capitol Mall as we know it today was constructed in the 1950s.

Some may view classicism, as promoted in this design, as too dogmatic or too "imperial" for Minnesota. Mayernik and Rajkovich's proposal avoids this pitfall by using the rich design vocabulary of classicism most articulately. Emphasis is on variety in forms

and a sequence of spaces adaptable for large or small gatherings—or even for an intimate stroll. Their presentation showing the detailed development of Mall spaces establishes a sense of confidence in their ability to execute the design.

This design does not shy away from "beauty" as an entity, as reductionist design and Modern eclecticism too often do. Rather than a self-conscious attempt at presenting the "spirit of Minnesota," this design provides a beautiful "set" which flatters and complements the users, just as good gardens do. It allows the spirit of Minnesota to be seen where it is—in its people.

Mayernik and Rajkovich's design demonstrates a level of design competency and an understanding of Minnesota's capital city which will be the basis of a fine masterplan for Minnesota's Capitol Mall. The appeal of this design, like that of Cass Gilbert's building, will be timeless.

Continued on page 72



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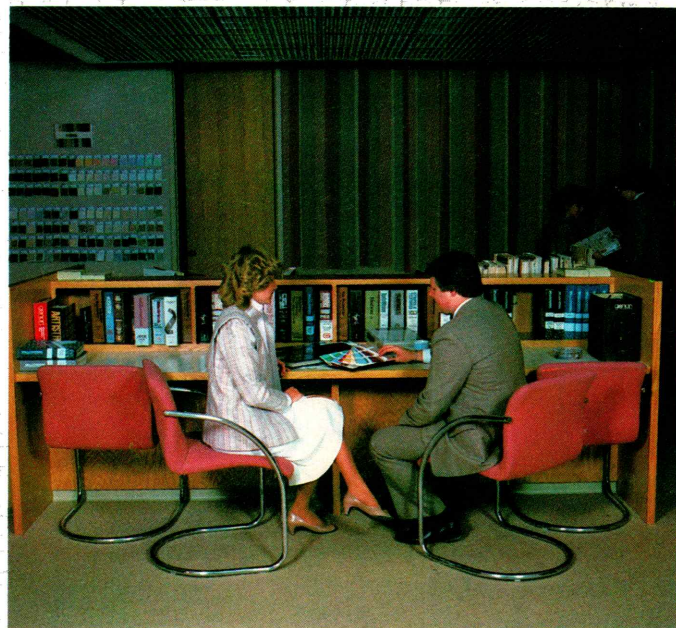
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Tallying the score on tax reform

By James A. Stolpestad

The next time you receive a letter from your representative in Washington asking for money, you may want to think twice before responding.

If you are a typical design professional, the recently adopted tax reform legislation will be a mixed blessing for you. While on a personal basis you may benefit from the deep reductions in individual tax rates, which drop to fifteen percent, 28 percent, and 33 percent after 1987, as a professional you might get clobbered. Here's why.

The new tax law singled out for particular harsh treatment the real estate construction and development industry on which architecture depends so heavily. In its zeal to close certain tax "loop-holes" used by the well-to-do, Washington has created a new tax code that will cause considerable economic discomfort for architects and others who depend on the development business for a livelihood. The result will be a slowdown in construction starts and distress in many sectors of the commercial real estate market. While business may boom for bankruptcy lawyers and work-out experts, there will be fewer commissions for architects and other design practitioners.

The most controversial feature of the new law as it affects real estate relates to the deductibility of losses. In the future, losses arising from partnerships and so-called "S" corporations in which the taxpayer does not "materially participate" may not be used to offset "active income" such as salary, dividends, royalties, interest income, and other income from an activity in which the taxpayer does materially participate. These rules are phased in over five years, with 35 percent of passive losses being disallowed in 1987, 65 percent in 1988, 80 percent in 1989, 90 percent in 1990, and 100 percent in 1991.

For example, losses from a limited partnership interest may not be used to offset an individual's taxable salary. Instead, passive losses may only be used to offset passive income. Any unused passive losses are carried forward to offset future passive gains, and on disposition of the investment generating

A lawyer asks whether the new Tax Act will help or hurt design professionals

the passive loss, the deferred loss offsets any gain. As a result, the tax-oriented limited partnership that has been the driving force behind so much recent development will be useless as a tax shelter vehicle. New ways will have to be found to raise equity capital for real estate development.

However, rental real estate losses of up to \$25,000 are deductible if the taxpayer actively manages the property. This \$25,000 deduction limitation declines as adjusted gross income rises above \$100,000 and phases out completely if adjusted gross income exceeds \$150,000 annually.

There are several other provisions of the new tax law that adversely affect real estate development. The useful life of real estate for depreciation purposes has been extended from the current nineteen years to 27.5 years for residential property and 31.5 years for commercial property. The current favorable capital gains treatment has been repealed. Investment tax credits have been repealed retroactively to December 31, 1985. All of these changes have caused many developers to delay or cancel their projects.

Rehabilitation credits for certified historic structures have been reduced from 25 percent to 20 percent, for other buildings over a certain age from 20 percent and 15 percent to ten percent,

and the rules governing rehabilitations have been tightened. Also, the use of tax exempt bonds has been curtailed and interest on such bonds will be subject to a minimum tax. The at-risk rules will be applied to real estate for the first time with non-recourse debt being subject to restrictions. In short, many of the traditional incentives for development have been removed or sharply reduced.

The new tax law also affects the way your firm will do business. Regular corporations will no longer be able to use the cash method of accounting. Partnerships must adopt the same taxable year as their partners who own a majority interest and most "S" corporations and personal service corporations are required to adopt a calendar year. This change will prevent the kind of tax planning that has been common in many firms.

Business meals and entertainment expenses will be limited to 80 percent of the otherwise allowable deduction. No deduction will be allowed for travel as an educational expense. The ability to deduct home office expenses has become even more difficult.

The fact that the top corporate tax rate has been reduced from 46 percent to 34 percent may be largely irrelevant since most architectural firms leave very little taxable income in the corporation at year end. On the other hand, the strict new alternative minimum tax rules may require corporations that normally pay little or no federal tax to change their habits and start paying taxes.

So save the money you would have contributed to that political campaign. You'll need it to pay your taxes.

James A. Stolpestad practices real estate development law with the Twin Cities law firm of Doherty, Rumble & Butler and is the public member of the Minnesota Society American Institute of Architects. The provisions mentioned above are but a few in a very complicated law. The editors suggest consulting your lawyer or accountant for tax advice. AM

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Buildings, but no design

By Richard Strong

"Skyline 1990," a lecture series at the Minneapolis public library last summer, presented nine proposed projects for Minneapolis. Together, these projects represent the development of some 20 blocks of the 100-block downtown core and will significantly affect the physical environment. The proposed changes raise questions about the way we are designing—or not designing—our city.

Downtown Minneapolis is much too complicated a place to allow the public or private sector to independently write all the rules. A livable public environment is the result of a series of private developments designed to achieve a common public goal. Yet current development trends in downtown Minneapolis are draining pedestrian vitality from the streets. A stronger urban design framework developed mutually by concerned citizens, architects, developers and civic leaders would help ensure downtown Minneapolis' future habitability and commercial viability.

Cities experience building cycles. If we look back at Minneapolis' major building booms, we notice changes in multi-use developments and their relationship to the street. From the Foshay Tower to the IDS Center to City Center, we have seen trends away from designing two-story commercial bases for projects.

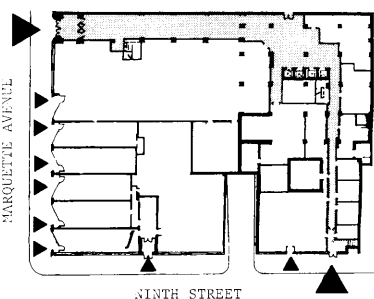
Instead, the placement of shops and their entrances within a large interior atrium has become the norm. Recent multi-use developments have created, in essence, their own mini-cities and have ignored existing structures and streets, sapping the vitality and livability of our public spaces and streets.

The Foshay Tower is a half-block development built in the the 1920s. The project is organized as a central office tower surrounded by commercial activ-

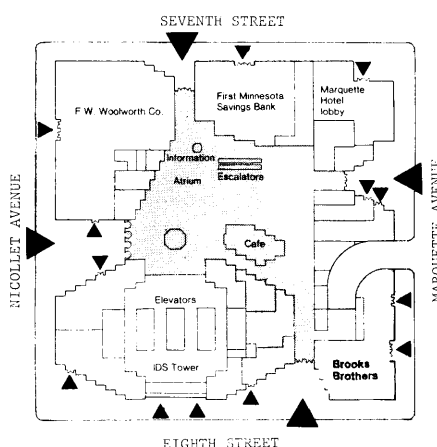
ity at its base. All the seventeen original stores in the two-story base are entered from the street. The tower's lobby is located within the original commercial base. Hallways connect with Marquette Avenue, Second Avenue and Ninth Street.

The IDS Center, built in the early

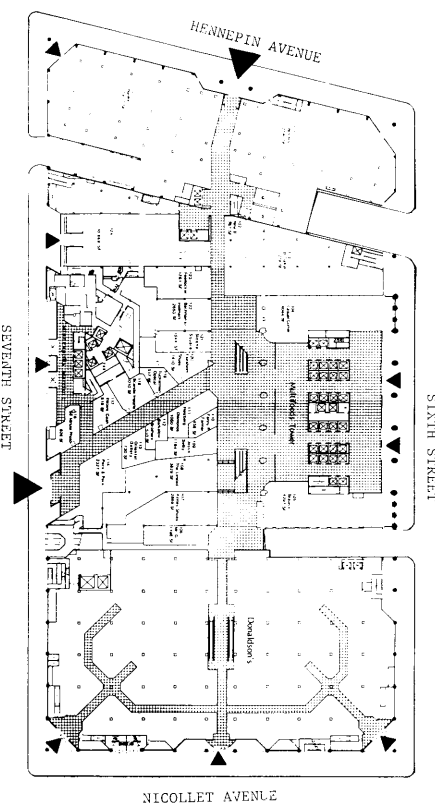
1970s, spans a full block. It is organized into quadrants of commercial activities joined by a diamond-shaped two-story interior court. The court has four entrances directly off the street which in turn provide entrances to each quadrant and to the other shops occupying space in the court. Each quadrant,



Foshay Tower Complex



IDS Tower Complex



City Center Complex

The changing relationship of buildings and the street (All plans as built).

however, has an entrance from the street, as do some of the small retail shops. The two-story commercial base is maintained.

City Center, a 1980s project covering more than a block, is organized around a three-story interior atrium surrounded on its four sides by a department store, a hotel, an office tower and a parking ramp. There are only two entrances from the street directly to the atrium—from Seventh Street and Hennepin Avenue. Shops have no street entrances, and the street facade, except for a few display windows along Donaldson's and the tower's lobby on Sixth Street, is blank.

The joys of walking, looking, exploring and discovering are disappearing as other projects such as City Center continue to focus inward. As a consequence, environmental comforts in public spaces are being degraded. Yet this need not be.

For instance, the Conservatory on Nicollet Mall, now under construction

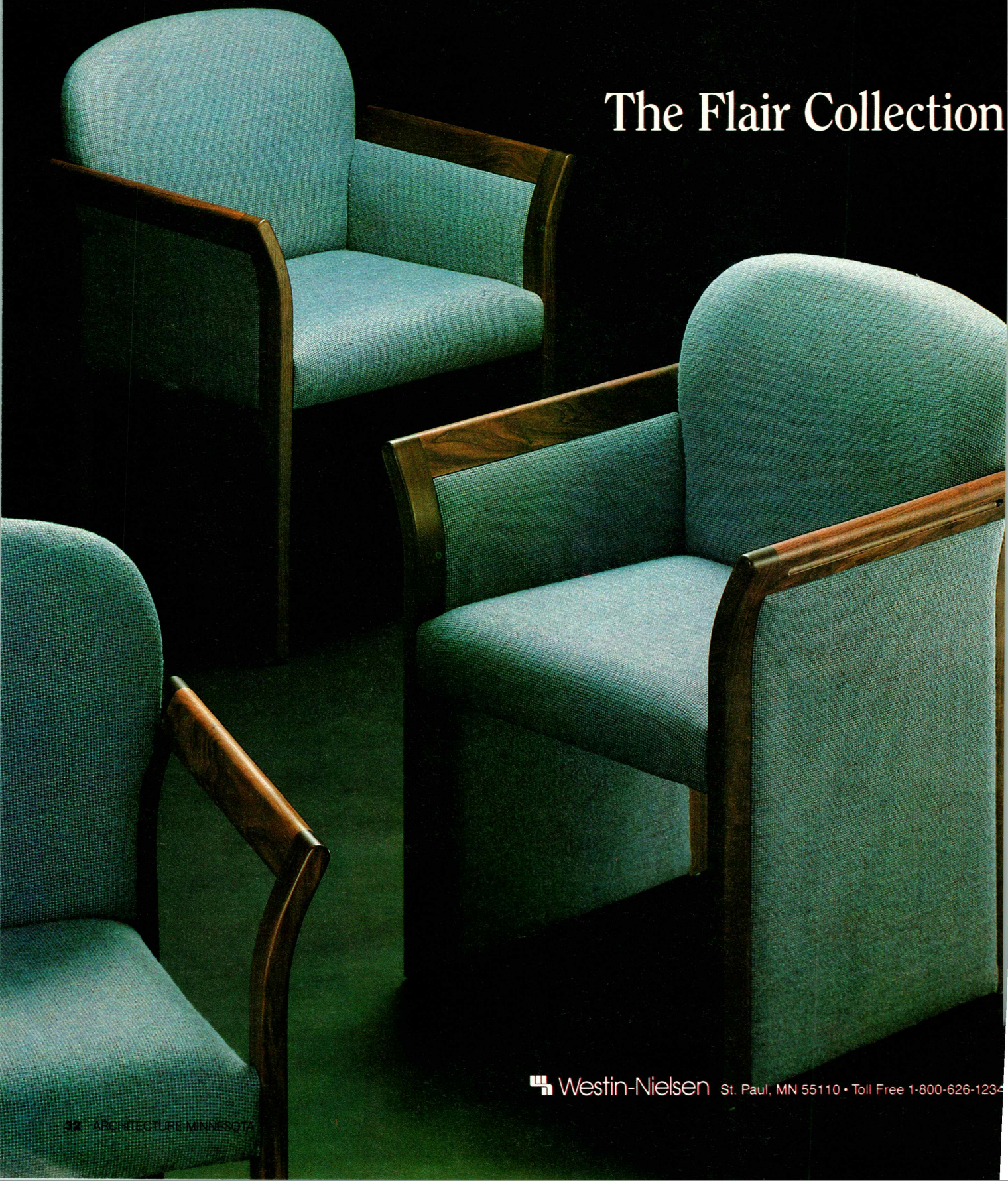
Continued on page 78




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Changing Times What many are ironically calling the Tax Beautification Act of 1986 has passed Congress, and it will have a profound impact on our cities as well as on our individual economic lives.

The impetus to overbuild our cities will be halted or slowed. Historic rehabilitation will continue, but at a much slowed pace. Large publicly financed projects such as hospitals will be rarities, and few apartment buildings will be built. All of this means tough times for architects.

The one bright spot on the architectural horizon may be homes and vacation homes. The tax act favors investment in private residences by maintaining the deductability of interest on home mortgages, while eliminating it for other investments. As one attorney suggested, "Marketing directors for architectural firms should put out slick brochures on custom-designed vacation homes."

A more detailed discussion of the Tax Act and its implications for design professionals kicks off a new column in *AM* this month. Called "Practice," the department will address issues that affect how architects carry out their work—from designing for the disabled to the use of computers. Though it focuses on the needs of our professional readers, it is not a how-to column, and we trust it will be of interest to our larger readership as well.

In another new column, called "Details," we will highlight an aspect of a project that makes it special—the lighting or finishes or unusual use of a material. Appropriately enough, we begin the column with our own new offices, where clever and practical details have come together to make a strong new headquarters for MSAIA.

We have also added a place for project credits. And, as always, we welcome your letters, and now have a column for printing them. So let us know how you feel about what we offer—and what we say, as well.



Linda Mack
Editor

MSAIA

Interior

Design

Awards



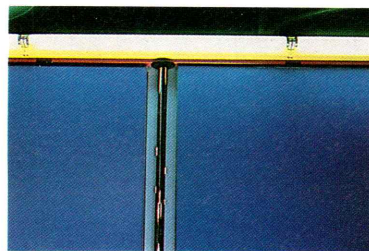
*A return of simple materials at
Cafe Metro.*

Small is beautiful could have been the theme of this year's MSAIA Interior Awards program. Though large office interiors may be the bread and butter of interior work, neither a large project nor an office project won an award. Rather, it was the cleverly economical, the colorful, and the offbeat which caught the jury's attention. A tiny downtown cafe, three small retail stores, and a cinema in a mixed-use complex were selected for recognition by jurors Sharon Lee Ryder, an architecture and design critic from New York, Joseph D'Urso, of D'Urso Designs of New York, and industrial designer, sculptor and film maker Ray Eames of Venice, California. The three brought to their deliberations an eye for materials well used, an appreciation for economical design, and a preference for the unusual. If some of the winners have an air of nostalgia and others are frankly forward-looking, that is, after all, where design stands today.

Cafe Metro

Minneapolis

Shea Architects, Inc.



Put together with color at 4 Fitness.

Dimitrius

Minneapolis

SteinDesign

Galtier Plaza Cinemas

St. Paul

Paul Pink Associates

Josefs, Pavilion Place

Roseville

SteinDesign



The familiar look of Art Deco at Galtier Cinemas.

4 Fitness

Minneapolis

SteinDesign

Cafe chic

Terrazzo and stainless steel return, to startling effect



Photos: Lea Babcock

At Cafe Metro, the entire restaurant centers around the espresso machine (above left), the objet d'art of the quintessential European cafe. It becomes an "expresso altar" with all other spaces grouped concentrically around that focus (see plan opposite). Italian disc lighting, stainless steel service counter, glass sneeze guards, slate blackboard menu and patterned terrazzo floor—both materials and design evoke the European look.

Amid the slap and dash of Minneapolis' downtown rush hour there is an oasis of sophisticated calm called Cafe Metro. Tucked under the Northstar Center parking ramp, this sleek and trim pocket-size restaurant garnered Shea Architects, Minneapolis an MSAIA Interior Award this year.

Cafe Metro, a quick-serve, cafeteria-style restaurant geared toward the lunchtime business crowd, is modeled after the ubiquitous small European cafes found crammed into corners and leftover spaces at airports, train stations, and other public places.

Principal owner Tim Grady, a frequent traveler to Europe and connoisseur of fine pastries and coffee, manages the Croissant Express in the Uptown area. He also operates a Croissant Express in the Midland Square building downtown with an expanded menu of salads and light pre-prepared cuisine. Experience there led Grady to believe in the feasibility of a wider menu of quick-fix foods in a restaurant setting.

The plan of Cafe Metro is a simple one. A square divided diagonally in two neatly organizes all functions. One half, facing the street, is reserved for customer seating and the food service line. With large glass windows on two sides, the area is bright and vibrant and street traffic appears to be within arm's reach. The other half contains the kitchen, food storage, a baked goods counter where fresh croissants are prepared, a sandwich prep counter and the front food service counter with cashier's check-point.

Customer circulation in restaurants is always critical. If there are two entrances, as is the case with Cafe Metro, customers can become confused about where they must go once inside.

Shea Architects, however, had a double problem: besides entryways at opposite ends of the space, the space

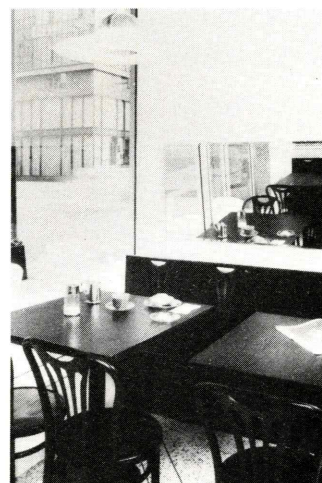
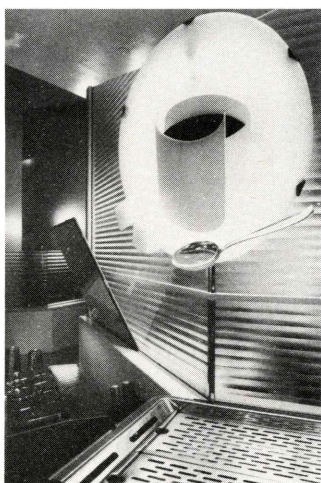
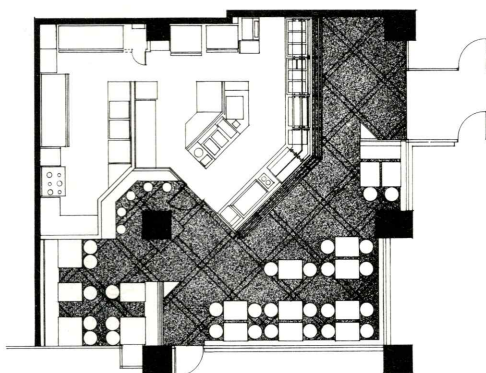
had a large column in the middle. To minimize confusion and direct customer flow for queuing, project designer Greg Rothweiler placed the main food service line on the diagonal between the two entries and designed the terrazzo floor pattern to lead customers to the head of the service line. Turning adversity to advantage, Rothweiler used the column as a support for napkins, silverware and condiments at the end of the service line, integrating it with the cafe's angular motif.

No detail was too small. As Rothweiler explained, "The design was a marriage of function with the space constraints. For example, the terrazzo flooring makes for easy cleaning but also functions as a foot rest where it rises to meet the counters."

Indeed, the studied mixing of materials is what caught the design jury's eye. "An exceptional use of ordinary materials used to rather startling effect," said Interior Awards juror Sharon Lee Ryder. *B.N.W.*



The studied mixing of materials adds interest to Cafe Metro's interior (above). Ribbed glass—reminder of Viennese cafelbars—serves as a side blind to the entry and directs focus toward the middle of the space. It also provides privacy for the seating behind.



Sophisticated gents

An industrial look becomes fashion



Photos: Philip MacMillan James

At Dimitrius, raw material such as concrete block, exposed steel decking and wire mesh (above) are used as a gutsy but neutral backdrop to the Eurostyle clothing. SteinDesign has created nearly two dozen display locations for "vignettes" (preselected ensembles of clothing and accessories) using short, wing walls of cinder block and black locker room cages to highlight the merchandise.

Dimitrius, a high-fashion men's clothing store in St. Anthony Main designed by SteinDesign of Minneapolis, is the kind of place you'd expect to find in New York or Paris. With its tableaux of stylish clothes set against nitty-gritty backdrops of concrete and black wire cages, the store appeals to young, style-conscious urban males who go for the trendy European look.

One of the trends in high fashion retail is to create "vignettes" or little dramatic settings with preselected ensembles of clothing and accessories, which men use literally as guides for shopping. This means the success of a store relies heavily on the owners' ability to appeal to the male clothes-buying public.

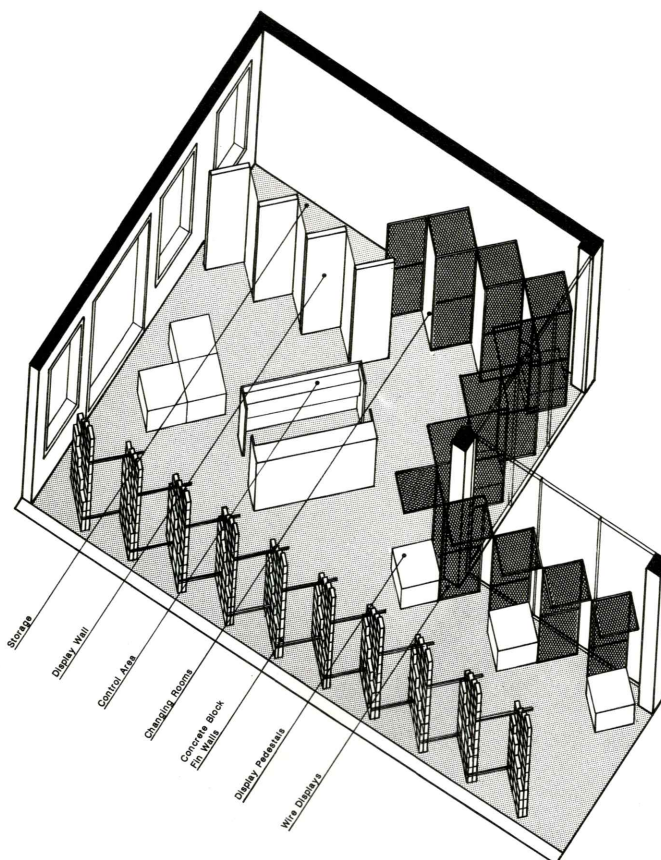
When Randal Feldman and Dan Capetz, co-owners of the two stores called Dimitrius, opened their second store in St. Anthony Main, they knew that the design of the space must allow for as many displays as possible.

The space they were allotted in the riverfront shopping mall was not the most visible. In fact, it is a narrow, dog-leg shape sitting on the shoulder of a stairwell between the older section of St. Anthony Main and the newest addition. Being in the new building, the shell has steel posts and metal decking for a backdrop rather than the wood beams and exposed brick of the older portions of the mall. It projects the high-tech look of raw industrial materials.

It was for these reasons that interior designer Sanford Stein chose cinder block and painted metal cages for the store's image. Besides highlighting the clothing by placing it in a provocative context, the materials are inexpensive and easily obtained on short notice, often necessary for first-time stores.

This project is an exercise in design restraint on a tight budget. With a total of 1,100 square feet of space, the cost came to less than \$32 per square foot, including mechanical and electrical work. The sole element of any sophistication in the minimalist space is the Italian tube lighting—a final touch to this original design.

"It is a simple plan with a strong organizational idea," said design juror Joe D'Urso. "I was struck by the unusual materials used and the effect they had in forming a backdrop for the clothing." *B.N.W.*



With a square grid turned sideways 45-degrees, SteinDesign has opened the narrow entry (above) while increasing the number of display settings. The angled concrete fin walls lead customers into the space and serve as an organizing device for stock items featured (below). Behind each wall are shelves for storing clothing.



Downtown Deco

Color and line welcome movies back to St. Paul



Photo: George Heinrich

The Galtier Cinemas' ornate marquee, which juts slightly over the balcony, draws attention to its third floor location in St. Paul's Galtier Plaza. Moviegoers can stroll along the balcony or browse through shops before showtime.

In an age of generic shopping mall movie theaters, the Galtier Plaza Cinemas seem startlingly fresh. Decked with the sleek, clean-lined detailing typically found in the theaters of the 1930s, the cinemas may have rekindled the romance of going to the movies.

"With so many movie theaters competing for patronage, we felt that people would much rather pick a theater where they are treated to a grand event and made to feel like somebody special," says project designer Paul Pink of Paul Pink Associates, Minneapolis. Along with Stephen Hetteen, project manager, and Edsel Mikkola, interior designer, Pink worked with clients Mears Park Cinema Associates, Cinemaland Theatres and Galtier Plaza to design a theater that makes the movies only half the reason for being there.

An ornate, festive marquee ribbed with pink and aqua neon and flickering low-energy incandescent bulbs draws attention to the theater's third floor location. Reminiscent of Hollywood's "Golden Era," the marquee makes entering the theater an event in itself, a quality that earned it a 1986 MSAIA Interior Award.

From inside to out, the cinema embraces rich materials often neglected in today's shoe-box theaters. In distinct Art Deco styling, horizontal bands of burgundy and green opaque glass adorn the exterior; brass sconces, brightly patterned carpet and a brass-trimmed concession stand highlight the lobby.

The mall balcony serves as a natural extension to the shallow lobby. Patrons can stroll along the balcony or browse through shops after purchasing tickets.

The location in a mixed-use complex presented various design hurdles. Offices rise above the lobby, with apartments and condos above the four auditoriums. Doubled-studded walls prevent noise from carrying into the adjacent auditoriums. To achieve the standard sightlines, the architects devised a series of ramps past the concession stand that lead to the auditoriums. The screens, because of restricted ceiling heights, butt to the top. At showtime, the drapes slowly descend rather than ascend.

Adding "a striking quality to the mall," as juror Ray Eames stated, the cinemas also mark a welcome return of movies to downtown St. Paul. *E.K.*



Photos: Phillip MacMillan James



The lobby is lit by brass sconces and tube lighting in the coffered ceiling. Customers pass through brass-trimmed entries (top) on either side of the concession stand leading to the auditoriums. The concession stand's clean surface (middle), in distinct Art Deco styling, is highlighted by horizontal brass trim. Popcorn, a movie-house staple, is hidden in sunken countertop receptacles; the pop dispenser is tucked neatly to one side. Ramps behind the concession stand (plan below) lead the patrons to the four auditoriums.



A shoe-in

Simplicity of props give an illusion of space



Photos: Phillip MacMillan James

A pink and red gridded gate (above) framing the entry of Josephs stands in contrast to a basic white and grey scheme. The gate is folded back during the day and rotated at night for security. The store commands attention from the surrounding mall with its glass front and explosion of interior fluorescent lights.

Making the most of limited space on a small budget is no easy task. With 600 square feet of retail space for Josefs, a women's shoe store at Pavilion Place, Roseville, designer Sanford Stein of SteinDesign, Minneapolis, needed to make some swift moves to turn a tight space into something bigger than actuality. Working with few props, and finishing snugly under budget, Stein contrived an understated design that highlights the product not the space. Customers see what they are supposed to see: shoes.

Stein is familiar with small spaces, having designed two other Josefs stores, one at St. Anthony Main and the other at Calhoun Square, a 1985 MSAIA Interior Awards winner. "The Calhoun Square store had three sides of windows which allowed the browser to see the shoes from several angles within the mall," says Stein. "The Pavilion Place store is boxed in on three sides, so I wanted to make the front as transparent and bright as possible."

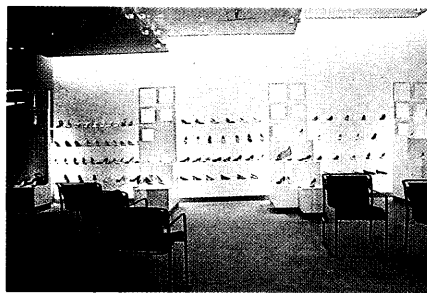
The rectangular space has a skewed floor plan that encourages circulation. White, stepped display pedestals or "towers" entice the shopper to move through the store. The pedestals, also supports for clear, acrylic shelves, become progressively larger toward the back.

The ceiling color, too, is graded—from dark grey at the front to white at the back—to give the illusion of increased space. The store itself, an explosion of light, is illuminated by fluorescent lamps mounted behind the display pedestal and ceiling coffers. The overall effect is to draw the customer into the store with the promise of more space and merchandise.

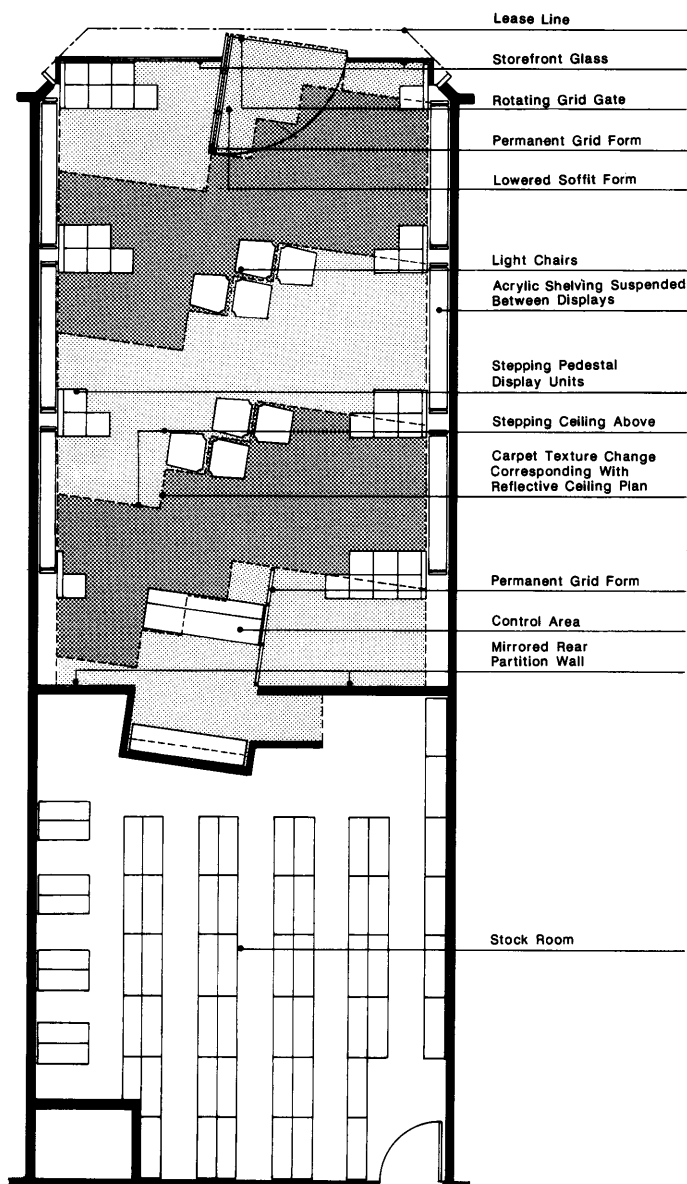
Inexperienced personnel can arrange the shoes without distorting the design, a quality Stein describes as planned arbitrariness. "The primary concern is that the customer is always seeing the product," says Stein. "The store looks unfinished without it."

Simple detailing, uncluttered space and strategic lighting impressed the jurors for the 1986 MSAIA Interior Awards. Said Sharon Lee Ryder, "Josefs made simple use of design and materials to achieve the astonishing effect of allowing the merchandise to stand out and become the overall design feature."

E.K.



Chairs are arranged around the saw-tooth pattern in the color-graded carpeting (above). On the left side of the store, each successive display pedestal (below) increases in depth by one module. The pedestals, which reverse the graded pattern on the store's opposite side, draw the customer through.



Pumping fitness

A kinetic space built with color-coded parts



Photos: Phillip MacMillan, James

Chrome vertical blinds act as dividers (above) and yet allow the merchandise to be seen from the storefront. Very little of the space is "built" in the usual sense. Unistrut channels overhead provide structure while chrome partitions, red light tracks and pivoting blue doors are suspended below. Only two vertical walls, for private consultation, were constructed at the back (see axonometric).

Americans have always wholeheartedly embraced the fads and fashions of their times. Along with the health kick of recent years has come the physical fitness frenzy. Health clubs, exercise classes and workout programs are springing up like jumping jacks across the urban landscape.

One such facility, called 4 Fitness, in the St. Anthony Main riverfront shopping center aims to make high-tech bodies of each of us. This high spirited, brightly colored store, designed by Sanford Stein of SteinDesign, sells home fitness programs and the equipment that supplement those programs for health enthusiasts of all stripes.

The store owners, Cari and Russell Johnson, provide a service tailored to their customers that changes with the seasons. As first time retailers in a tight showroom, the Johnsons have opted for a lean and clean store rather than a more cluttered space which shows everything in stock. They present only the equipment that is needed for each season's program. In the spring and summer that means bicycles and jogging gear. In fall and winter, rowing machines and weight lifting equipment dominate.

The design of the store reflects this demand for flexibility by a simple ordering of spaces. A series of partitions, composed of silver vertical blinds framed in stock metal struts, create bays on both sides of the store that can be opaque or transparent to hide or reveal the merchandise as desired. By opening or closing the blinds, various levels of privacy can be attained for each bay. "Some people are reluctant to play with the equipment in view of the public," said co-owner Cari Johnson. "so these blinds give a protective sense to the customer while revealing the equipment to passersby."

The inexpensive adjustable blinds,

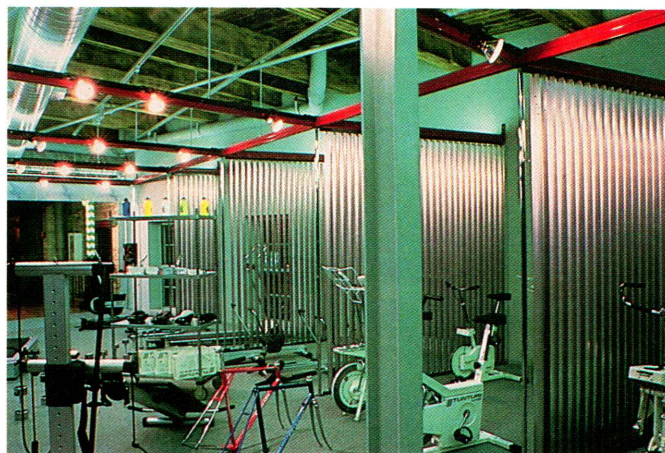


in concert with the exercise machinery, make the store a kinetic one. "I wanted the space to be very open," said Stein, "because of the motion of the exercise machines. They give the store some action to draw people into the space."

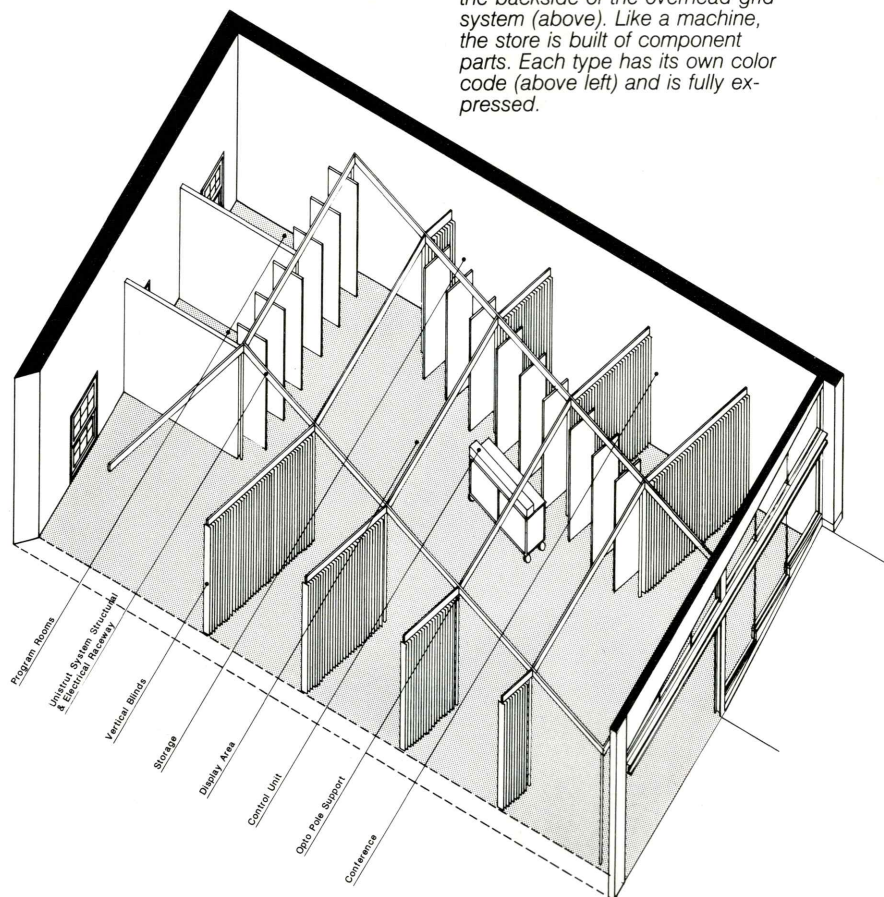
This sense of motion and playfulness carries through the entire design and was one of the reasons the MSAIA Interior Design Awards jury selected it as one of this year's winners. The design had "strong organizational concepts with an original use of materials," said Joe D'Urso.

Bright primary colors on stock parts, standard construction materials put together in a casual way—all proclaim the message that fitness need not be grueling but can indeed be fun.

B.N.W.



The store is located in a dark corner of the top floor of St. Anthony Main so SteinDesign used bright strip fluorescent lights to draw customers' attention. On the inside of the shop, lighting is softened with incandescent bulbs on the backside of the overhead grid system (above). Like a machine, the store is built of component parts. Each type has its own color code (above left) and is fully expressed.



The art of place

Environmental sculptor Andrew Leicester turns context into text to create landscapes of emotional power

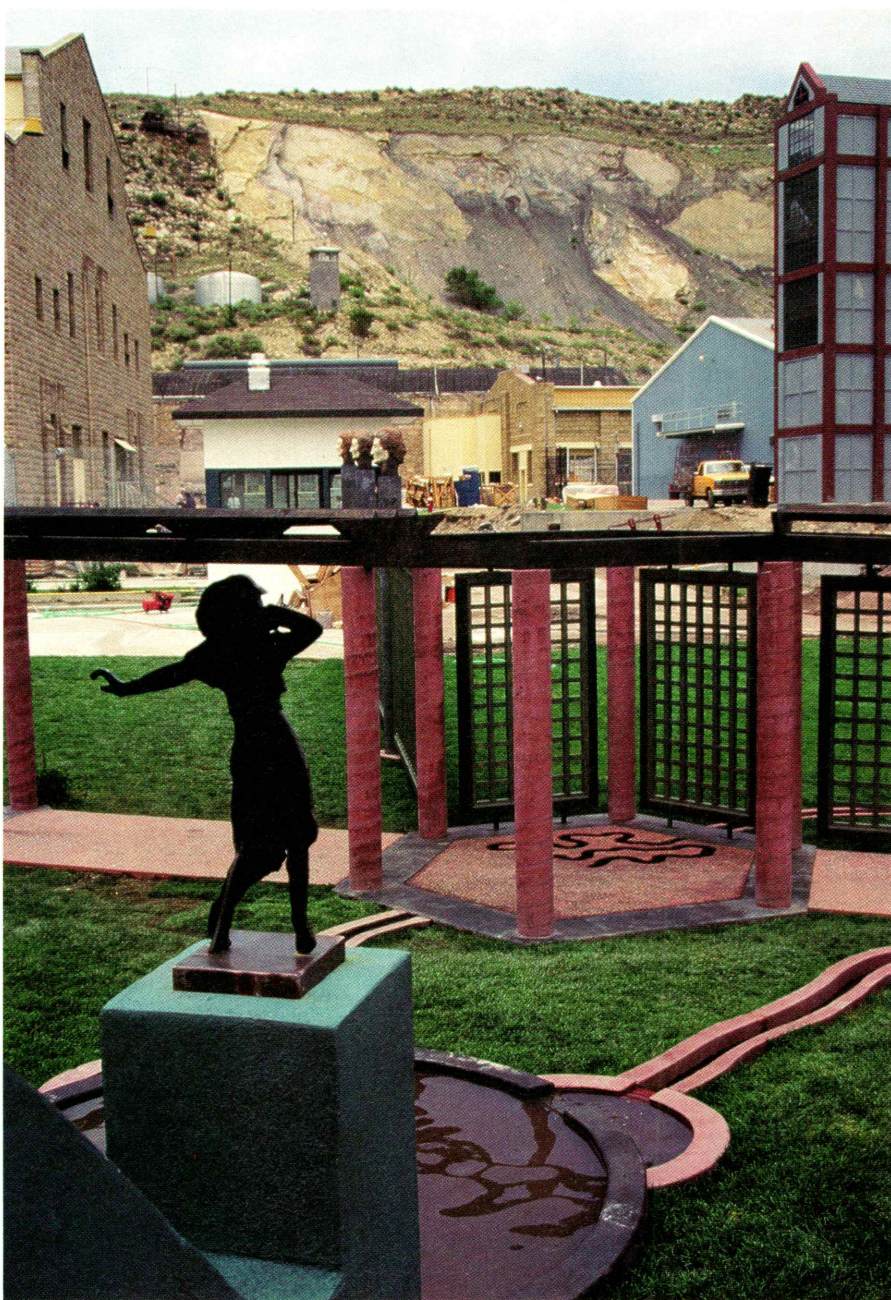


Prisons are unlikely places for art. Barbed wire fences and search lights make poor arguments for aesthetic. But wedged beside the austere setting of “Old Max,” a maximum security prison in Canon City, Colorado, stands Minnesota sculptor Andrew Leicester’s latest large-scale public sculpture, a striking—albeit grim—homage to the American penal system.

Paradise, from the ancient Persian *Pairidaiza*, a walled garden, is a stark reflection of the situation contained within this particular walled garden. Using wood, concrete and ceramics, as well as water and plants, Leicester composed a series of images and forms that respond specifically to the prisoners and the Colorado setting.

“With each project I try to provide the minimum amount of pre-design,” says Leicester. “I try to soak up as much available information as possible on the spot. With the Canon City project, I knew I had to acknowledge the prison and the existing situation. It’s impossible to walk into that compound and not see what is so obviously around you.” In its final form, *Paradise* exemplifies Leicester’s evolutionary design process.

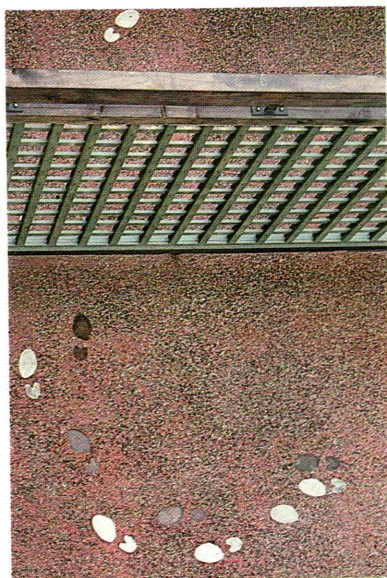
In this case, as in several others, his involvement began with an open competition. Colorado legislation allocates one percent of the budget for any state-funded building project toward art. When Old Max was scheduled for remodeling, the Colorado Council on the Arts and Humanities sponsored a design competition for art to spruce up an area near the prison hospital. An innocuous



Photos: Bruce Peterson



Minnesota sculptor Andrew Leicester's controversial large-scale outdoor sculpture, *Paradise*, (above and opposite bottom) constructed in a prison compound in Canon City, Colorado bears striking images that reflect its site and natural setting. Dancing feet (middle), a reference to Elvis Presley's *Jailhouse Rock*, appear to escape through the lattice fence. Three heads on pikes bear two faces each (opposite top). One shows the horror of imprisonment, the other (below) tranquility in death.



preliminary design promising basic landscaping and a sculpture or two landed Leicester the commission in 1985. But research into prison history and the Colorado setting convinced Leicester that the finished product, to be meaningful, needed more than a few carefully placed plants.

The outcome is, indeed, more than a few strategically placed plants.

Atop a tiered platform against a pink wall, the silhouette of three flamenco dancers frozen in time echo the women the prisoners have left behind. Although representing grief, the women also symbolize the varied reactions each has toward her imprisoned husband. One, pregnant, awaits her husband's homecoming. Another, scornful, rejects her husband. The third, dancing exuberantly, betrays her husband.

A half-submerged head in a pool below the women reflects the prisoner's struggle against insurmountable odds. Rather than presenting images that placate the harsh surroundings, Leicester chooses to confront the situation. Three heads on pedestals wear death masks. A water labyrinth running along a wooden lattice fence refers to an ancient Chinese game, in which participants are required under death penalty to compose a poem before a cup dropped at one end of the labyrinth reaches the other. Although inmates at Old Max may not catch the historical significance, the fact that death row is near the sculpture doesn't escape their attention.

Gargoyles, windmills and dancing footprints escaping through the fence—a reference to Elvis Presley's *Jailhouse Rock*—complete the project.

Not surprisingly, *Paradise* has come under fire. Colorado legislators have called it grotesque and ugly. Others have claimed it marks a waste of taxpayers' money. The 1977 legislation allocating funds for public art, in fact, has been dragged to the butcher's block in response to Leicester's sculpture.

Such controversy, however, is hardly new to Leicester. An outdoor plaza commemorating the Washington State University College of Veterinary Medicine and the College of Pharmacy, also the result of a design competition, drew heat in 1984. Leicester's approach there was similar to that of the Colorado project. The design process began with

faculty interviews, tours of the facilities and research into the history of veterinary science.

The plaza, named *Cobumora*, is abstractly shaped like a bull's head with one horn pointing up and the other down—a reference to the ancient Egyptian belief that a bull with such horn configurations possessed special powers. Meant to serve as a study area or open classroom, *Cobumora* is entered on two sides along the backs of porcelain mice. The sculpture pulls historic allusions from ancient Greece, Mesopotamia and Egypt, thereby fusing ancient, modern and symbolic images of veterinary science. A horse carcass hanging in one corner, surgical tools etched in the stone floor and a white snake-like mosaic on the outer wall referring to the nearby Snake River all contribute to a work that understands its site and subject.

Leicester finds his greatest artistic freedom in large-scale outdoor sculptures. Although he's done smaller projects in Minnesota—a plaza at St. Joseph's Hospital in Brainerd depicting the circulatory system; a water labyrinth at Cray Research in Mendota Heights; and a sundial plaza for Purup in Energy Park, St. Paul—Leicester looks for commissions with the potential for pathos.

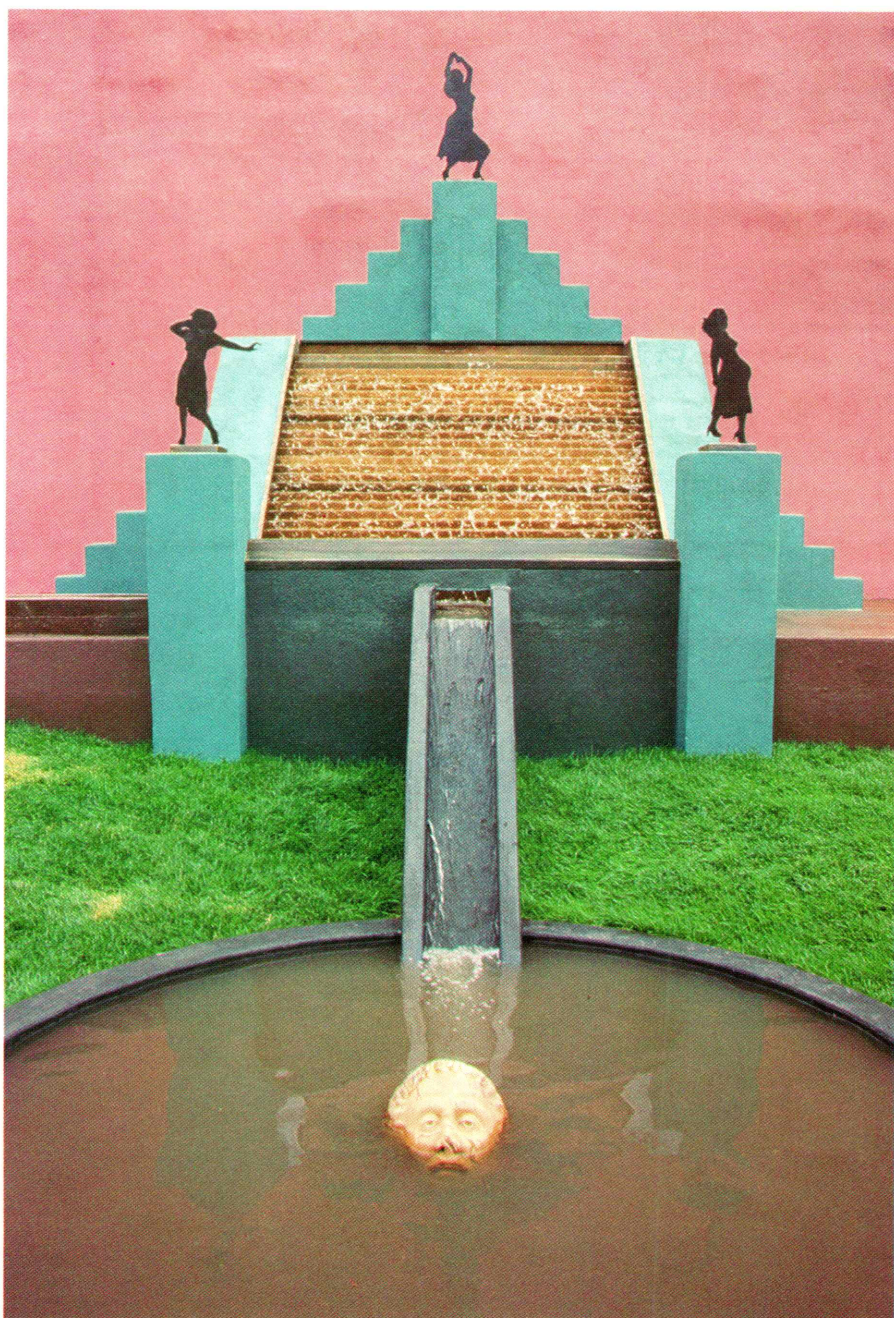
"You have to tap into people's memories and imagination—touch upon common emotions, such as life and death," says Leicester. "In essence, my art tries to do all that by providing archetypal images of people's lives."

Prospect V-III, a coal mining memorial in Frostburg, Maryland, illustrates the way Leicester involves local residents in his projects. An archeologist familiar with Frostburg introduced Leicester to the townspeople. From there, *Prospect V-III* became a textbook case of how to approach a social/contextual project. Leicester talked with residents, researched the town through local papers, collected data and developed a network of in-town news sources. Like a journalist researching an article, Leicester jelled his sculptural concepts based on accumulated information.

A series of cottages surrounding a mineshaft represent various phases of miners' lives. Two rooms contain artifacts given to Leicester by the miners or their descendants. Lamps, picks,

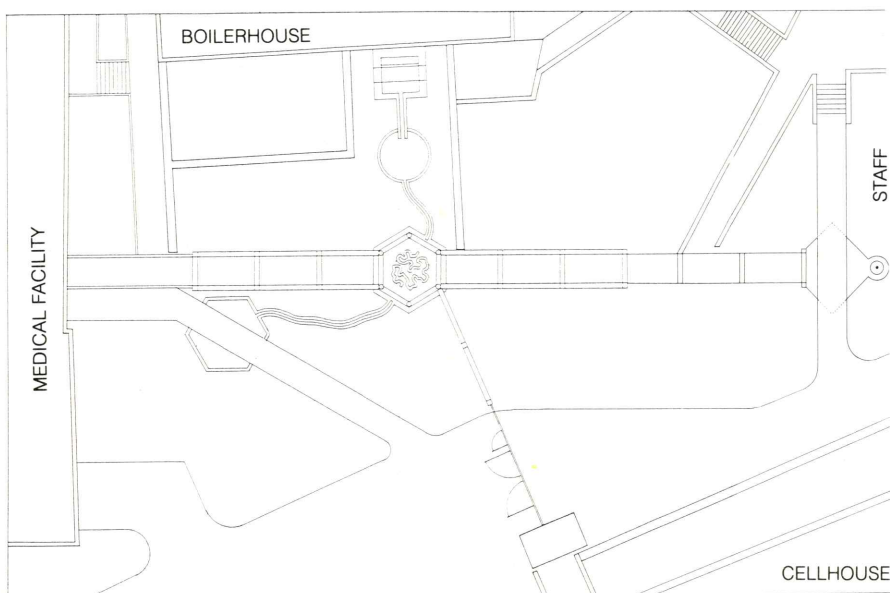
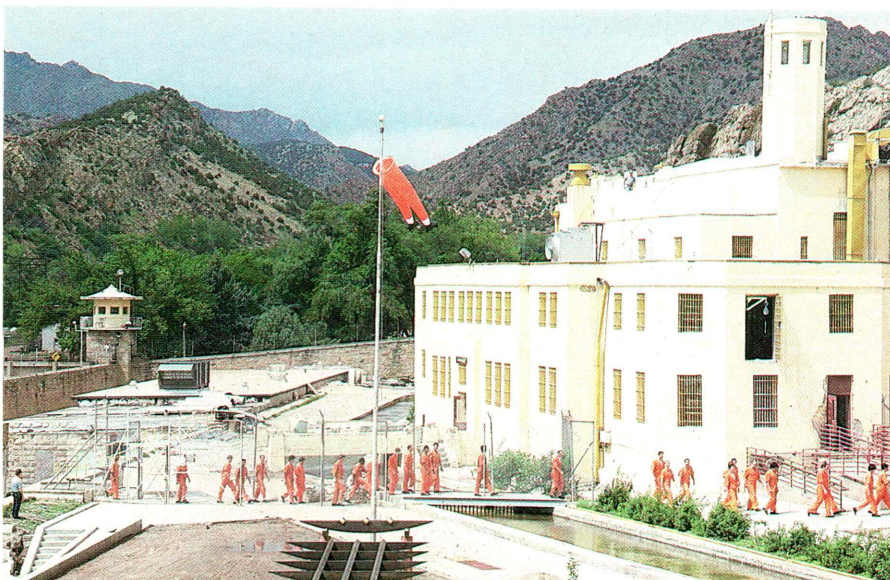


Photos: Bruce Peterson



Photos: Andrew Leicester

On a flagpole (opposite top) wave orange pants, a reference to the uniforms new prisoners must wear. The "Gap" (right) is an opening in the surrounding mountains, through which winds blow and prisoners have attempted—and actually succeeded—in escaping. The silhouettes of three flamenco dancers on a platform, a sort of Persian waterstair (opposite bottom), refer to the grieving girlfriends and spouses the prisoners have left behind. Leicester's original assignment at Old Max was to landscape two pathways to the medical facility, one for prisoners leading from the cellhouse, one for the guards from staff headquarters. The two lattice walkways (see site plan below) are interlaced with a curving water labyrinth. Leicester elaborated on the assignment by adding a platform by the boilerhouse, gargoyles, heads and other evocative images. "The pink wall," says Leicester, "was a coup de grace."



SITE PLAN

drills, shovels—familiar mining tools—become objects of art, objects of commemoration. Leicester has created rooms that touch the miners closely.

A flood park memorial in Dayton, Ohio, scheduled for completion in 1988, will also entail local involvement. Leicester hopes to include a fence littered with debris left after the waters subsided. Residents will be encouraged to contribute memorabilia. Although the park's final design is incomplete, it invariably will be a collage-style treatment of the disaster's varied elements.

"When I research a project, I collect incidents that have potential for visual presentation," says Leicester. "The problem in the end is deciding which images have the most meaning for the situation."

The excitement of his work stems from seemingly unrelated incidents that breed new meaning. One hut in *Prospect V-III* contains a series of butterflies painted on the wall. Representing infancy, the butterflies slowly meld into black lungs. From cradle to grave, the miners have met their inevitable fate.

Leicester sees his work as a tableau. The stage curtain rises and stories, images and symbols become locked in time.

"My projects have layered meanings that affect each person differently," says Leicester. "By juxtaposing history with contemporary images, real with fantasy, I am creating a series of vignettes that have potential to touch some aspect of a person's life and make him conscious of the moment. It's history cutting into the present tense." *E.K.*

Images of history and myth
take form

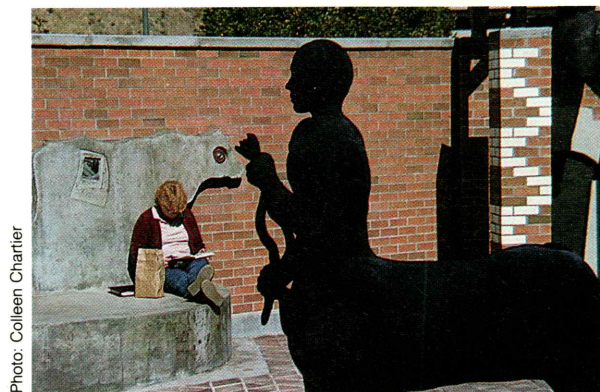


Photo: Colleen Chartier



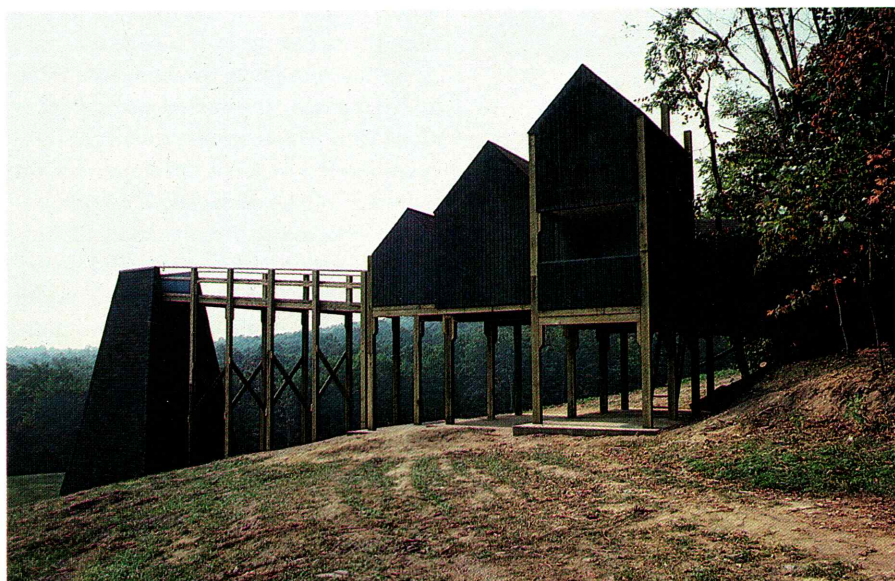
Photos: Andrew Leicester

Cobumora, a sculpture commemorating the Colleges of Veterinary Medicine and Pharmacy at Washington State University, was also the result of a design competition. Abstractly shaped like a bull's head (above) with one horn pointing up, the other down, the plaza combines ancient and modern images of veterinary science. Chi-ron (top), the wisest of the centaurs, stands guard. The plaza is intended as an open classroom or study area.



Among Leicester's handful of Minnesota sculptures is this wedding tower or gazebo and shelter at the University of Minnesota's Landscape Arboretum in Chanhassen. The tower, which overlooks a herb garden, can be used for ceremonial purposes. Etched on the lower level windows are herbs representing various phases of marriage.

A coal miners' memorial in Frostburg, Maryland is composed of a series of huts surrounding a mine-shaft. Each hut represents various phases of the miners' lives. The miners themselves contributed memorabilia that became objects of art and commemoration.



The rise of Galtier Plaza

A dynamic complex takes root in St. Paul's Lowertown

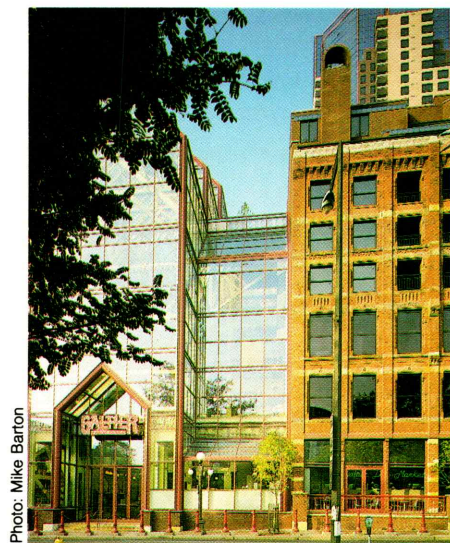


Photo: Mike Barton

On Galtier Plaza's Mears Park facade, image and history meet. Above, the glass atrium projects from the surrounding dark brick base to announce the presence of a dynamic new project. To its right stands one of two historic facades that were dismantled, stored, and reassembled. Galtier's two housing towers (opposite) assert themselves on St. Paul's traditionally understated skyline. The Jackson Tower (in back) will be the tallest building in the city, just surpassing the World Trade Center now under construction.

St. Paul is a city where apartments poke above corner stores and neighborhoods have local bars. That mixing of uses has been taken to new heights and complexity in a major downtown development called Galtier Plaza. Located in the Lowertown historic district, Galtier Plaza provides space for working, living, eating, and recreating in a self-contained project on one square city block.

This dynamic complex in a downtown setting represents a first for St. Paul. Its 347 apartments, 121 condominiums, a comprehensive YMCA facility, 192,000 square feet of retail and restaurant space, 100,000 square feet of office space, and parking for 800 cars infuse new potential for every kind of activity into a city of slow, steady growth. The five cinemas, for instance, represent the first downtown movie theaters in seven years.

Though only a few blocks from the staid Town Square, St. Paul's first mixed-use development, Galtier Plaza is light years away in concept and ambience. At Town Square, office, hotel and retail uses are connected but distinct. At Galtier, the uses abut, overlap, and wrap around each other. The whole is a complex interweaving of the parts.

As for ambience, Galtier owes more to Riverplace, the mixed-use complex along the Minneapolis riverfront also spearheaded by local developer Robert Boisclair of the Boisclair Corporation. These two major urban developments share a certain glitzy spirit, and an eclectic architectural image. Both aspire in their approximately million square feet to create a new attraction to the city by accumulating a critical mass of uses.

But, as the architects Miller Hanson Westerbeck Bell of Minneapolis, point out, Galtier Plaza is Riverplace compressed. While Riverplace stretches its individual elements along the Missis-

sippi River, Galtier stacks them on one block and turns them inward along an interior spine. While Riverplace began as a housing and office development with retail space added later, Galtier started with housing, retail, office and recreational components from the start. While Riverplace joined old and new buildings in an area of great historic significance but weak architectural fabric, Galtier built mostly new in a district of strong historic fabric.

But enough of comparisons, for Galtier Plaza largely avoided becoming Riverplace East, as many feared it would when developer Robert Boisclair stepped into the picture late in 1980.

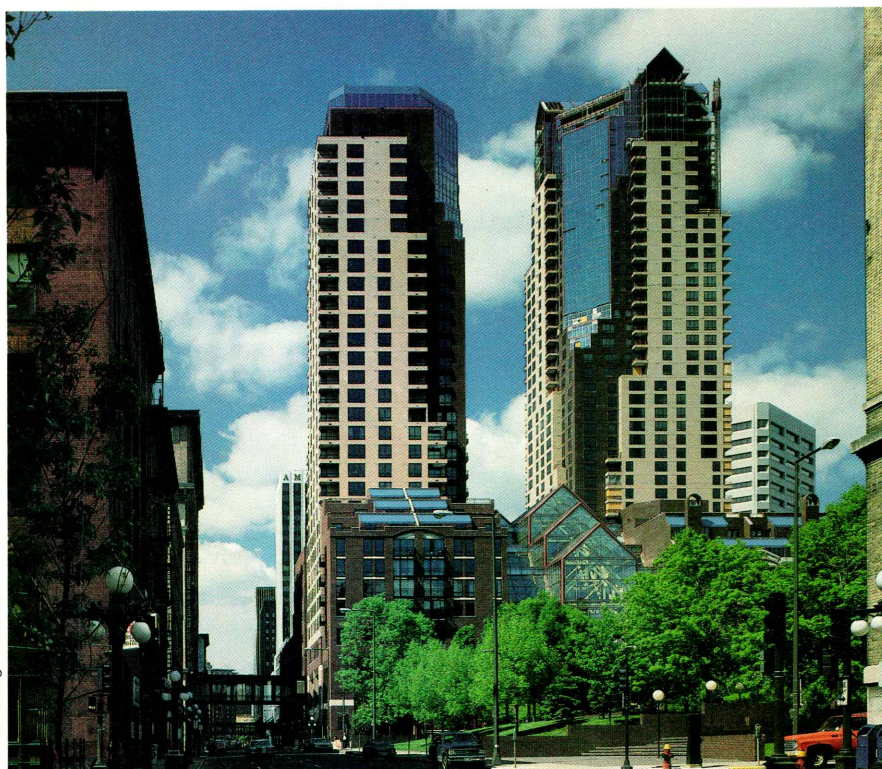
At that time the Lowertown Redevelopment Corporation, a non-profit coordinator of development in St. Paul's historic warehouse district, had sought to fill Block 40 for some three years. The site on Mears Park just east of the downtown business district represented the keystone in Lowertown's revitalization, and Lowertown Redevelopment Corporation's executive director Weiming Lu had patiently wooed developers with the concept of a mixed-use development and one eager tenant, the downtown YMCA, in hand. "We wanted to carve something out of a concrete jungle to get people to come back to the city," says Lu.

Efforts to put together a project reusing existing properties on the block had fallen through, as had a modest proposal for housing and service retail by the Carley Capital Group of Madison, Wisconsin. The city had already secured an Urban Development Action Grant (UDAG) from the federal government for the Carley development, and called for new developers with a three-month deadline looming. Boisclair and Omni Venture, Ltd. the developers of Minneapolis' International Market Square, responded with a proposal of considerably more ambition. With the

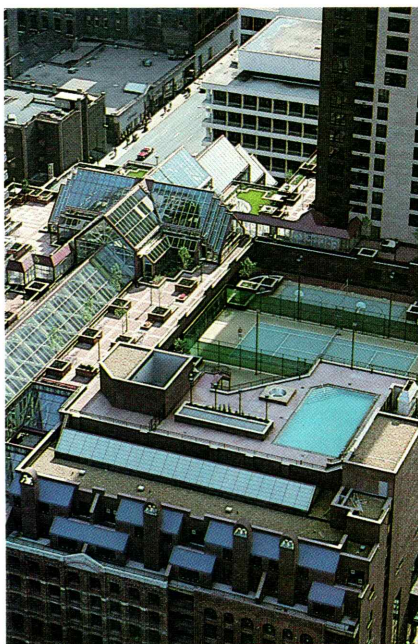


Materials and massing articulate a mix of uses

Photos: George Heinrich



The massing, materials and detailing of Galtier Plaza reflect the two major challenges facing Miller Hanson Westerbeck Bell in the design of this large and complicated complex. One was to fit over a million square feet onto one city block and still respect the context of the surrounding six-to-seven story historic buildings. The other was to integrate apartments, condominiums, office, and retail uses into a project whole. "The architecture strives to give individual identity to each element and yet be unified," says Ed Bell, principal-in-charge. The secret to organization was the spine, a glass atrium running the length of the block along the former alleyway. The detailing of materials helps identify each of the project's separate elements: dark brick on the base, different window treatment for apartments and condominiums, glass on the retail spine and at the top of the housing towers. The mass of the two housing towers has been broken down by an interplay of light and dark brick (right).



UDAG in hand, potential for tax-exempt financing, and a loan from Lowertown Redevelopment Corporation, Robert Boisclair took on the development while Riverplace was barely underway.

Miller Hanson Westerbeck Bell's selection as architects for the project was almost a foregone conclusion. Not only had they done massing studies of Block 40 for the Lowertown Corporation to help entice developers, but they had a history of designing housing for Boisclair which included Lakepoint Tower and the Falls and Pinnacle at Riverplace.

But, if securing the assignment was easy, executing it was not. Designing a project of such architectural, legal and financial complexity on one square city block in a sensitive historic area is one of the toughest challenges an architect ever faces. The conflicting demands of a developer convinced of his understanding of the marketplace and a nonprofit corporation committed to preserving the historic integrity of Lowertown had to be compromised under the pressure of the fast track schedule required by the UDAG. In the meantime, the economic climate was swinging from inflation to recession.

Galtier, in fact, was not designed once, but dozens of times. Construction was begun with minimal architectural plans and minimal budgets. Decisions were made when they had to be made, or sometimes afterwards. Wild swings in the economy changed the project's mix while construction was underway. "Originally, we had more office space," says Mike Conlin, project manager with the Boisclair Corporation, "but the office market sagged, so we redesigned to build more rental housing within the same total volume. We also reversed the balance between condos and apartments. All this was happening while they were pouring columns for the parking ramps."

The location and form of the architectural elements was the subject of intense negotiation between the developer, the city and Lowertown Corporation. In addition, the financial partnerships involved in the project had to be expressed architecturally so that ownership of the complex could be physically divided. "There are baroque vertical relationships," says Steve

The massing of the several elements on the block was the most important. The need to have a six-story base along the street front to maintain the cornice line of the surrounding six-story buildings was dictated by historic and design considerations. The decision to fill out the block to the maximum met economic goals.

The housing, originally proposed as one corner tower cascading to the base, was instead split between two towers. The taller one, the Jackson Tower, falls just under F.A.A. limits at 452 feet. The lower one, the Sibley Tower, is located 60 feet back of the Mears Park facade to lessen its impact.

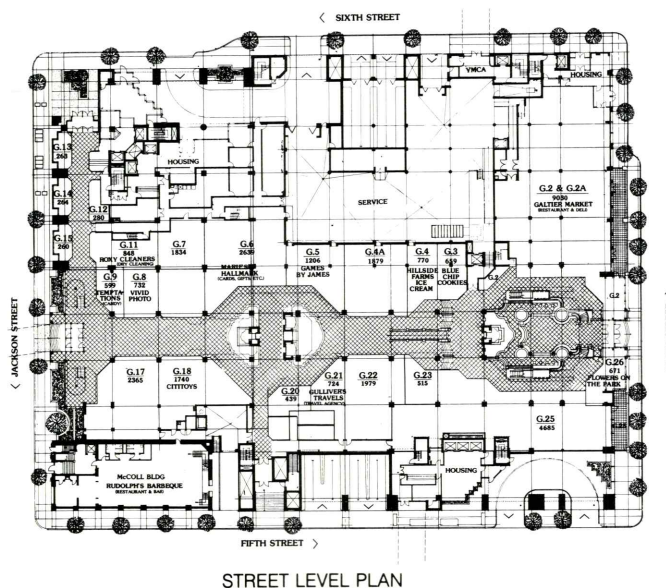
The atrium, which Lowertown saw as a soft form—perhaps a barrel vault—beginning at the building line, became instead a gabled roof extruded beyond the building facade and stepping back to its seven-story peak. The developer wanted it to be 120 feet wide. It was narrowed to 90.

The skyway linking Galtier Plaza and the Farm Credit Bank toward downtown was proposed as a “festive” design with gabled peaks, lots of glass, and cream and red aluminum trim to match Galtier’s. Lowertown’s Weiming Lu and the city planning staff stood fast for the standard St. Paul skyway of Vierendeel trusses and bronze aluminum. After three years and countless discussions, only a meeting in the city council chambers brought a compromise. The skyway has more glass than most, gabled skylights and cream colored trim, but uses the standard truss.

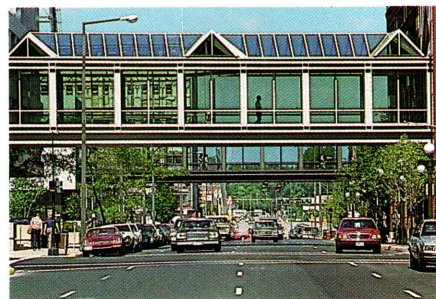
Some of the decisions still rankle Weiming Lu, who is nationally known for his expertise on blending old and new designs. "All the parts of the project did not achieve the level of excellence we would like. Interior details could be handled better. The tops of the towers are not so good. I am not convinced that the changes in the typical skyway design were worth it.

A photograph of a historic brick building with arched windows and a modern glass-walled structure to its left, under a blue sky with clouds. The historic building features multiple stories of red brick with arched windows and a prominent entrance. The modern structure has a glass facade and a red metal frame. A large tree is on the right, and a car is visible at the bottom right.

Along the spine, Galtier's functions are arrayed in a complex arrangement determined by their need for light and the requirement to respect the scale of Mears Park (see plan below). Two housing towers rise on diagonally opposite corners. The higher Jackson Tower nearer downtown contains apartments on floors two through 25, condominiums from 26 to 46; both lobbies are efficiently wedged onto the main floor. The lower Sibley Tower near the river is all apartments. A covey of townhouses face Mears Park on the northeast corner. Behind them in mid-block sits the YMCA, which did not need outside light. On the southwest corner, the McColl Building, an early St. Paul bank (above), has been retained and remodeled for offices.



To glue it all together,
a glass spine of soaring proportions



Photos: George Heinrich

D. I. Design of Baltimore gave the atrium a glittery look with theatrical lights, patterned tile of pink, green and brown, tin molding painted red and dramatic glass elevator cages. Though it mixes details from Victorian to Post-Modern, the atrium's overall image might be of a 1920s cruise ship, permanently decorated for a party. It is dynamic, but sometimes wearing. The skyway (top) breaks the mold of the typical St. Paul design in its color and roof form. In a compromise solution, the standard Vierendeel trusses were used.

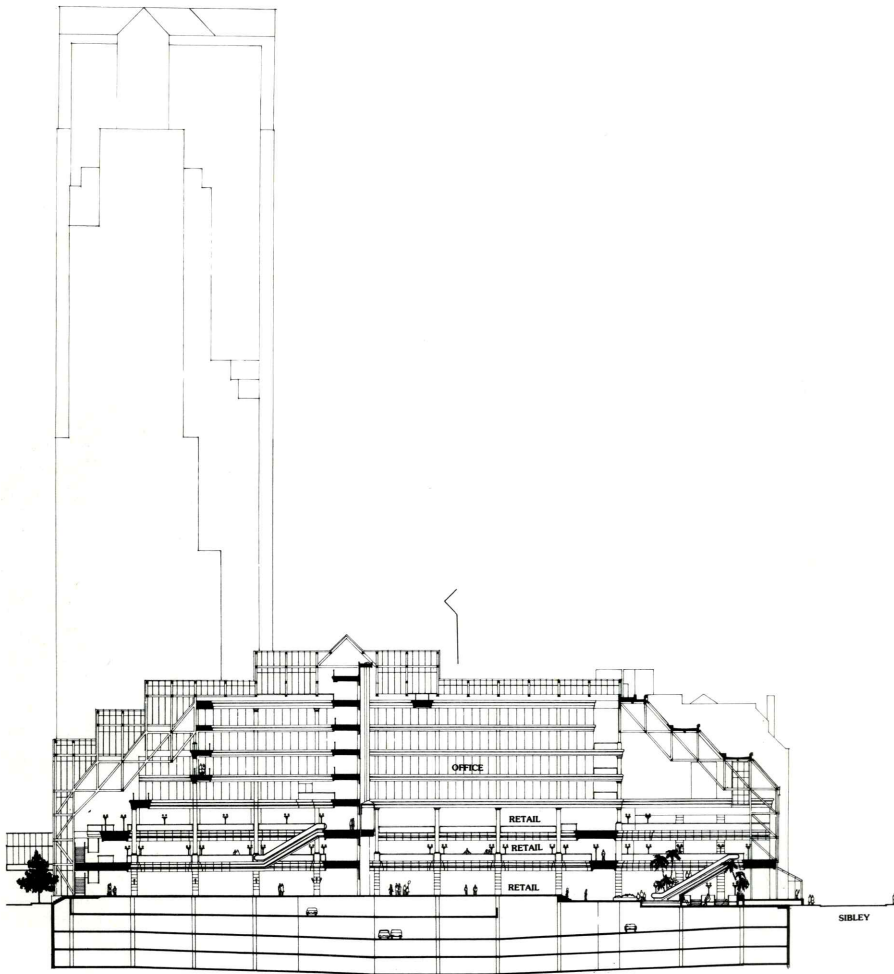
had the level of amenities we have. There is a real need for this project and it will ultimately be a success."

Galtier Plaza opened late last year, while yet incomplete. The tile was still drying in the atrium, only a third of the shops were open, the housing towers weren't closed in, and the skyway link to downtown was unfinished. It has been a tough year. "It's like describing the first year in the life of a premature baby," says project manager Conlin. The fast-track construction has generated cost overruns; their magnitude is only now becoming known. Need for additional capital to complete construction brought the project to a standstill last summer with the condominium tower up but unenclosed.

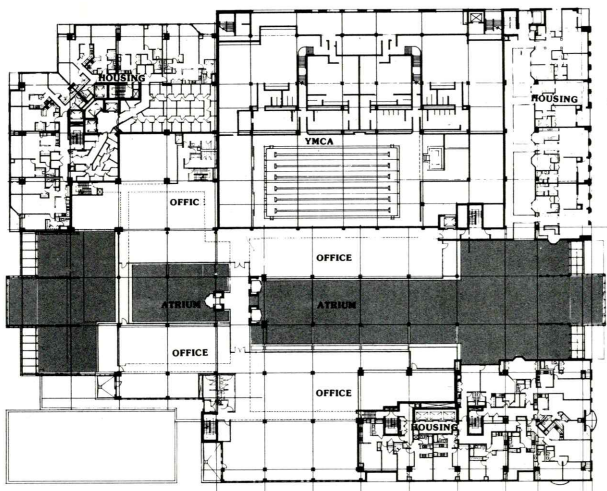
As a result, the critical mass of mixed uses has not yet formed. Though 70 percent of the shops are now leased, many have not yet opened. A few that did have already closed. A model unit for the condominiums has yet to be finished, so condo sales halted. The apartment tower, however, is 66 percent occupied, and the YMCA, that original eager tenant, has had its enthusiasm rewarded—it quadrupled its membership since opening last year. At the end of September the refinancing of the development was under negotiation and some construction was again underway.

Following upon a year of retrenchment at Riverplace, Galtier's financial difficulties have raised the spectre of Riverplace East in a new, economic light. The idea of a mixed-use urban development in downtown St. Paul remains, to date, untested. It may take years for its mass to be totally absorbed. When it shelters the mix of activities promised, it will fulfill its potential for vitality in a most important place.

L.M.



LONGITUDINAL SECTION



FIFTH LEVEL PLAN

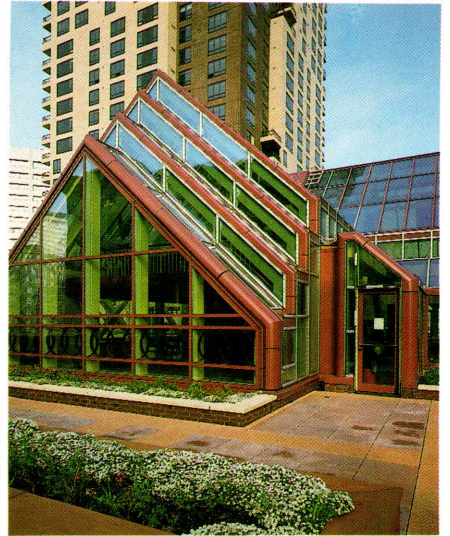


Photo: Mike Barton

The glass-encased atrium, which is seven stories high, organizes Galtier vertically as well as horizontally (see section left). The first three levels form an enclosed retail strip running from one entry to another. From floors four to seven, it provides light to offices on either side. And two condominium units have bay windows overlooking the space. Above the block-square base (top), the atrium pokes up to become a party pavilion surrounded by a rooftop garden for the residents of the housing towers. There is also outdoor recreation space for the YMCA with a pool, tennis courts, basketball and running track (see plan left). Rather than running the length of the block uninterrupted, the atrium is divided by soaring elevator cages into three distinct "rooms." The Palm Court (below) is the most festive, with space for public events as well as for lunching or chess and checkers at special tables. Steps, escalators, and elevators at the atrium's divisions encourage what the architect calls "deliberate confusion" to force people through as much of the retail space as possible. The second level of the atrium has been detailed as an interior street and functions as the major thoroughfare, in keeping with St. Paul's increasingly skyway-oriented circulation pattern.



A headquarters with élan

Where I-beam meets column,
there is the MSAIA



Photos: George Heinrich/Riart Rocking chair courtesy Knoll/Plantscaping: Midwest Plant Works

A literal stacking of parts creates an entablature of contemporary materials (above) for the entrance to the new MSAIA headquarters in International Market Square, Minneapolis. Exposed structure and brick walls echo the aesthetic of IMS while the neon arches recall the arched windows of IMS's original Munsingwear building.

"It was our fervent desire," said architect James Stageberg, FAIA, recently, "to provide a design that resisted labels, that was not a pastiche of the architectural clichés rampant in our times." Stageberg, of the Stageberg Partners, Inc., was talking about the new Minnesota Society American Institute of Architects (MSAIA) headquarters located in International Market Square, Minneapolis. Design of the new office was a joint effort between the Stageberg Partners and Ralph Rapson & Associates, Inc., both of Minneapolis.

To design for an association of architects, perhaps the toughest critics of all, without offending or misrepresenting their sensibilities was not an easy task. The Stageberg/Rapson team succeeded beautifully. The membership of the society and the MSAIA staff have embraced the headquarters with the pride of new parents.

"The new headquarters demonstrates perfectly the merit in having spaces designed by architects," said Peter Rand, executive vice president, MSAIA. "Previously, our daily operations were shaped by the spaces we were given. Now, the spaces have been shaped to respond to our unique operational requirements."

Coincident to creating a new headquarters was the need to provide the society with greater visibility in its chosen location at International Market Square (IMS), the design marketplace for the upper midwest. The old headquarters, located in a charming turn-of-the-century brick mansion at 314 Clifton Avenue, Minneapolis, lacked sufficient space and was off the beaten path. MSAIA's new digs are centrally located with ample parking.

MSAIA's location within IMS is a strategic one. Facing onto the corridor leading from the main reception foyer of the design center, the offices catch the eye of all who pass on their way into the building. In addition to having an inviting facade, the office has the only open two-story space in the complex. The architects have aptly exploited this volume by incorporating a barrel-vaulted skylight and an open gallery for display of member projects.

"It was our feeling," said Ralph Rapson, FAIA, "that the total volume of the space should be experienced. What this

meant in design terms was the creation of a mezzanine over half of the space, thereby retaining the flow and continuity of the other half."

A more efficient ordering of spaces could not be imagined. Think of the plan as a shoe box-like space, the volume bisected longitudinally by a two-story gallery on one side and two levels of offices stacked on the other. The gallery passes uninterrupted, except for two small balconies, from front to back and provides access to the offices and work areas. On the office side of the main floor are located, starting at the front, a glass enclosed lobby with reception desk, a word processing room, accounting and ad sales offices, and a small conference room. Running parallel to the gallery and behind the offices, a long narrow work room also connects the front offices with the conference room. Upper level offices—executive, program and editorial offices—are reached by a stair located in the middle of the gallery. Above floats the large oblong skylight.

Though offices average only eleven by nine feet, they are made to seem larger by keeping them open and infused with indirect light. The architects accomplished this by eliminating doors wherever possible and by inserting transom windows at ceiling height across the outer walls of the office core. In the lower level offices the transom windows are supplemented by large sliding windows that drop down to waist height, "borrowing" space and light from the gallery.

For the offices at the ends of the space, beyond the reach of the skylight, a different strategy was employed. By pulling the front reception lobby and office above it away from the masonry party wall and piercing the volumes with additional windows, the end offices are spared the dungeon-like quality one might otherwise expect.

In addition to providing more light, skewing the glass enclosed "box" of the reception lobby allowed MSAIA to visually encroach upon the corridor and give the headquarters greater visibility to the visiting public. A large white doric column in the reception lobby—which hides the actual pipe column that supports the office above—is a universal symbol of architecture and also the logo of the national AIA. Together



The rear entrance (above) offers a rare opportunity to see all the materials used in the new office. The teal green perforated sheet metal between the two floors acts as a grill for the plenum. By not glassing in the portion above the back door, substantial reductions in cost were possible. Security is still maintained with lockable inner office doors.

Stone, steel, wood and glass
meet in a well ordered plan

Photos: George Heinrich /Plantscaping, Midwest Plant Works



A dramatic entrance lobby greets members and visitors to the headquarters (above). A warm gray Mankato kasota stone reception desk is contrasted with painted steel framing, gray carpet, ribbed acrylic transoms and windows, gray egg-crate ceiling and clear finish fir trim. The white classical column supports the skewed office above the lobby.

Lounge seating courtesy Snow-Larson, Inc.



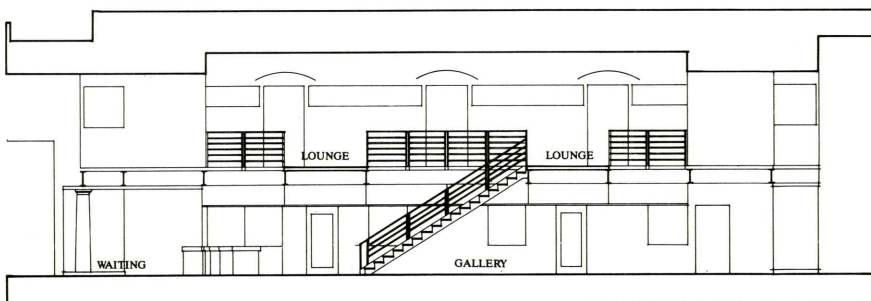
with a large, asymmetrically pivoting metal gate placed in front of the gallery space, the column acts as a sign announcing the society.

The subtle use of materials in the MSAIA headquarters is perhaps its strongest design attribute. Exposed steel I-beams painted a silvery aluminum color, square perforated metal plate painted teal green and metal C-channels painted a teal blue all work together to create an animated composition that says much about the art of architecture.

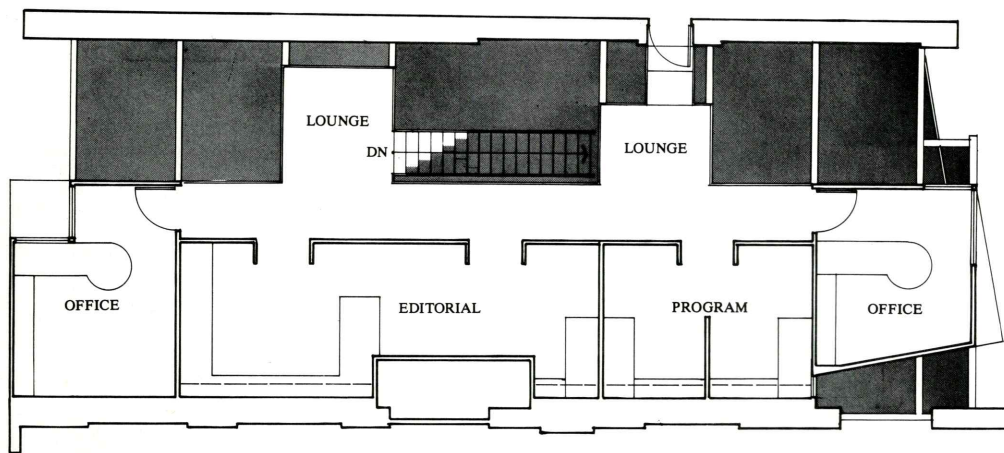
The new offices are a frank expression of the construction process; the materials are used in striking juxtaposition with those of the larger building. Said project architect Bill Beyer of the Stageberg Partners, "We opted for an exposed structure, not only to save the cost of fireproofing but to be consistent with the aesthetic of IMS itself." It fits in well.

MSAIA's profile in the design community has risen significantly since the move to IMS. The society's interaction with the public has increased also and stands to improve with time. "We are an organization that reaches out to embrace other design professionals and the public," said Beverly Hauschild, executive vice president, MSAIA. "We believe that progress occurs through the interaction of people working together. Our wonderful new office inspires and facilitates this openness and exchange." "This project has also served a more intangible purpose," adds Rand, "which is to provide the membership with a dramatic event or activity that truly focuses our collective effort."

With the enthusiastic support of the membership, MSAIA has produced a headquarters that, contrary to James Stageberg's wishes, *can* be labeled: simply smashing. *B.N.W.*

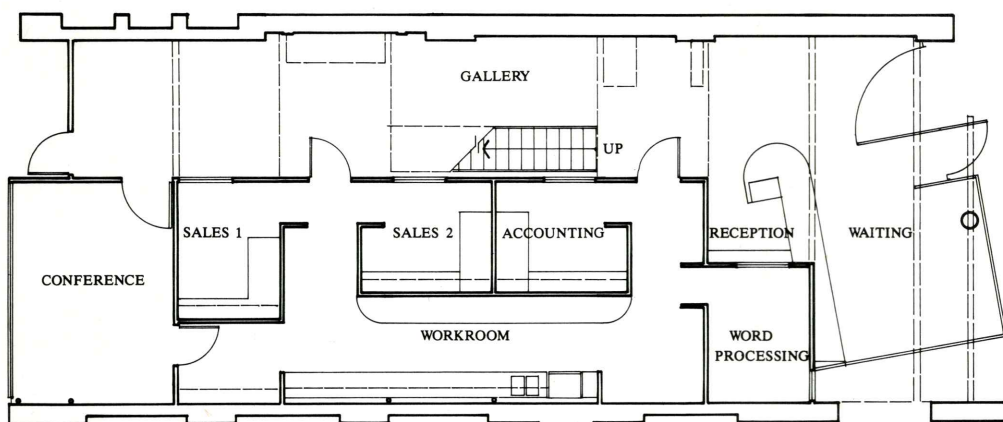


LONGITUDINAL SECTION/ELEVATION

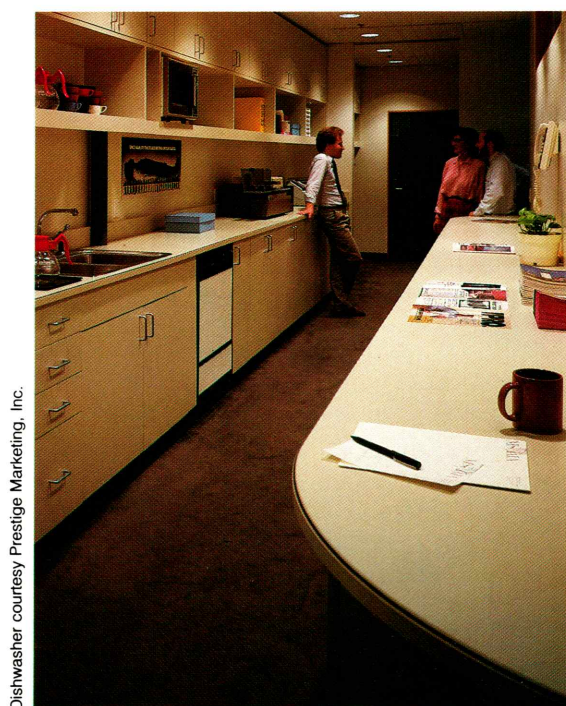


MEZZANINE

The office plan (left) is extremely compact. The ground floor manages to pack in three offices, a word processing room, a work room, a small conference room as well as a two story gallery and a combined reception/waiting room. The ground floor footprint is 1,900 square feet. The mezzanine level contains two executive offices, two program offices and editorial offices for AM, plus an open gallery with lounges, for a total of 1,300 square feet.



GROUND FLOOR



Dishwasher courtesy Prestige Marketing, Inc.

A galley-style work room has proven to be most effective (left). Double-loaded counters help keep office activities organized. At the left are a sink and dishwasher with open shelving, microwave oven and cabinets to store service and food for the frequent meetings and receptions held at the headquarters. Below-counter cabinets hide association stationery as well as that of the other professional design associations headquartered there. Perhaps unique in the country, MSAIA offices also house the Minnesota chapters of ASID (interior design), IBD (business design), ASLA (landscape architecture), and AIGA (graphic design).

Thank you

The new headquarters for the Minnesota Society American Institute of Architects was made possible through the generous support of architects and their firms as well as numerous construction industry friends. We offer our heartfelt thanks to these contributors and the outstanding design and construction team that made this project the success it is.

The Design and Construction Team:

Project Architects: The Stageberg Partners/Ralph Rapson
Project Engineers: Ericksen Ellison & Associates, Inc.
General Contractor: J.B. Swedenborg Construction, Inc.
Mechanical Contractors: Albers Sheet Metal and Egan and Sons
Electrical Contractor: Mayer Electric

Contributors:

Alan G. Adams, Architect
Adolfson Peterson Inc.
Albers Sheet Metal
The Andersen Group
Ankeny, Kell, Richter & Associates
Architectural Alliance
Armstrong Torseth Skold & Rydeen, Inc.
Associated Architects and Engineers
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Rubin/Cordaro Design
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Burton Shacter, AIA
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Donovan Wagner, AIA
John Weidt Associates
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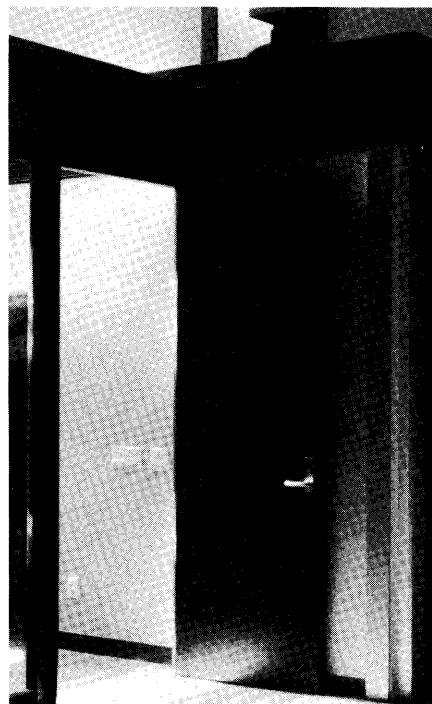
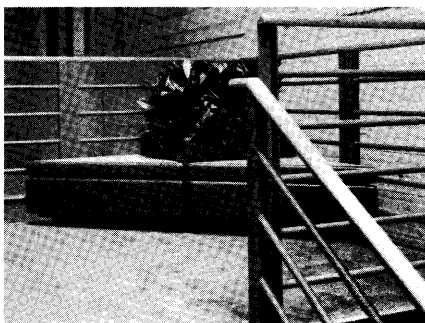
details

A closer look at MSAIA As every architect knows, the difference between a job well done and a job simply done can often rest on the smallest of details. At MSAIA's new offices, the detailing of construction is of the highest order. From door jambs to glazing, from metalwork to woodwork, the design of the parts is carefully thought out. That's what makes the headquarters more than merely an office. *B.N.W.*



Exposed metalwork is prevalent throughout the MSAIA offices and no more evident than in the front entry gate. Designed with an offset pivot, the custom-made gate is a most visible reminder that architecture can be kinetic. The frame is of the same profile and dimension as the five-inch channels used throughout the office. The grid within is based on the same five-inch module and is designed to accept double-sided signage.

Plantscaping: Midwest Plant Works/
Lounge seating courtesy Snow-Larson, Inc.



All doors in the MSAIA offices are of a unique design (above). From Total Door® by Openings, Inc. of Michigan, the jamb and latch mechanism are continuous from top to bottom, thereby simplifying installation while giving a clean look to the door. Rather than by hinges, the door is hung by a stainless steel S-hanger inside the hinge cover. The real advantage is that all hardware is factory installed, unlike most door systems. Square perforated metal (above the door) is fastened with screws to mask the plenum above the first level of offices. The same metal is used elsewhere as a decorative screen.

Upper level railings are standard steel angle and pipe stock welded into short panels. Half-round clear fir capping adds a warm, and tactile, touch.

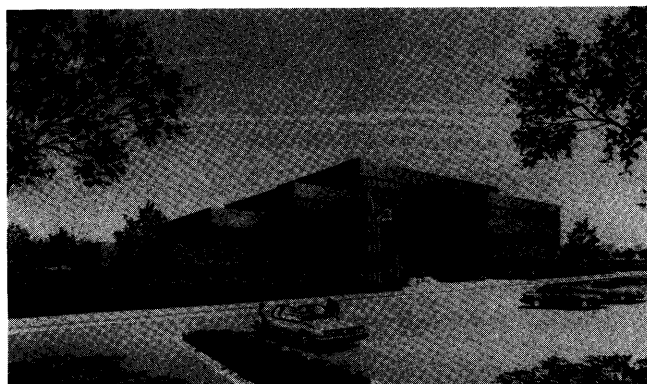
coming soon

Cording-Natwick-Hilbert Architects, Inc.

Project: Apple Valley Commons—Phase II Apple Valley, MN

Apple Valley Commons Phase II is a four story, 65,000 square foot office building of brick and glass. Designed as a playful and ambitious companion to the already existing Apple Valley Commons Phase I, Phase II is

the second edition to an 18-acre proposed office complex. When the master plan is fully executed, the complex will include five buildings surrounding a 2½ acre, fully landscaped park with two ponds. Phase II is scheduled for completion in spring 1987. (612) 431-4433.

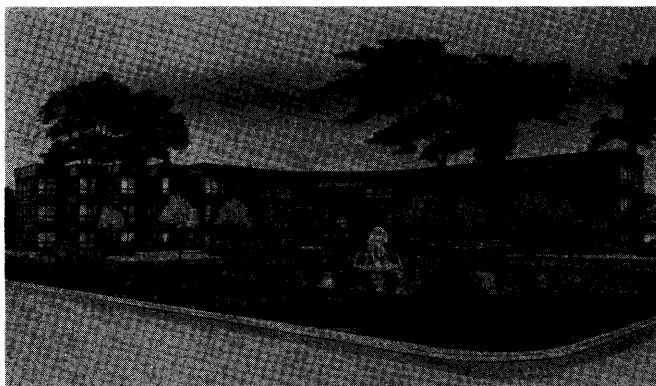


Opus Corporation **Project: Northwoods Office Park Arden Hills, MN**

Dark brick and glass accentuate the natural beauty of mature spruce trees and reflecting ponds at 3900 Northwoods. The 3-story building is the first phase of a 200,000-square-foot office and office showroom development on 11 wooded acres in Arden Hills. 3900 features

a 2-story open lobby and an architectural sawtooth design that offers up to 15 corner offices per floor.

The building will be ready for occupancy in December, 1986. (612) 936-4444.



Hills Gilbertson Architects Inc.

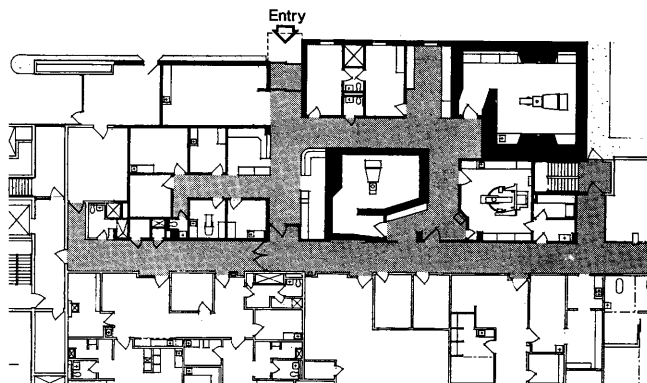
Project: Rice Memorial Hospital Willmar, MN

A new Radiation Therapy Department is being added to Rice Memorial Hospital. Construction will provide space for a 12 MEV linear accelerator 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



Frederick Bentz/Milo Thompson/Robert Rietow Inc.

Project: RiverPointe at Centennial Downs Littleton, CO

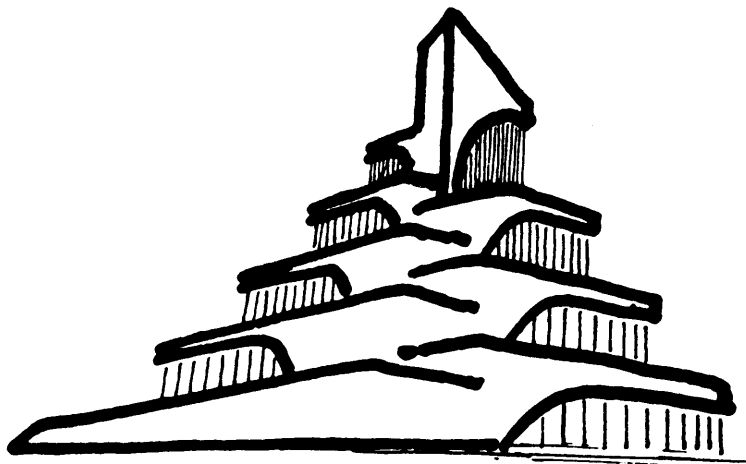
The RiverPointe Independent Living Center will provide 330 rental units for the elderly as part of the Centennial Downs planned community development. Its three residential towers frame a central formal garden which

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



Coming Soon announcements are placed by the firms listed. For rate information call AM at 612/338-6763



Erich Mendelsohn, Skyscraper Ca.1919

Paper Architecture

MSAIA announces the 6th annual Paper Architecture Awards Program to recognize significant ideas concerning the built environment. This competition is intended to provide MSAIA members a forum for architectural thought and discussion. Submissions are broken down into categories of Renderings, Ideas and Works in Progress, and Urban Design and Research. 1987 will move the competition from a yearly to biennial event. Submissions will become eligible for a biennial exhibit at the Minnesota Museum of Art.

ELIGIBILITY: All members (members, students, professional affiliates) of MSAIA. Student members joining MSAIA to enter the competition will have the entry fee waived upon payment of dues.

THE JURY: The Honor Awards Committee of MSAIA will select three jurors from the membership, museum and academic community.

AWARDS: The jury will select projects based on merit and suitability for recognition. All projects will be eligible for display in the 1987 Biennial Paper Architecture Exhibit at the MN Museum of Art.

SUBMISSION REQUIREMENTS: All submissions must be mounted on one side of a 20" x 20" foam core board. No models will be accepted. There is no limit to the number of submissions per individual, the number of boards per submission, or the number of illustrations per board. All submissions become property of MSAIA for a period of one year. Each submission must be accompanied by the entry form found on this page.

Insert the entry form together with the entry fee into an unmarked and unsealed envelope attached to the back of one of the boards of each submission. Multiple board submissions should be numbered consecutively on the back - 1 of 2, 2 of 2, etc.

No identification of the entrant may appear on any part of the submission except the entry form.

ENTRY FEE: \$25 per project submission with no restriction on the number of boards.

DEADLINE FOR SUBMISSION: Thursday, February 5, 1987, 4:00 p.m. at the MSAIA Headquarters.

1987 COMPETITION

ENTRY FORM
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DESIGNER: _____
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____

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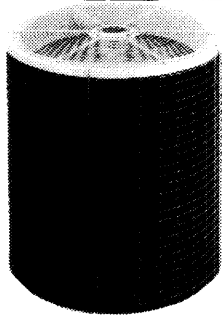
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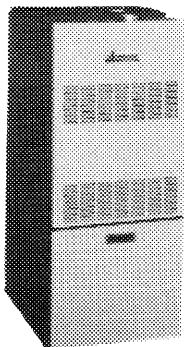
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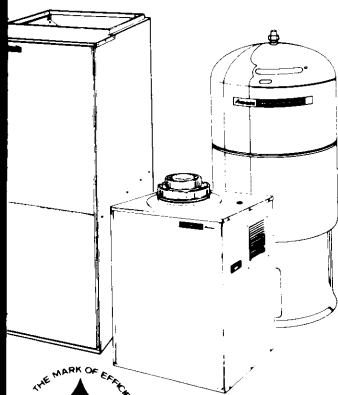
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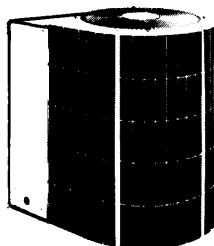
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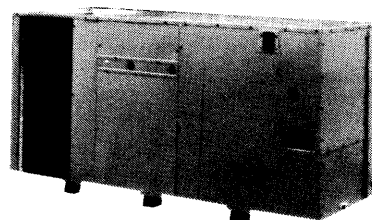
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news briefs

Continued from page 9

as space for administrative functions. It is one of a series of interpretive centers the Minnesota Historical Society is building near its historic sites.

Indigenous Minnesota materials—gabbro stone for the retaining wall; cedar shake for the main structure—allow the center to blend with its natural surroundings. Public spaces are organized along a central skylight leading to a window offering an expansive view of the lighthouse.

ITT begins new complex

Ryan Construction Company, Minneapolis, and Northwestern National Life Insurance Company, Minneapolis, have begun construction on the ITT Life Centre, the first phase of the Groves Office Park development in Plymouth, Minnesota.

The 244,000 square-foot, thirteen-story building with penthouse, designed by Ryan Construction with Walsh Bishop Associates, Minneapolis, will feature a restaurant and health club,



The ITT Life Centre in Plymouth, Minnesota.

two-level underground parking ramp and landscaped pedestrian walkways.

Located on a 45-acre site, the project will eventually include two more office towers totaling 650,000 square feet of space when completed in the 1990s.

Phase one is scheduled for completion in summer 1987.

Nuts and bolts on exhibit

The ubiquitous American hardware store—an unlikely subject of venera-

tion—will be the topic of an exhibition at the Minneapolis College of Art and Design, January 16–February 22, 1987. "The Hardware Store" will demonstrate the importance of good design for such ordinary tools as the hammer or screwdriver. The exhibit will also look at regional and specialty hardware stores and explore the historical and cultural context of this American classic. An extra twist, the exhibition will be assembled almost exclusively from materials found in the hardware store.

Room for another exhibit

"Afternoon Rooms," a new exhibit by Lynn Ball, editor and founder of *Art-paper*, will premier at the Women's Art Registry of Minnesota (WARM Gallery) November 15–December 13. In "Afternoon Rooms," Ball will present a series of uninhabited rooms that create a setting and sanctuary in time. The rooms are intended to reconstruct a subjective state of mind. Light, three-dimensional settings, two-dimensional projections and accompanying music will combine for specific and personal room settings.

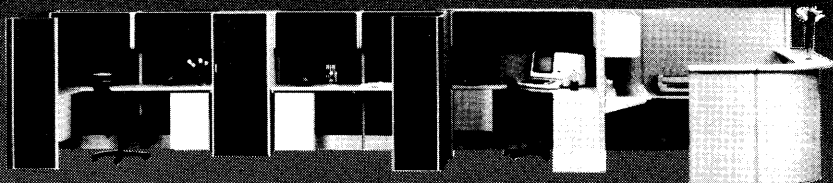
Originally from New York, Ball came to Minnesota in 1968. She has had ex-

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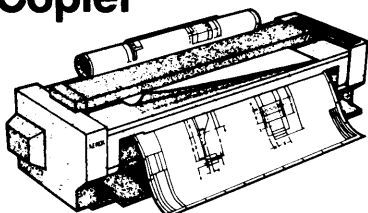
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hibits at the Plains, Tweed, Columbus and Cranbrook museums.

Also at the WARM Gallery November 15–December 13 will be “Drawing Near,” large-scale drawings by Judith Roode. The works, approximately five feet by eight feet, will explore personal relationships.

The WARM Gallery is located at 414 First Avenue North, Minneapolis.



The Herman Miller complex.

Scherer to design Herman Miller Complex

The architectural firm of Meyer, Scherer & Rockcastle, Minneapolis, is completing final plans for a new \$12 million Herman Miller research and development facility on a 38-acre site in Holland, Michigan. The first two buildings, with approximately 85,000 square feet of space, are scheduled for completion in 1987. Phase two, including 115,000 square feet of space, should be completed in 1988. Jeffrey Scherer is principal-in-charge.

The five-building complex will house the research and management functions of Herman Miller, a manufacturer of office systems. It will be modeled after the farmyard, with simple structures surrounding a common space. Herman Miller currently has facilities in Zeeland and Grandville, Michigan.

London conference addresses urban decay

“Building Communities,” the First International Conference on Community Architecture Planning and Design, will be held in London November 27–28. The conference will focus on urban decay and look for means of improving city conditions.

Keynote speaker will be the Prince of Wales, joined by political, church and civic leaders. Other speakers will include Lord Scarman OBE, president, UN International Year of Shelter for the Homeless 1987; Des Wilson, chairman, Friends of Earth International; David Lewis, speaking on behalf of the American Institute of Architects; and Dr. Rod Hackney, doyen of community architecture and vice president of the Union of International Architects.

Pelli does it again

BCE Development Properties, Inc. of Canada, has selected Cesar Pelli, of Cesar Pelli Associates, New Haven, Connecticut to design the long-awaited Saks Fifth Avenue building on Nicollet Mall in downtown Minneapolis. The commission will give Pelli an opportunity to design a structure that complements his design for Norwest Center, under construction on the Marquette Avenue side of the same block.

BCE Development also announced that it is negotiating with IDS Financial Services to build a tower that will fill in the remaining hole on Nicollet. IDS, which is hoping to expand its services, will be the lead tenant in the new building.

AM earns praise

Architecture Minnesota magazine received a Certificate of Merit from the 1986 American Society of Association Executives Awards competition. This is the second year in a row that *AM* placed in the category for magazines published by associations with fifteen or fewer full-time employees. The American Society of Association Executives is an organization dedicated to furthering the interests of society executives.

Jacob to design engineering library

Bernard Jacob Architects Ltd. of Minneapolis has been selected to renovate the former University of Minnesota Engineering Library in Lind Hall. The two-story library building will be remodeled for the Institute of Technology. Estimated costs for the 5,000 square-foot space is \$390,000. Completion is expected in fall 1987. **AM**

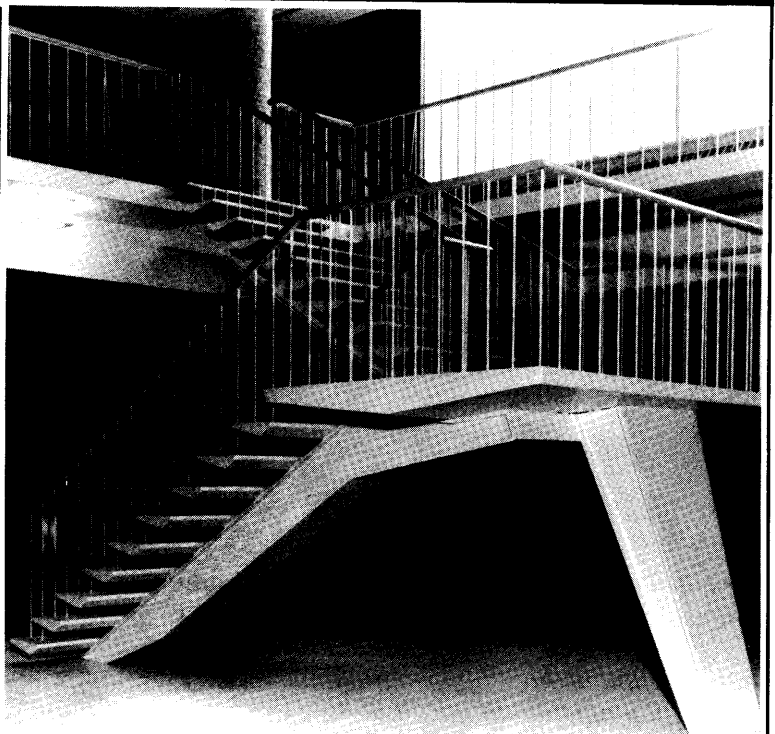


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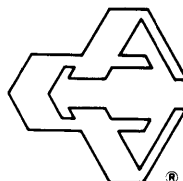


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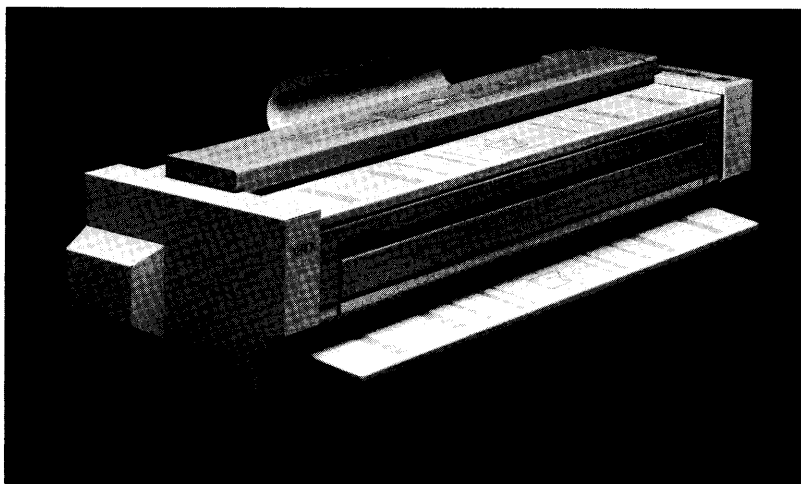


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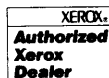
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reviews

Continued from page 13

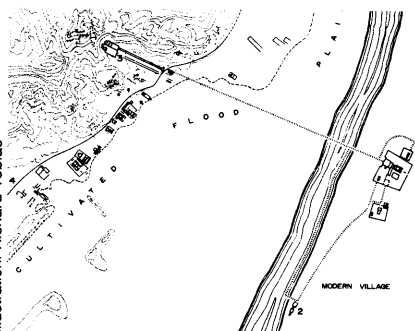
of world architecture carefully and persistently built up over generations, usually in anonymity. Building is a reinforcement or celebration of important traditions, the very glue that binds our timeless culture. Again and again, the pieces—individual buildings—become more than just sums of their parts as they respond to the magic of remote sites, or define and enrich sections of the city. Architecture responds, first and foremost, to unstated but strongly held public values.

By contrast, the strength of our times is the individual project. It is bigger, more complex, constructed faster. Today's architecture almost always has a distinct personality, good or bad. Some of our recent accomplishments have been awesome, imaginative, even beautiful.

But individuality and the relentless search for novelty have a price, and ours seems largely an architecture without enduring content, however skillfully designed. In that light, it's not surprising that the great human tradition of city building has by now been diminished to a yin and yang of cash flow analysis and pedestrian malls. By the end of Kostof's book—marked by Stirling's Fogg Museum addition to Harvard—it's clear that whatever our skills and the successes of our society, we are no longer connected to our cultural patrimony.

Despite Kostof's modest introductory description of his work as a limited survey, this is an extraordinarily rich and persuasive book, one that will be used at a number of levels. Academic reviewers have already written their serious appraisals (for a representative example, see Alan J. Plattus, "The Territory of The Architectural Historian" in *Design Book Review*, Spring, 1986). The rest of us will find plenty to value.

A History of Architecture is first and foremost a mainstream history of world architecture, with an emphasis on Europe. Kostof at least acknowledges all of the inhabited continents—Australia merits a reference through Griffin's Canberra Plan. But his scope of attention is considerably wider and more sympathetic than traditional histories, and this range alone recommends it as a preferred general reference to world



Thebes, Upper Egypt, general site plan.

architecture.

The book breaks new ground in the quality and intent of its illustrations, particularly the Richard Tobias drawings. Context and relationships are developed to a degree seldom found even in specialist's texts. An example is the twelve-drawing set around Thebes, where physical relationships across vast distances are described. Here a site plan encompassing twenty square miles establishes the relationships among the Luxor and Karnak Temples and Deir el-Bahri, the latter two visually connected by a three-mile axis across the Upper Nile. Subsequent drawings reduce the scale, finally to 1" = 200'. The set not only illustrates intricate physical sequences, but also building stages and how the temple complex gradually took shape over centuries.

Still, the glory of this book is Kostof's text, which in a few chapters is very good, and elsewhere magnificent. His treatments of the Mediterranean and urbanism are brilliant. He ardently leads the reader, debunking common wisdom here (the Doric temple did *not* grow directly out of timber predecessors), providing unexpected insight there (as in a head-to-head comparison between medieval Florence and Cairo). It is a shame that even among the many who will buy this book, probably few will ever actually *read* the entire text. Those who do are likely to become intoxicated, as Kostof clearly is, by the special power architecture has held over us throughout history.

(*A History of Architecture: Settings and Rituals*, by Spiro Kostof, is published by Oxford University Press, 1985, 788 pages, \$45.00 cloth).

Tom Martinson is a Minneapolis-based city planner and has written extensively on architecture and planning issues.

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insight

Continued from page 27

Thomas A. Thorson, ASLA, is a landscape architect practicing in the Twin Cities and a member of the Governor's Residence Council. He resides in St. Paul between the Capitol and the Cathedral.

The intimidating power of Baroque space

By Robert D. Sykes

The Capitol Mall competition presented an unusual opportunity to design a prototype American civic space—a place which in its spatial qualities, detailing, ornament, and materials would speak deeply of the ideals set forth in the U.S. Constitution and echoed in Minnesota's government.

It is ironic that the United States, the only nation founded on an idea rather than on the power of rulers, has produced virtually no design precedents for civic space that expresses those ideals and demonstrates a clear break from monarchically-based traditions of civic space. The scale and importance of the Capitol Mall site presented an opportunity to do just that. I believe this was the most important aspect of the competition.

The opportunity was made difficult by the obstacles Cass Gilbert's original design for the Capitol Area presented. His plan, which called for a Baroque landscape populated by Neoclassical buildings, has been indelibly implemented in the siting of major buildings and the alignment of streets.

Unfortunately, Baroque landscape planning was calculated to symbolize the antithesis of the American idea: the superhuman power of the aristocracy over the disenfranchised common man. As Lewis Mumford wrote in *The City in History*, "Whatever else the Baroque plan stood for, it signified the military conquest of space: the human results were not taken into account, except in so far as they conspired to the advantage of the upper classes."

The problem is then how to create a civic space that symbolizes America by harmonizing legacies of space and symbols that spring from conflicting political ideas and strikingly different climatic and cultural conditions. To measure success in resolving this prob-

lem, some criteria are necessary: success in using space and form to place people at ease in the face of the Capitol rather than making them feel small, powerless and alone; success in making the Capitol more accessible and accommodating of the people it stands to serve; success in investing the space with forms and materials which are representative of American and Minnesota culture and meaningful at many levels so as to appeal to a broad cross section of the populace.

The winning entry by Thomas Rajkovich and David Mayernik served up a delightful crafting of detail and proportion in a lavishly illustrated and seductive format. However, it speaks more of the absolutism and grandeur of Louis XIV of France than it does of Minnesota and the American democratic idea. It is beautiful. It is magnificent. It is awe inspiring. It is also an unmitigated transplant of Baroque landscape planning. This design should be recognized as a spatial expression of the antithesis of the American political system and a formal expression alien to Minnesota.

The design's spatial organization symbolizes Baroque power. Three broad and powerful axes of superhuman proportions terminate at the Capitol. The stairs leading up to the building are exposed full front to pedestrians who must walk through massive spaces to reach them. The stairs themselves are framed by retaining walls and trees which together accentuate the height of the Capitol above the ground plane. The space does not convey a sense of government's accessibility to the common man that is the essence of our representative democracy.

It has been argued that this is a Neoclassical design, and Neoclassicism was born in ancient Greece, the cradle of democracy. This idea fails to distinguish spatial organization from form and ornament. The winning design in no way resembles the organization of civic space in ancient Greece: It does not treat buildings as "pieces" in space. Instead, it uses classical forms to structure vast spaces on the Baroque model.

To paraphrase Edward T. Hall: space is the most powerful organizer of living organisms. The psychological impact of this Baroque space transcends the cen-

Continued on page 77



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Work %	
Group Homes/Hotels	1
Office Spaces/Banks	36
Retail/Commercial/Rest.	7
Medical/Health Care	1
Educational Spaces	10
Airport & Municipal	45

Prudential Life Insurance Company, Mpls, MN; Republic Airlines Executive Suites, Mpls, Detroit, Chicago, & Memphis; Grand Victoria Crossing, Milton Mall, St. Paul, MN; Gold Concourse Expansion, Lindbergh Terminal, Mpls, MN.



ARCHITECTURAL DESIGN GROUP

300 Third Avenue SE, Suite 405
Rochester, MN 55904
507/288-8100
Established 1918

Willis Schellberg, AIA
Byron Stadsvald, AIA
Steven Sorenson, AIA
Robert Cline, AIA
Nancy Schmidt, ASID

Firm Personnel by Discipline	
Interior Designers	3
Architects	5
Other Technical	5
Administration	3.5
Total	16.5

Work %	
Group Homes/Hotels	5
Office Spaces/Banks	20
Retail/Commercial/Rest.	5
Medical/Health Care	40
Churches/Worship Spaces	10
Educational Spaces	20

Olmsted Community Hospital, Rochester, MN; Rochester AVTI, MN; Northfield City Hospital, MN; Olmsted County Public Health Department, Rochester, MN.



CLASS INTERIORS, LTD.

10280 County Road 18
Eden Prairie, MN 55344
612/941-3023
Established 1980

Kate Halverson,
Carolyn Westby Cleveland, Assoc. ASID

Roxanne Evans,
Eve Evidon
Ardelle Tuxen

Firm Personnel by Discipline	
Interior Designers	6
Administration	4
Total	10

Linder Residence, Spicer, MN; Dept. of Agriculture, Butler Square, Mpls, MN; United Food & Commercial Workers, Edina, MN; Suburban National Banks, Eden Prairie and Savage, MN.



CSB DESIGN INCORPORATED

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

C. Suzanne Bates, IBD
Kathryn Jones, IBD, ASID
Christine Dille,
Eric Holland, Affil. IBD
Cindy Douthett Nagel

Firm Personnel by Discipline	
Interior Designers	5
Architects	.5
Administration	2.5
Total	8

Work %	
Single Family Residences	20
Group Homes/Hotels	2
Office Spaces/Banks	51
Retail/Commercial/Rest.	15
Medical/Health Care	20
Churches/Worship Spaces	2

Architrex International Showroom, New York, NY; Bananas Kids Clothes, Wayzata, MN; Merrill Lynch Burnet Realty, Wayzata, MN; Wayzata Children's Clinic, MN.



DAYTON'S COMMERCIAL INTERIORS

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

Robert McKeehan
Osher Carpenter
C. Michael Lindstrom
Kathryn Ebert, IBD, ASID
Mark Eklund

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

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

Work %	
Group Homes/Hotels	20
Office Spaces/Banks	70
Retail/Commercial/Rest.	20
Medical/Health Care	30
Churches/Worship Spaces	5
Educational Spaces	5
Industrial/Mfg. Spaces	10
Restoration/Preservation	15

FMC, Mpls, MN; Price Waterhouse, Mpls, MN; York Investments, Mpls, MN; Blaisdell & Westlie Advertising, St. Paul, MN.



deLAMBERT DESIGNS

PO Box 35545
Edina, MN 55435
612/922-1590
Established 1978

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

Work %	
Single Family Residences	65
Office Spaces/Banks	35

Creditamerica Savings, Brainerd, Fergus Falls, and Alexandria, MN; American National Bank, Brainerd and Iron Mountain, MN; Residences in various MN locations and Naples, FL.



THE DESIGN GROUP

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

Carolyn Kingsley,
Barbara Gabler, IBD, ASID
Suzanne Kochevar, ASID, IBD

Firm Personnel by Discipline	
Interior Designers	9
Other Technical	2
Administration	1
Total	12

Work %	
Group Homes/Hotels	20
Office Spaces/Banks	60
Retail/Commercial/Rest.	10
Medical/Health Care	15
Educational Spaces	5

Holmes and Graven Law Offices, Mpls; Kosmas Advertising, Mpls; Resource Bank & Trust, Mpls & Minnetonka, MN; Northwestern Bell, Mpls, MN.



THOMAS EICKHOFF/DESIGN

1128 Harmon Place, Suite 207
Minneapolis, MN 55403
612/338-6890

Thomas Eickhoff,
Patricia Finlayson, Assoc. ASID

Firm Personnel by Discipline	
Interior Designers	3
Administration	1
Total	4

Work %	
Single Family Residences	60
Office Spaces/Banks	30
Medical/Health Care	10

American Hardware Mutual Insurance, Mpls; Mr. & Mrs. John Herman Residence, Mpls; Office at Whitney Management Inc., Mpls; Dr. & Mrs. Hui-zinga Residence, Venice, FL.



LAURA RAMSEY ENGLER, LTD.

7625 Metro Blvd., Suite 150
Edina, MN 55435
612/831-4690
Established 1982

Laura Ramsey Engler, ASID

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

Work %	
Single Family Residences	100

Upper bracket residential projects.



MAGGIE FLOWERS INTERIOR DESIGN LTD.

922 East 4th Street
Duluth, MN 55805
218/724-5315
Established 1981

Margaret Norkunas, Assoc. ASID
Georgianne Lewis

Firm Personnel by Discipline	
Interior Designers	2
Total	2

Work %	
Single Family Residences	50
Office Spaces/Banks	50
Retail/Commercial/Rest.	50

Bell Brothers Funeral Home, Duluth, MN; St. Charles Kitchen Showroom, Duluth, MN; The Bellows Restaurant, Duluth, MN; La Peinado Hair Designs, Superior, WI.



GENERAL OFFICE PRODUCTS

4521 Highway Seven
Minneapolis, MN 55416
612/925-7500
Established 1964

Jack Boss
Jack Benedict
Bud Corbin
Don Thomas
Vaika Radamus, ASID

Firm Personnel by Discipline	
Interior Designers	8
Other Technical	1
Administration	4
Total	13

Work %	
Single Family Residences	2
Group Homes/Hotels	1
Office Spaces/Banks	80
Retail/Commercial/Rest.	3
Medical/Health Care	4
Churches/Worship Spaces	2
Educational Spaces	3
Industrial/Mfg. Spaces	3
Restoration/Preservation	2

Knutson Mortgage, Nationally; Twin City Group, Mpls; Graybow-Daniels, Mpls; WCCO Radio, Mpls, MN.

74 ARCHITECTURE MINNESOTA



HGA INTERIORS

1201 Harmon Place
Minneapolis, MN 55403
612/332-3944
Established 1982

Robert Fontaine
James W. Seek, IBD
Louise Fontaine, Assoc. ASID
Ronald B. Carlson, AIA

Firm Personnel by Discipline	
Interior Designers	8
Architects	3
Other Technical	1
Administration	1
Total	13

Firm Personnel by Discipline	
Interior Designers	1
Administration	2
Total	3

Work %	
Group Homes/Hotels	4
Office Spaces/Banks	45
Retail/Commercial/Rest.	6
Medical/Health Care	35
Churches/Worship Spaces	1
Educational Spaces	10

Mayo Clinic, Jacksonville, FL & Scottsdale, AZ; Fredrikson & Byron, P.A., Mpls; First Trust Center, St. Paul, MN; Williams Young & Associates, Madison, WI.



JOANN HANSON INTERIOR DESIGN

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

JoAnn L. Hanson, Assoc. ASID

Firm Personnel by Discipline	
Interior Designers	1
Administration	2
Total	3

Work %	
Single Family Residences	75
Group Homes/Hotels	5
Office Spaces/Banks	10
Retail/Commercial/Rest.	5
Churches/Worship Spaces	5

R.E. Lewis Residence, Edina, MN; Hennepin Avenue United Methodist, Mpls; Gideon Pond Senior Citizen Complex, Bloomington, MN; First Bank Bloomington-Lake, Mpls, MN.



INSIDE!

A division of Ellerbe Associates
2930 Multifoods Tower
33 South 6th Street
Minneapolis, MN 55402
612/853-2100
Established 1975

Kenneth LeDoux, AIA, ASID, IBD
Jean Pontzer
Nancy Anderson
Susan Farr, Assoc.
John Crosby, Assoc. ASID

Firm Personnel by Discipline	
Interior Designers	13
Architects	4
Other Technical	1
Administration	2
Total	20

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

Work %	
Office Spaces/Banks	40
Retail/Commercial/Rest.	5
Medical/Health Care	40
Educational Spaces	5
Industrial/Mfg. Spaces	5
Restoration/Preservation	5

Piper, Jaffray & Hopwood, Inc., Mpls; Meagher, Geer, Markham, Anderson, Adamson, et.al., Mpls; Midland Hospital Center, Midland, MI; Faegre & Benson, Bloomington, MN.



LAFAYETTE INTERIORS

5410 Highland Road
Minnetonka, MN 55345
612/934-0445
Established 1975

Sande Rud, Assoc. ASID

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

Work %	
Single Family Residences	90
Group Homes/Hotels	15
Office Spaces/Banks	10
Educational Spaces	5
Restoration/Preservation	5

Robert Garvey and Calvin Brandt Residence, Wayzata, MN; John Otterlei Residence, Edina, MN; Earl Polzin Residence, Montrose, MN.



M. QUINN DESIGNS, INC.

7900 Xerxes Avenue South
Minneapolis, MN 55420
612/831-1793
Established 1983

Moirra Ann Quinn, Assoc. ASID
M. Russ Lowthian

Firm Personnel by Discipline	
Interior Designers	2.5
Other Technical	1.5
Administration	1
Total	5

Work %	
Single Family Residences	15
Group Homes/Hotels	35
Office Spaces/Banks	20
Retail/Commercial/Rest.	25
Restoration/Preservation	5

Scholes at IMS, Mpls; Studio One Graphics, Edina, MN; Green Bay Embassy Suite, Green Bay, WI; Civic Center Inn, Eau Claire, WI.



MARCIA MORINE INTERIOR DESIGN

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

Marcia Morine, ASID

Firm Personnel by Discipline	
Interior Designers	1
Administration	2
Total	3

Work %	
Single Family Residences	60
Group Homes/Hotels	25
Office Spaces/Banks	10
Restoration/Preservation	5



PLANNING AND DESIGN INC.

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

Loren D. Hoseck, AIA
Jenny Eisenman Anderson, ASID
Thomas Bolin, Assoc. ASID
Wayne Whitson, Assoc. ASID

Firm Personnel by Discipline

Interior Designers	9
Architects	2
Other Technical	4
Administration	2
Total	17

Work %

Group Homes/Hotels	5
Office Spaces/Banks	40
Retail/Commercial/Rest.	10
Medical/Health Care	40
Educational Spaces	5

Rochester Methodist Hospital, MN; Northwest Airlines, Mpls; Northwestern Bell, Mpls; IDS Financial Services, Mpls, MN.



SMILEY GLOTTER ASSOCIATES

0121 LaSalle Avenue
Minneapolis, MN 55403
612/332-1401
Established 1946

Gary Nyberg, AIA, Assoc. ASID
Saul Smiley, FAIA
Joel Glotter, AIA
Ralph Laiderman, AIA
Ray Geiger, AIA

Firm Personnel by Discipline

Interior Designers	3
Architects	10
Other Technical	11
Administration	4
Total	28

Work %

Single Family Residences	5
Group Homes/Hotels	25
Office Spaces/Banks	20
Retail/Commercial/Rest.	10
Medical/Health Care	40
Educational Spaces	10
Restoration/Preservation	5

First Bank St. Paul/First Trust, St. Paul, MN; Dennis Evans Residence, Mpls, MN; Mt. Sinai Hospital, Philips Eye Institute, Mpls; Chandler Residence, St. Anthony, MN.



CHARLENE A. SPINDLER, INC.

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

Charlene Spindler, ASID
Robert Justus, ASID
Lark Johnson, Assoc. ASID
Cheryl Miller, Assoc. ASID

Firm Personnel by Discipline

Interior Designers	4
Administration	1
Total	5

Work %

Single Family Residences	50
Group Homes/Hotels	5
Office Spaces/Banks	40

Jostens, Inc., Mpls, MN; Lar-kin, Hoffman, Daly & Lindgren, Mpls, MN.



WALSH BISHOP ASSOCIATES

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

Dennis Walsh
Wayne Bishop
Ronald Smith
Marci Sanders
Kim Williamson, ASID, IBD

Firm Personnel by Discipline

Interior Designers	10
Architects	8.5
Other Technical	7
Administration	2
Total	27.5

Work %

Office Spaces/Banks	70
Retail/Commercial/Rest.	20
Industrial/Mfg. Spaces	10

Minstar, Inc., Mpls, MN; The Toro Company, Bloomington, MN; Craig-Hallum, Mpls, MN; Wilson Learning Centre, Eden Prairie, MN.



WHEELER-HILDEBRANDT

208 South Ninth Street
Minneapolis, MN 55402
612/339-1102
Established 1978

Nila Hildebrandt, ASID
Gary Wheeler, ASID
Lyn A. Berglund,

Firm Personnel by Discipline

Interior Designers	7
Other Technical	4
Administration	4
Total	15

Work %

Group Homes/Hotels	10
Office Spaces/Banks	70
Medical/Health Care	20

Honeywell, Inc. Conference Center & Dining, Mpls; St. Paul Ramsey Medical Center, MN; Holiday Inn, Burnsville, MN; Hvass, Weisman & King Law Firm, Mpls, MN



WHITNEY BAYBER INTERIORS

2918 Girard Avenue South
Minneapolis, MN 55408
612/823-9197
Established 1985

Barbara Whitney, ASID

Firm Personnel by Discipline

Interior Designers	1.5
Administration	.5
Total	2

Work %

Single Family Residences	80
Office Spaces/Banks	20
Retail/Commercial/Rest.	

Xerkon Company, Plymouth, MN; Hawkins Residence, Edina, MN; John Englund Dental Offices, Osseo, MN; Christopher Hopson Residence, Washington, DC.



THE WOLD ASSOCIATION

386 North Wabasha, Suite 530
St. Paul, MN 55102
612/227-7773
Established 1968

Norman Glewwe, AIA
Michael Cox, AIA
Kevin Sullivan, AIA
Warren Liebenow, ASID

Firm Personnel by Discipline

Interior Designers	1
Architects	15
Other Technical	4
Administration	3
Total	23

Work %

Office Spaces/Banks	40
Retail/Commercial/Rest.	30
Educational Spaces	20
Industrial/Mfg. Spaces	10
Restoration/Preservation	40

Citizens State Bank, Milaca, MN; State of MN, Dept. of Natural Resources Service Center, Brainerd, MN; Chi-Chi's Restaurants, Aiea and Honolulu, HI



KATHY YOUNG DESIGN, INC.

4510 West 77th St., Suite 216
Minneapolis, MN 55435
612/893-9020
Established 1981

Kathy Young
Darcy Hield
Carrie Callahan
Karol Krueger
Kim Dennis, Assoc. ASID

Firm Personnel by Discipline

Interior Designers	8
Architects	2
Administration	1.5
Total	11.5

Work %

Office Spaces/Banks	75
Retail/Commercial/Rest.	5
Medical/Health Care	20

Share Clinics, Hopkins, Edina, and maplewood, MN; Shelard National Bank, St. Louis Park, MN; Dayton Radisson Arcade, Mpls; Southpoint Office Plaza, Bloomington, MN.



AEA INTERIORS GROUP

200 Butler North Building
510 1st Avenue North
Minneapolis, MN 55403
612/339-5508
Established 1984

Peggy Withrow
Richard Sutton
Barbara Meier, Assoc. ASID

Firm Personnel by Discipline	
Interior Designers	5
Architects	1
Other Technical	1
Administration	1
Total	8

Firm Personnel by Discipline	
Interior Designers	2
Architects	8
Other Technical	5
Administration	5
Total	20

	Work %
Single Family Residences	5
Group Homes/Hotels	20
Office Spaces/Banks	40
Retail/Commercial/Rest.	10
Medical/Health Care	5
Restoration/Preservation	20

Mill Place, Mpls, MN; Vantages Companies, Eden Prairie, MN; Elder Homestead, Minnetonka, MN.



BOARMAN & ASSOCIATES

206 North First Street
Minneapolis, MN 55401
612/339-3752
Established 1978

Jack Boarman, AIA
Cynthia Rudko, Affil. IBD

Firm Personnel by Discipline	
Interior Designers	2
Architects	8
Other Technical	5
Administration	5
Total	20

	Work %
Group Homes/Hotels	5
Office Spaces/Banks	60
Retail/Commercial/Rest.	15
Industrial/Mfg. Spaces	10
Restoration/Preservation	10

National City Bank, Mpls; Dain Corp. Operations Center, Mpls; LaMaur Corporation Remodeling, Mpls; Corporate Design, Deluxe Corp., Mpls, MN.



COLBERT DESIGN

5136 Russel Avenue South
Minneapolis, MN 55410
612/926-7464
Established 1984

Mary Poppert Colbert, Affil. IBD

	Work %
Single Family Residences	5
Group Homes/Hotels	5
Office Spaces/Banks	80
Retail/Commercial/Rest.	5
Medical/Health Care	5

Minstar Inc. and Northrup King Co. Hqtrs. (with Walsh Bishop Assoc.), Mpls, MN; Northwestern National Life Offices, Mpls, MN; In-Depth Marketing Showroom (with Ilten Ltd), Mpls, MN.



CSB DESIGN INCORPORATED

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

C. Suzanne Bates, IBD
Kathryn Jones, IBD, ASID
Christine Dille,
Eric Holland, Affil. IBD
Cindy Douthett Nagel

Firm Personnel by Discipline	
Interior Designers	5
Architects	5
Administration	2.5
Total	8

	Work %
Single Family Residences	20
Group Homes/Hotels	2
Office Spaces/Banks	51
Retail/Commercial/Rest.	15
Medical/Health Care	20
Churches/Worship Spaces	2

Architrex International Showroom, New York, NY; Bananas Kids Clothes, Wayzata, MN; Merrill Lynch Burnet Realty, Wayzata, MN; Wayzata Children's Clinic, MN.



DAYTON'S COMMERCIAL INTERIORS

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

Robert McKeehan
Osher Carpenter
C. Michael Lindstrom
Kathryn Ebert, IBD, ASID
Mark Eklund

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

	Work %
Group Homes/Hotels	20
Office Spaces/Banks	70
Retail/Commercial/Rest.	20
Medical/Health Care	30
Churches/Worship Spaces	5
Educational Spaces	5
Industrial/Mfg. Spaces	10
Restoration/Preservation	15

FMC, Mpls, MN; Price Waterhouse, Mpls, MN; York Investments, Mpls, MN; Blaisdell & Westlie Advertising, St. Paul, MN.



THE DESIGN GROUP

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

Carolyn Kingsley,
Barbara Gabler, IBD, ASID
Suzanne Kochevar, ASID, IBD

Firm Personnel by Discipline	
Interior Designers	9
Other Technical	2
Administration	1
Total	12

	Work %
Group Homes/Hotels	20
Office Spaces/Banks	60
Retail/Commercial/Rest.	10
Medical/Health Care	15
Educational Spaces	5

Holmes and Graven Law Offices, Mpls; Kosmas Advertising, Mpls; Resource Bank & Trust, Mpls & Minnetonka, MN; Northwestern Bell, Mpls, MN. Northwestern Bell, Mpls, MN.



FACILITY SYSTEMS

4100 West 76th Street
Edina, MN 55435
612/831-5805
Established 1981
Dan Boss

Louise Naomi Stein, IBD
Suzie von Kuster, BD
Melissa Nelson

Firm Personnel by Discipline	
Interior Designers	8.5
Other Technical	1
Total	9.5

	Work %
Office Spaces/Banks	80
Medical/Health Care	15
Industrial/Mfg. Spaces	5

National City Bank, 12th Floor, Mpls, MN; Dataserv, Eden Prairie, MN; Norstan, Plymouth, MN; Minnegasco, Mpls, MN.



THE GOLTZ ASSOCIATES, INC.

8201 Kingslee Road
Bloomington, MN 55438
612/944-9837
Established 1981

Janet Goltz, IBD

Firm Personnel by Discipline	
Interior Designers	2.5
Total	2.5

	Work %
Single Family Residences	10
Office Spaces/Banks	80
Restoration/Preservation	10

Moss & Barnett, P.A., Mpls, MN; Cargill, Mpls, MN; Midwest Importers, Cannon Falls, MN; McLane Suneast, Orlando, FL.



RENEBU DESIGN

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

Susan Stafne, Affil. IBD

	Work %
Group Homes/Hotels	15
Office Spaces/Banks	20
Retail/Commercial/Rest.	5
Medical/Health Care	75
Churches/Worship Spaces	5

St. Paul Allergy Clinic, MN; Arcade Medical Clinic, St. Paul, MN; Roseville Covenant Church, MN; Hamline Wine & Spirits, St. Paul, MN.



S&T OFFICE PRODUCTS

1000 Kristen Court
St. Paul, MN 55110
612/483-4411
Established 1972

Frank Tschida
Gary Sirek
Sharon Hedlund, Affil. IBD

Firm Personnel by Discipline	
Interior Designers	4
Total	4

	Work %
Office Spaces/Banks	80
Medical/Health Care	10
Churches/Worship Spaces	10

"Aware Gold" Offices throughout MN; Brooklyn Park Bank, MN; Economics Laboratory, St. Paul, MN; United Mortgage, Mpls, MN.



WALSH BISHOP ASSOCIATES

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

Dennis Walsh
Wayne Bishop
Ronald Smith
Marci Sanders
Kim Williamson, ASID, IBD

Firm Personnel by Discipline	
Interior Designers	10
Architects	8.5
Other Technical	7
Administration	2
Total	27.5

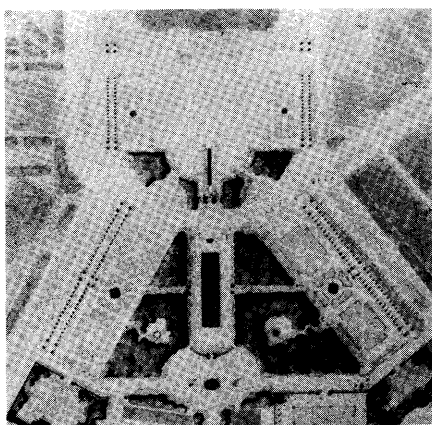
	Work %
Office Spaces/Banks	70
Retail/Commercial/Rest.	20
Industrial/Mfg. Spaces	10

Minstar, Inc., Mpls, MN; The Toro Company, Bloomington, MN; Craig-Hallum, Mpls, MN; Wilson Learning Centre, Eden Prairie, MN.

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turies: it is calculated to evoke the terror of being alone in the open, which Mumford characterized as the hallmark of Baroque spaces. It cannot be excused with the argument that one age transmutes the symbols of another to give them new meaning. This argument may apply to form and ornament, but not to the power of space.

Social observer William Whyte has shown us that people prefer to gather at the edges of spaces, where they feel psychologically secure. The large open spaces created by this design remove the edges far from the middle and leave the citizen feeling isolated and exposed.



The winning design.

At first glance the forecourt of the Capitol, so reminiscent of French Baroque gardens, seems harmonic in form with the Capitol. A deeper look exposes much that is foreign to Minnesota. It is not a place for people to gather. There is no shade from summer sun. There is no shelter from winter winds—or from the superhuman scale of the Capitol or of the forecourt itself. Its weakly massed and excessively fussy clipped parterres recall the terraces of the Palace of the Sun King at Versailles. They are intended to appeal to the eye of those who occupy elevated positions above the garden.

As for form and ornament, the Neoclassical forms and details of this scheme echo Gilbert's Capitol and its neighbors. They sprang from Greece and Rome, and although beautifully detailed and proportioned, they speak with the foreign accents of their Mediterranean home, far removed from Minnesota.

The designers have given little more than lip service to American and Min-

nesota symbols in shaping their design. The mere naming of Baroque spaces and Neoclassical forms with Minnesota references and constructing them with native materials does not fully invest them with meaning for the people of the state. The average citizen will not be fooled so easily. Lions, palms, laurel and other Mediterranean flora and fauna are inappropriate references here. Why not ornament with Minnesota flora and fauna such as the walleye, timber wolf, ladyslipper, maple, or pine? Why not use allusions to American literature?

In the final analysis, despite all the philosophical difficulties their scheme presents, Rajkovich and Mayernik must be credited with showing us the way of the future in the design of civic space. Beauty and the richness of ornament are what our society craves. The public opinion collected by the Capitol Area Architectural and Planning Board in the course of the competition clearly demonstrated that. Yet the practitioners of the sister design professions, architecture and landscape architecture, seem ill-equipped to respond to this craving. Sadly, all of the other finalists' schemes were clumsy and uninformed in their detail and ornament, their massing and proportion. And only the design by Diana Balmori of Cesar Pelli Associates employed non-classical forms and ornamentation.

The winning entry has given yet another signal that the days of Corbusian refrigerator-like buildings plunked down in unshaped spaces are gone (and thank God). What will replace them? Hopefully, there will be alternatives to both Neoclassical style and Baroque spaces, perhaps even some with distinctly American roots. At the very least, the return to ordered outdoor space exemplified by the winning scheme suggests that landscape architects can look forward once again to dealing with well defined volumes of space. These spaces will be a refreshing change from the diet of leftovers architects have been serving up since Corbusier.

The opportunity for exploration and invention is rich and unprecedented, and the challenge to landscape architecture is great.

Robert D. Sykes, ASLA, teaches landscape architecture at the University of Minnesota School of Architecture and Landscape Architecture. **AM**

Damon Farber Associates

Landscape Architects



3 3 2 - 7 5 2 2

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opinion

Continued from page 31

between Eighth and Ninth Streets, will have a variety of entrances between the streets and the shops. The retail complex will address the street and pedestrians. By designing building elements, massing and street enclosures to be compatible with the human scale, we can develop more active and interesting streets.

Weather remains a design consideration. Wind, temperature and light determine comfort levels. By influencing the masses of buildings within a specific area, we can better control the adverse effects of the climate on walkways.

Skyscrapers can create urban wind tunnels. The situation is particularly acute when a row of skyscrapers lining both sides of the block butt to the property line. By putting a building on a podium like the Foshay Tower, winds are somewhat mitigated. Overhangs above the sidewalk—note the IDS Center en-

Will the pedestrian survive downtown development?

trances—as well as colonnades and landscaping can also reduce the effect of winds washing down the sides of a building.

Public plazas, too, can be designed for maximum environmental comfort. Because we always know the position of the sun, it is possible to design buildings on individual blocks to provide maximum noon sunlight in plazas during the fall and spring. Streets heavily traveled by pedestrians should have sun flooding them during the rush hours. In summer, public spaces can be designed to be shaded but breezy.

The city can only be fully experienced on public streets, which offer a greater variety of choices, scenery, opportunities, experiences, capabilities and access to natural amenities. The skyways have, in part, been a response

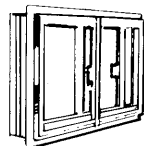
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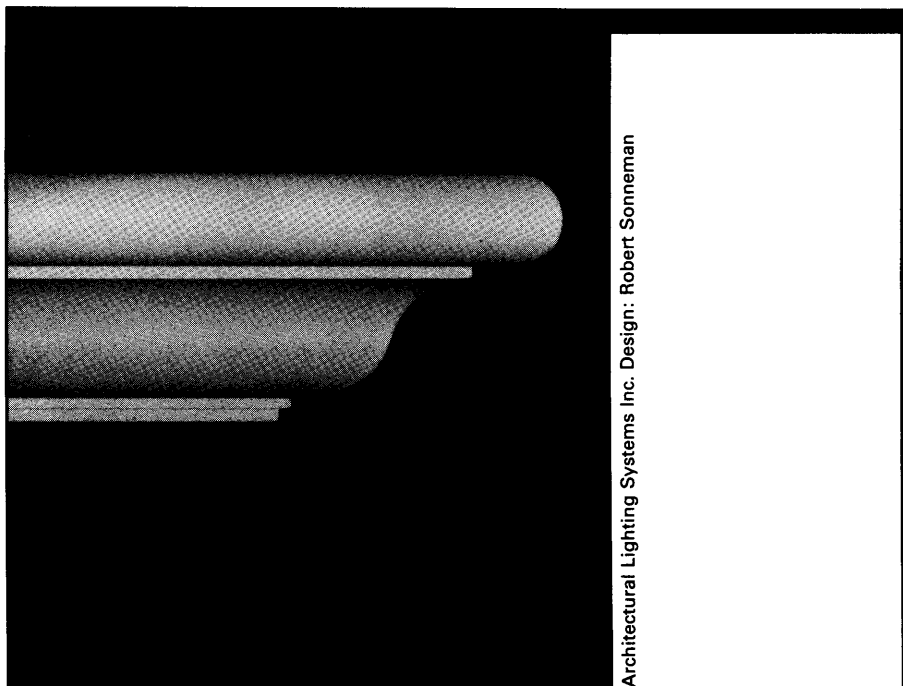


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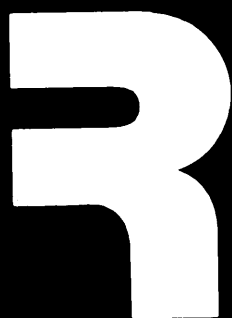
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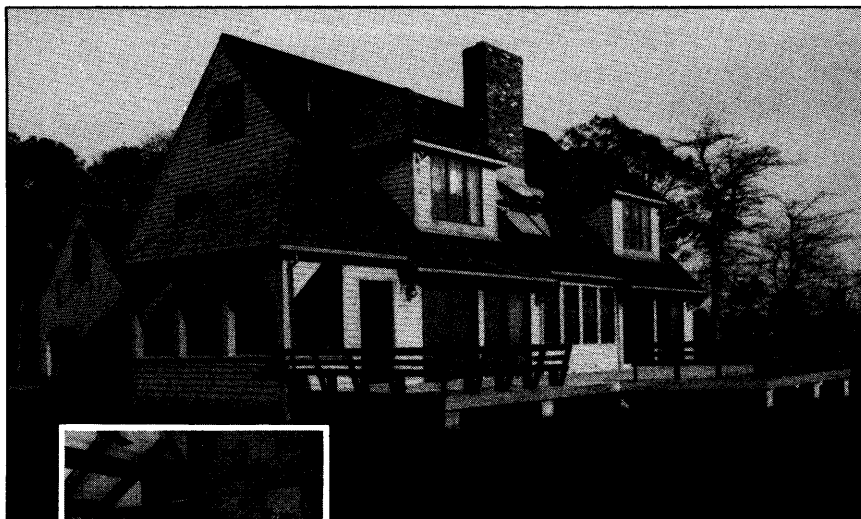
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to the continued decline of public streets. While we must create designs that mitigate Minneapolis' hostile winter weather, we must also realize that enclosing everything is an expensive and sterile way of solving the problem of an occasionally hostile climate.

There are ways of avoiding further decline. An urban design framework forged by architects, developers, city planners and residents would help insure that downtown Minneapolis becomes more habitable for pedestrians and that a responsive architectural design would not be negated by other developers. With an urban design framework, the goals of the marketplace would also more likely be achieved. But if we abandon the public streets, the economic impact alone could be severe.

Richard Strong is a licensed architect practicing in Minneapolis. He holds a master's degree in urban design from McGill University, Montreal, and has been an urban design critic at the University of Minnesota. **AM**

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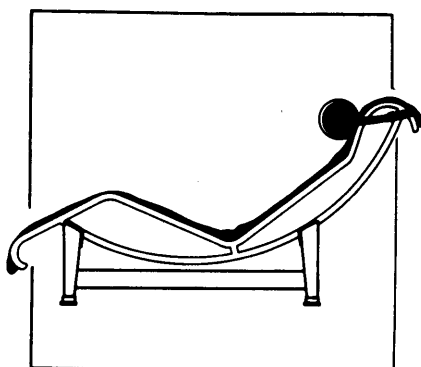
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Project: Galtier Plaza

Location: St. Paul
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Principal-in-charge: Edwin Bell
Project manager: Linden Carr
Structural engineers: William Hanuschak & Assoc.
Mechanical engineers: LWSM Engineers
Electrical engineers: LWSM Engineers
Construction Manager: Morsel/Diesel, Inc.
Interior design: D.I. Design
Landscape architect: Tim Erkkila

Project: MSAIA Headquarters

Location: Minneapolis
Client: Minnesota Society American Institute of Architects
Architects: The Stageberg Partners/Ralph Rapson Architects
Principal-in-charge: James Stageberg
Project architect: William Beyer
Project design team: James Stageberg; Ralph Rapson; William Beyer
Structural engineers: Meyer Borgman and Johnson, Inc.
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