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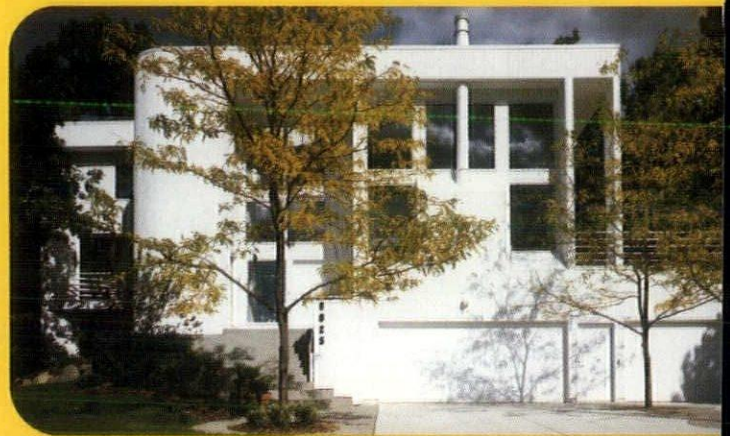
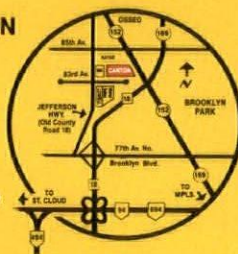


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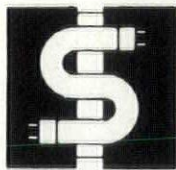
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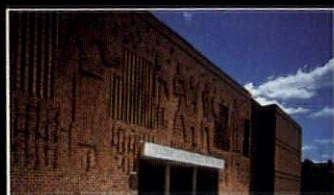
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Cover: A colorful processional takes design beyond Mies at the Knoll Showroom in International Market Square. Designer: Dan Fox of BRW. Photographer: George Heinrich.

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news briefs

Saking it on the mall

After more than a two-year delay, ground was broken for the Saks Fifth Avenue building and adjoining retail complex on Nicollet Mall in downtown Minneapolis in July. The 241,000-square-foot project, designed by Cesar Pelli and Associates of New Haven, Connecticut, will span five levels with Saks occupying 114,000 square feet on four floors. A two-story, glass-enclosed public space containing elevators and two grand staircases will connect the Saks store with the specialty retail portion.

The exterior will boast a detailed masonry facade with three colors of stone, multiple street entrances, shop windows and lighted panels of glass. Etched-glass awnings will shield the street-level entrances and windows and a turret-style main entrance to Saks at Seventh and Nicollet will provide visual panache.

The \$100-million project is expected to open in the fall of 1989. The developers, BCED of Canada, are also building the Norwest Center on the Marquette Avenue side of the block between Sixth and Seventh Sts. and may develop another office tower on the former Penney's site across Sixth. Pelli is the architect for both projects.

Tweed stretches its seams

A sculpture conservatory will be the latest addition to the Tweed Museum at the University of Minnesota in Duluth. The conservatory is designed by Damberg, Scott, Peck & Booker of Duluth.

The two-story addition, while relating to the original Tweed Museum in scale, will break from the bland 1960s design. Polished ceramic and granite tiles will sheath the exterior above a stone base. A crucifix skylight of glazed glass will provide diffused interior lighting. The addition will connect to the original building at a 45-degree angle. Although the interior follows the basic box floor plan of the earlier building, a multi-color granite and ceramic



The new Saks Fifth Avenue building and adjoining retail complex, designed by Cesar Pelli

tile floor will accent the space.

Damberg, Scott, Peck & Booker is also upgrading the mechanical climate control system of the original museum. The entire project is privately funded through the Fax Brothers Foundation of the University of Minnesota at Duluth. Groundbreaking is scheduled this fall.

Ellerbe merges into top tier

Ellerbe Associates, Minnesota's largest architectural and engineering firm, announced that it will merge with Welton Becket Associates of Los Angeles in late 1987. The combined firm will have more than 800 employees, making it one of the largest design firms in the nation.

Founded in St. Paul in 1909, Ellerbe is noted for health care, research laboratory, corporate, and arena and convention center projects. Major clients have included Mayo Clinic of Rochester, Minnesota, State Farm Insurance Company of Bloomington, Illinois, the University of Minnesota and Notre Dame University.

Welton Becket, founded in Los Angeles in 1933, rounds out Ellerbe's portfolio with a speciality in high-rise office and hotel design. The firm has designed projects in more than 200 cities. The merger will increase Ellerbe's

visibility both nationally and locally. "We are a native Minnesota firm that anticipates major growth over the next few years," said John J. Labosky, president and chief executive officer of Ellerbe. "Becket's experience means that Ellerbe will now have the resources and expertise to better assert itself locally. We are committed to becoming a stronger architectural presence in Minnesota."

In a related move, Ellerbe recently acquired SGE West, a Los Angeles-based architectural firm specializing in health care facilities. Another acquisition, of PRAXIS, a transportation planning firm in Houston, is also underway.

Corporate offices will remain in Minnesota with affiliate offices in Los Angeles, Washington, D.C., New York City, Chicago, Detroit, Tampa and Houston and a representative office in Seoul, Korea.

Student wins big

David Ramstad, an intern architect at the Minneapolis firm of Setter, Leach & Lindstrom, has won recognition in both a national and an international design competition.

Ramstad's entry in an undergraduate student competition sponsored by the

Continued on page 65

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previews

Historic Preservation in Modern Norway **Sateren Auditorium, 2200 South 7th Street** **September 23, 7:30 P.M.**

Historic preservation in Norway will be the subject of an audio-visual presentation given by a Norwegian husband-and-wife team of architects.

Mari Kollandsrud, director of Norway's Historic Preservation Society and editor of its quarterly journal, will focus on the goals and activities of Norway's historic preservation movement. Gullik Kollandsrud, planning director of a town of 20,000 near Oslo, will speak on the integration of Norway's historic preservation policies in community planning. The Kollandsruds introduced low-rise, high-density atrium housing to Norway in the 1960s.

For more information on the presentation, contact Janet Rog at the Scandinavian Center, (612) 330-1088.

SCULPTURE '87 **St. Paul riverfront** **September through October, 1987**

The St. Paul riverfront will be transformed by outdoor sculpture when large-scale works by Minnesota artists are installed on Harriet Island, Kellogg Mall and Navy Island near downtown St. Paul.



Braided Streams, Susan Fiene

America by Design **Five-part series on KTCA-TV** **Begins September 28, 8 P.M.**

Host Spiro Kostof, author of *The History of Architecture* and professor of architectural history at the University of California, Berkeley, guides television viewers through the evidence of our nation's architectural development. "How we use what is designed and built determines our destiny as a people and a nation," says Kostof. "How did we mark the land with farms and cities and highways, and what do these patterns say about us?"

Filmed in the cities, towns and countrysides of 30 states (including Minnesota), the series embraces five themes: the house; the workplace; the street; public places and monuments; and the shape of the land. Approaching the subject as a teacher—not a critic—Kostof deals in essences rather than bricks and mortar, describing how the root ideas of our society have driven the form of the built environment. From humble family shelters to "heroic" acts that alter nature, the consequences of our presence on the land are noted.

Any five-hour treatment of a subject so broad cannot hope to achieve great depth, but there are nuggets to be gleaned. The continuing tension between the urban and the anti-urban—between our need to build cities and to escape from them—is one of the intriguing themes raised. Seen as a social history narrated against a backdrop of built images—including both the exceptional and the nondescript—the series can only help raise the level of public awareness about our environment.



Host Spiro Kostof

Artists Ann Wood and Dean Lucker have created a whirligig garden for Kellogg Mall complete with carved wooden animals and people animated by the wind. Susan Fiene has altered the landscape of the entire eastern half of Navy Island with a landscape drawing executed with 180 tons of gravel. Her "Braided Streams" is intended to recreate the drama of an ancient geologic event.

Rick Peterson, a St. Paul artist and architect, has constructed a viewing platform entitled "Backbillboard," designed to accommodate river viewing on Harriet Island. "Keesha," a large

fabric sculpture by Oscar Arredondo will stretch 90 feet between two trees on Harriet Island. And Aaron Von Dyke has installed camouflaged photographs on the steps that lead to Harriet Island.

By Our Own Hand **1987 AIGA/Minnesota show** **September 21-26, Galtier Plaza** **November 8-14, IDS Crystal Court**

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Continued on page 66



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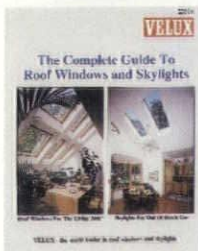
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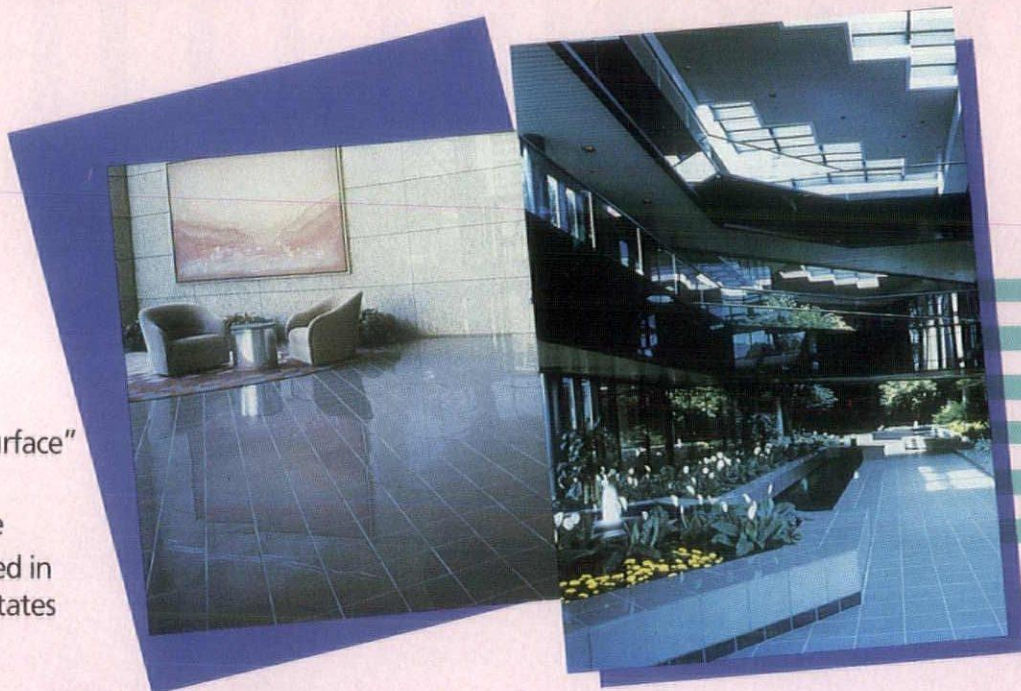


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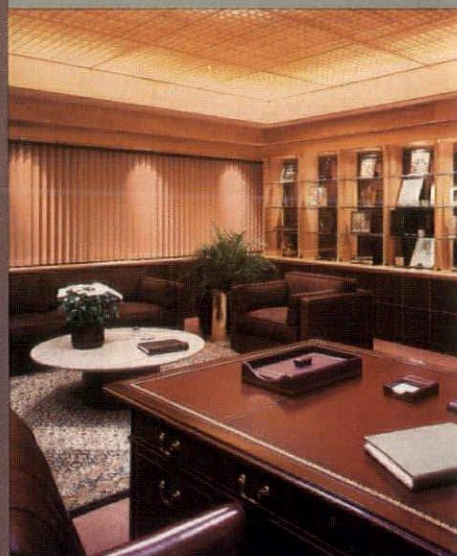
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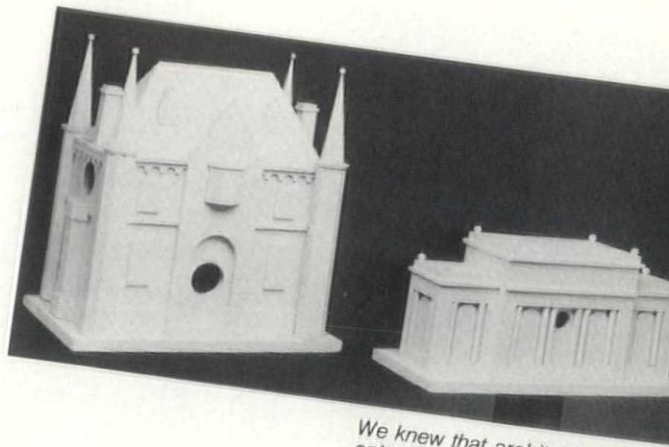
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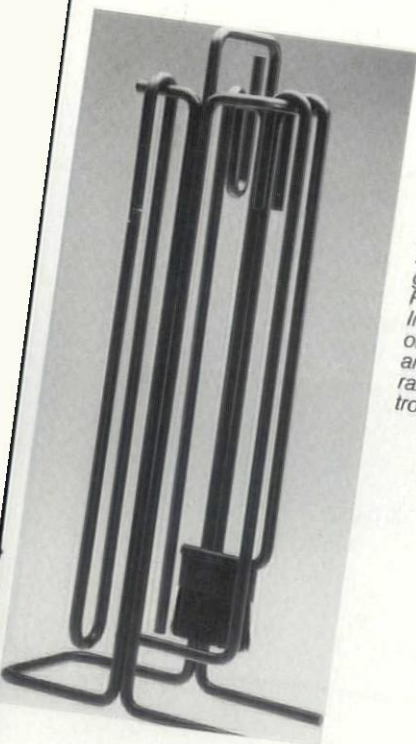
A connoisseur's collection of beautiful and useful items



If further evidence were needed of art's influence on design, this fabric from Westgate would provide it. The inspiration: the 1911 Matisse painting "Goldfish," seen for the first time in the western world at the Metropolitan Museum of Art's 1987 exhibit of Impressionist paintings from Russia. A precise replication of the entire painting, *Serendipity-I* (the goldfish pattern) comes in cotton chintz and silk. *Serendipity Floral*, a companion based on the tropical flower and foliage motif in the corner, comes in cotton. Cotton: \$97.50/yard. Silk: \$160.00/yard. Source: Gordon Maxwell, International Market Square, through architects and designers.

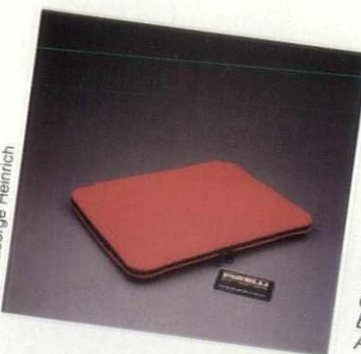


We knew that architecture had entered the public consciousness but has it entered bird brains too? Evidently, for these architectural bird houses produced by Lady Slipper Designs of Bemidji, Minnesota have been seen everywhere. Designed by Fern Letnes and Henry Baker, they come in period styles—Saltbox, Victorian, Colonial, Mission, and Greek Revival in addition to the French Chateau and Beaux-Arts versions seen above. And they make ideal nests for wrens, nuthatches and chickadees. \$60–120. Source: Walker Art Center, Minneapolis, and other fine stores.



Postmodernism may be in, but sleek and black is definitely not out. Designed by artist James McGee for Sointu USA, the Greylock fireplace set gives an elegant twist to the traditional tools of steel tools loop over a single pole sinuously bent to form the stand. An obvious mate for leather and glass; a perfect foil for antiques. Part of a line produced by Mesilla Ironworks, the collection includes other fireplace sets, a log cradle, and a set of andirons made from railroad track. \$285. Source: Metropolis, Minneapolis.

Photo: George Heinrich

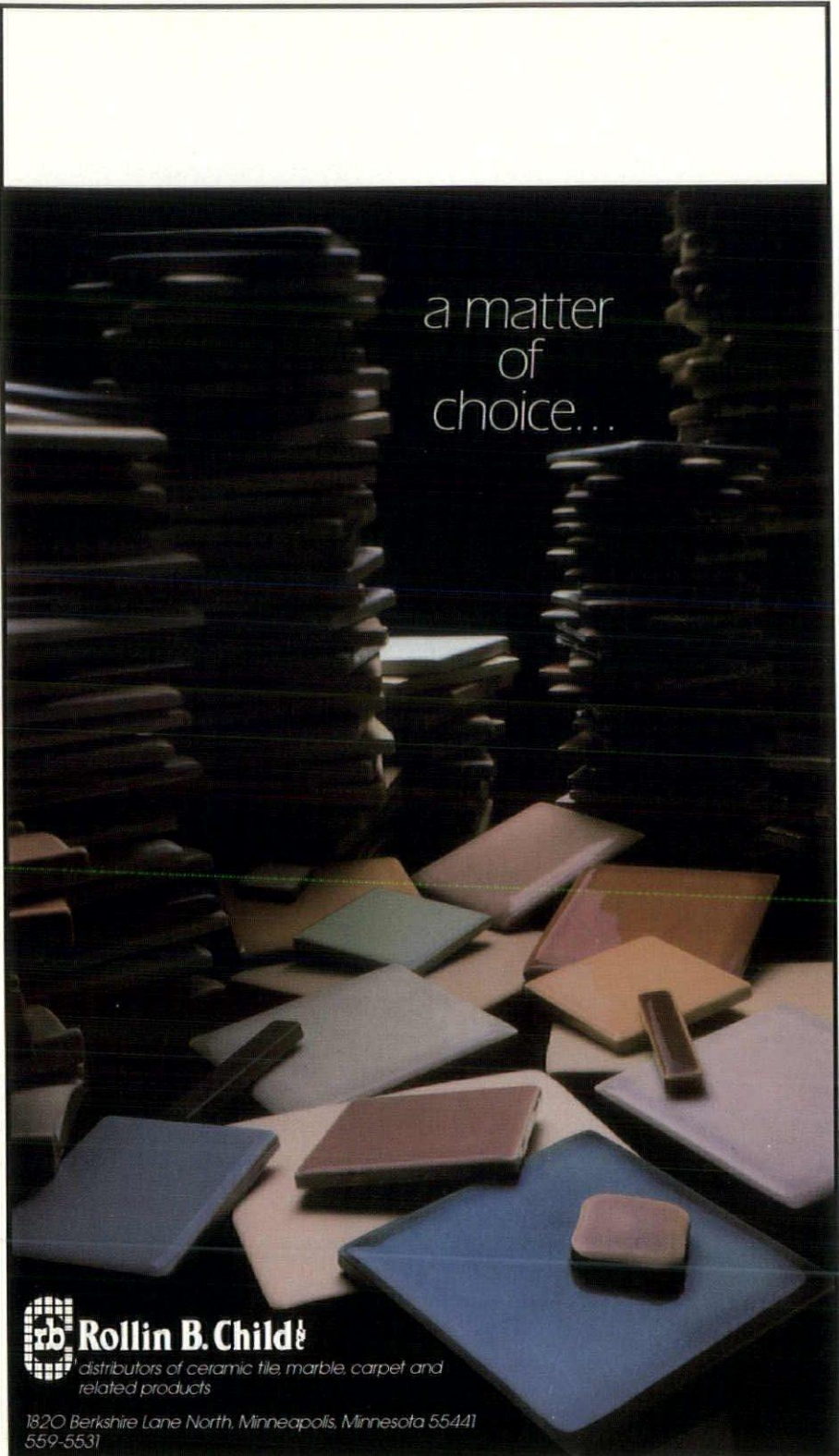


For a stress-filled but always snazzy worklife, a rubber portfolio from Pirelli, manufacturer of tires for foreign cars. The Tufflex fabric feels like suede but acts tough. Scuffs can be rubbed out with the attached label, and one fastidious owner even threw hers in the wash. The only stress to avoid—prolonged exposure to heat. The briefcase-size two-pocket portfolio comes in gray, black, red or blue. Briefcase size, \$39.95. Source: Avenue, St. Paul.

Photo: George Heinrich



A cooler that looks absolutely frigid is the Arctic Tote, jointly developed by 3M of St. Paul and AMK Designs of Duluth. The reflective Thinsulate material eliminates both the bulk and weight of most coolers. Food stays cold without ice and a magnetic closure makes snacking easy. Available in silver with blue or green straps. Small size, \$29.95. Large, \$34.95. Source: Avenue.



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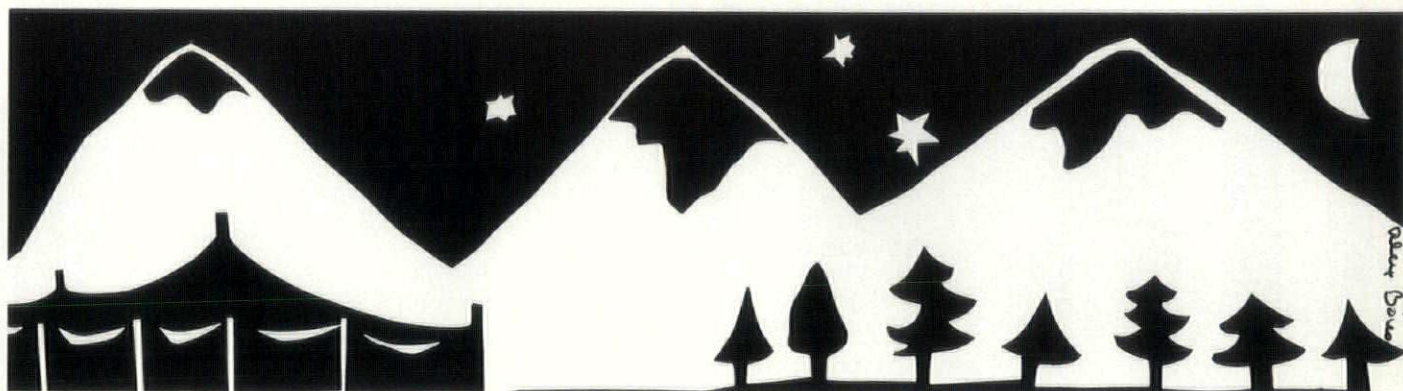
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Aspen revisited

By Eric Kudalis

For 37 years the International Design Conference at Aspen has brought artists, designers, writers and design enthusiasts to the Colorado mountain-scape to discuss current issues of the design profession. While past conferences have been narrowly focused (last year's looked to British design), this year's was a broad-based conference that delved into the nebulous world of "Success and Failure in Design." Advertising executives, aerospace engineers, illustrators, graphic artists and architects shared the anxiety of failure and elusive reward of success.

Conference chairman Michael Crichton, author and filmmaker, had few specifics for his speakers: they were to discuss certain aspects of success and failure in their particular fields. Beyond that, the podium was free game.

No one had a pat answer for success, but many knew failure when they saw it: an ad campaign that didn't sell more soap, a book that confused more than it enlightened readers, a poster that tried to tell too much or a skyscraper that simply couldn't hold its glass.

The conference kicked off with a speech by Aspen's matriarch, Elizabeth Paepcke. She and her husband Walter, chairman of Container Corporation of Chicago, were instrumental in turning post-war Aspen from a depressed mining town into a culturally and economically vibrant town of international note.

They helped establish international festivals of dance, music and theater, urban amenities in the secluded mountains. The Paepckes also pushed for city ordinances limiting downtown building heights to three stories and encouraged restoration of the town's Victorian houses. Today the landscaped town square and renovated houses are testaments to the Paepckes' achievements.

The town is a success, said Paepcke, but its success is also its failure. Real estate values and taxes have soared, nudging out many of the original residents. Tourism, the town's economic backbone, is also a vice that disrupts its tranquil character.

While Paepcke warned that success can spawn failure, California architect Frank Gehry concluded differently. This is the architect who has found the large-scale, high-ticketed commission an elusive beast. Gehry didn't snag the commission for the new Los Angeles Museum of Contemporary Art; he did, instead, get the chance to design the Temporary Contemporary, a low-budgeted warehouse renovation that would serve as a temporary facility while the new museum was under construction. This temporary space, however, proved successful enough that it is now a permanent temporary contemporary.

Throughout his slide presentation, Gehry seemed content that his failure to land the big ones has led to the creative freedom of smaller commissions. After all, no corporation building a \$100-

million, 40-story project would allow the quirkiness of the Norton residence. But few failures have had exhibits at the Walker Art Center and have been on the cover of *Time* and other magazines. That's turning failure into success.

The conference also zeroed in on one of architecture's grand failures: Boston's John Hancock building, designed by I. M. Pei. A discussion panel including structural engineer William J. LeMessurier, architecture critic Robert Campbell, architect Peter Blake and urban designer Edward Logue examined the Hancock building's dubious honor of being a symbol of both civic pride and civic embarrassment.

The Hancock marked a new beginning for Boston. Like many mid-size American cities after the war, Boston found its downtown decayed and depressed. Storefronts stood vacant and office buildings empty. Between 1930 and the time Hancock was built in 1960, only three buildings were constructed in the city's core. Hancock's construction signified a commitment to the economic viability of the downtown and created a focus for the city: no matter where you were in Boston, you could see the tower, a symbol of one Boston in a city of distinct neighborhoods.

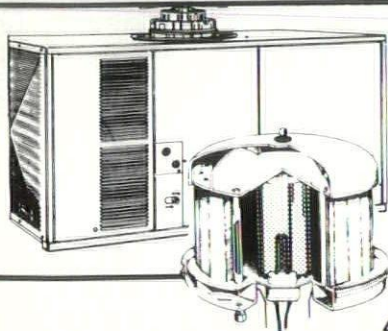
But initially Hancock was a towering failure. The glass popped out and residents, unaccustomed to windswept urban canyons, landed flat on their rears

Continued on page 70

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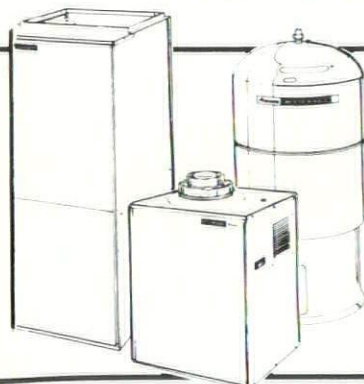
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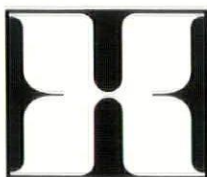
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Defining the turf

By Dan Fox

There is an impasse, both nationally and regionally, regarding the professional status and perception of the interior designer. It is time, I think, for clarification of the issues. As an interior designer who has worked in the context of architectural practice for more than twenty years, I would like to share my perspective.

Many years ago, Frank Lloyd Wright referred to interior designers as "inferior desecrators." In the context of that period, it may have been an unkind but relatively accurate remark. Times have changed, however, and so has the interior design profession. Interior designers now represent a broad spectrum of specialists of high caliber and their level of competence has been elevated to meet market and social demands.

This should come as no surprise, since every profession in today's competitive environment has adapted to meet changing needs or face extinction. What has not changed is the perception on the part of many architects and the general public that the interior designer only deals with floral arrangements and environmental cosmetics.

An index of these attitudes is the current battle regarding the licensing of interior designers. This controversy is symptomatic of the lines being drawn between designers and their architect colleagues. The American Institute of Architects opposes the licensing of interior designers.

Design professionals with accredited college degrees in interior design and established credentials in private, institutional, health care and commercial work feel that they should be differentiated from people who work out of their home as a hobby. In addition, many practitioners believe that the exams which qualify interior designers for professional membership in the Amer-

ican Society of Interior Designers or the Institute of Business Designers are as rigorous as the registration exams for architects.

The Minnesota Interior Designers' Legislative Action Committee seeks passage of a practice act that would determine who can practice interior design. This bill, incidentally, would not exclude architects. The American Institute of Architects opposes such legislation based on the position that only architects and engineers have the education and experience necessary to protect the public health, safety and

Architects and interior designers: Shared values, different skills

welfare.

Stanley Abercrombie, FAIA, editor of *Interior Design* magazine, said in a recent editorial, "When interior designers have won the licensing battle, I expect them to be magnanimous. No one wants to deprive architects of any part of their traditional practice. But if interior designers are to continue to exist as independent professionals, this is a battle they must win."

Beverly Russell, editor of *Interiors* magazine, has noted, "Beneath the architects' and interior designers' stated concern for safety and welfare is a struggle for status and turf that is rooted in economics—i.e., market share." I concur. More significantly, licensing is a symbol of political clout and professional recognition.

How can we assess the current situation? Let's start by identifying the commonalities between architects and interior designers. Both interior designers and architects are visually oriented and deal with the same issues and elements: color, form, texture, space, volume, function, efficiency, cost, etc.

In terms of the environmental design

spectrum, the essential differences between urban designers, architects and interior designers are only ones of scale, time, and permanency. Urban planners deal with the macro-environment, take years to plan and implement their proposals, and their cities last centuries. Architects deal with buildings of varying scale which usually require from two to four years to design, and their buildings may last decades or centuries. Interior designers deal essentially with human scale, require from one-and-a-half years to three months to implement their environments, which are sometimes remodeled or replaced within a year of completion.

Having identified the shared values, what are the areas of expertise that differentiate interior designers from their architectural counterparts? For purposes of this discussion, I will consider only architectural firms that incorporate established, comprehensive interior design departments, or architects whose primary focus is interior design. At the risk of appearing simplistic, and with full knowledge of the exceptions, I will cite some general observations regarding differences in orientation and skills.

Interior designers and architects bring to the design process different perceptions of form and different theoretical backgrounds.

In interior design, form is perceived from the "inside out." For the interior designer, form is a container for space, not a three-dimensional object viewed from the exterior, which tends to be the architect's reference.

In general, architects by discipline and training think in the context of structured abstractions and a theoretical base. Interior designers approach problems in a more pragmatic manner because they have to deal with everything from "the old man doesn't like the board room" to "Peggy Sue's desk drawer squeaks."

Interior designers also have the op-

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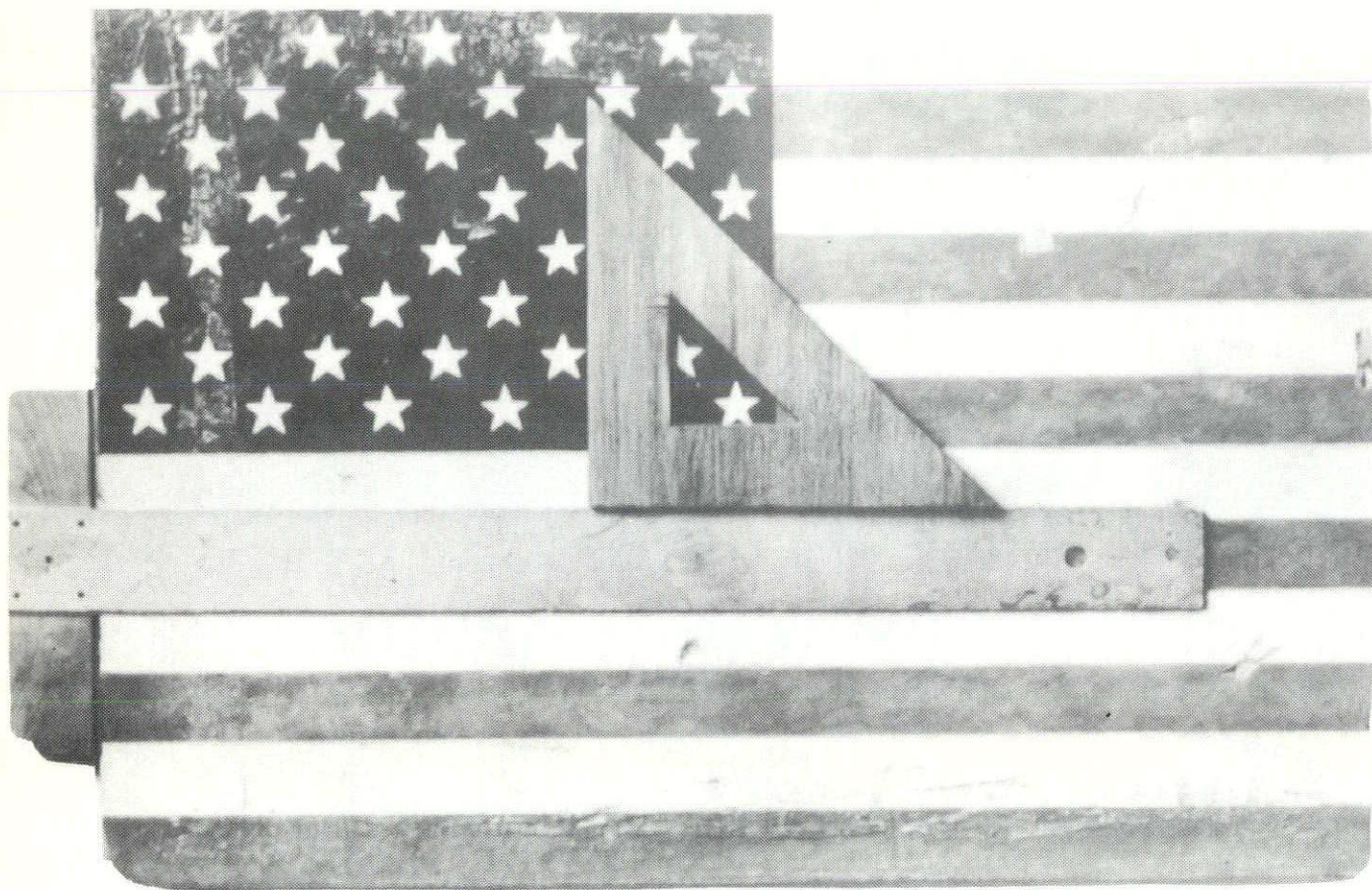
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America By Design, by Spiro Kostof, published by Oxford University Press. Available in bookstores.

In the public interest "It's easy to have an opinion about licensing interior designers until you think about it." This conclusion of James O'Brien, the 1986 chairman of the Minnesota Society of Architect's task force on the subject, conveys the complexity of the toughest issue to face the design profession in decades.

Around the nation, interior designers are proposing that they should be licensed as architects and engineers now are. They argue licensing is necessary to protect the public from ill-prepared practitioners making decisions that affect health and safety. The hotel fire in San Juan, Puerto Rico last year is cited as an example: the selection of interior finishes and furnishings contributed to deaths from toxic fumes.

The architectural profession agrees the public health and safety must be protected, but argues that only architects have sufficient training to carry out that responsibility. Five years of school, three of apprenticeship and a tough four-day exam insure that architects have both a broad and deep level of education and experience. If interior designers plan the size of rooms or the placement of windows and walls, they are actually practicing architecture and should pass more than the minimal two years of education, work experience and one-day examination.

"Interior design ranges from choosing fabrics for bedrooms to designing 200,000 square feet of office space," remarks Gary Mahaffey, the 1987 chairman of the society of architect's committee. "No one is worried about decorating. Concerns come in where building codes regulate design. If designers are changing space, they should be exposed to architecture, not just interiors; if they are changing walls, they should understand structural systems; if they are affecting ventilation, they should understand mechanical systems. The question is not just should they be licensed, but if they are going to be licensed, what should their education be."

The American Institute of Architects has opposed the licensing of interior designers. In Minnesota, a tradition of good relations has encouraged the two professions to work together to resolve this question. Instead of opposing the legislation to establish licensing in last year's session, the Minnesota Society of Architects proposed the establishment of a task force to tackle the issue and report to the 1988 legislature.

That task force has now begun its work. Six representatives of the architectural profession and six interior designers are discussing the merits of licensing interior designers and the attendant question of education. Their work is of utmost importance—to the two professions whose economic status will be affected, and especially to the public, whose well-being is at stake. We wish the task force well. With what we might call the Minnesota attitude—sit down, talk, and think—perhaps the state can offer a model for resolving an issue that's a tough one to crack.



Linda Mack
Editor

MSAIA

Interior Design

Awards

"Fewer columns, more pipe-rail, no chainlink fence inside—yet." Such was the MSAIA Interior Awards jury's quick-witted summary of the state of interior design in 1987. But jurors Patricia Conway, Charles Pfister, and Ralph Caplan had more to offer than pithy witticisms. They brought to the annual process of judging interior projects kind hearts, sharp eyes, and deep experience in the process of design.

Patricia Conway, president of Kohn Pederson Fox Conway Associates of New York City, Charles Pfister of Charles Pfister Associates of San Francisco, and Ralph Caplan, author and communications design consultant, looked for interiors that carried out a single design idea. What they found more often were spaces cluttered with bits and pieces.

What does this clutter say about the current direction of interior design? "Judging from what I've seen on recent juries," said Conway, "I'm not sure interior design is headed anywhere. There's an unfortunate eclecticism. Instead of creating ambience, designs create distraction."

Pfister agreed. "What we're seeing now makes Modernism look good. For so long, minds were stripped of any but the most intellectual pursuits. Now there's a natural reaction: If it's old, it's good. If it's decorated, it's good. And it's even better if there's more of it."

It is not surprising, then, that the jury awarded projects where there was less—less fuss, less pastiche, less forcing together of incompatible elements. Palladian windows and exposed ductwork in the same room did not earn their favor; neither did crystal chandeliers hung from coffered ceilings with recessed lighting.

What did earn their favor—and 1987 awards—were nine projects of purposeful design. A church, a residence, a small theater, a furniture showroom, a children's unit in a hospital, a pet company's visitors' center, two architectural offices and an adaptive re-use may seem an eclectic group in itself. And other projects caught the jury's eye. But in the field of 60 entries these interiors had what it takes to win awards—an idea and finesse at carrying it out.

St. Elizabeth Seton Church

Carmel, Indiana
Rafferty Rafferty Mikutowski

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Von Blon Residence

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Knoll Furniture Showroom

Minneapolis
BRW

Children and Young Adults Unit Methodist Hospital

St. Louis Park
Ellerbe & Associates

1010 South Seventh Street

Minneapolis
Setter, Leach & Lindstrom

Park Square Theatre

St. Paul
Rafferty Rafferty Mikutowski

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Patricia Conway is the president of Kohn Pedersen Fox Conway Associates, the interiors division of Kohn Pederson Fox Associates of New York City, acclaimed for such recent classics as the Proctor and Gamble Headquarters in Cincinnati and designers of Minneapolis' Lincoln Centre. Interiors magazine named Kohn Pedersen Fox Conway Associates the 1987 "Designers of the Year."



Charles Pfister founded his own firm of Charles Pfister Associates of San Francisco in 1981 after fifteen years with the interiors division of Skidmore, Owings & Merrill in San Francisco. Pfister Associates' projects include the Deutsche Bank in Frankfurt, Germany, the Knoll furniture showroom in Paris, and a line of lamps and fixtures for Boyd Lighting of San Francisco. Interiors magazine named the firm "Designers of the Year" in 1986.



Ralph Caplan, writer and communications design consultant, is the author of *By Design: Why There Are No Locks on the Bathroom Doors in the Hotel Louis XIV and Other Object Lessons*. His consulting clients include Herman Miller, CBS, IBM, and the American Institute of Architects, among others, and he is a director of the International Design Conference in Aspen. He wishes he could be named "Designer of the Year" by Interiors magazine.

Interiors: From spiritual repose to animal delight

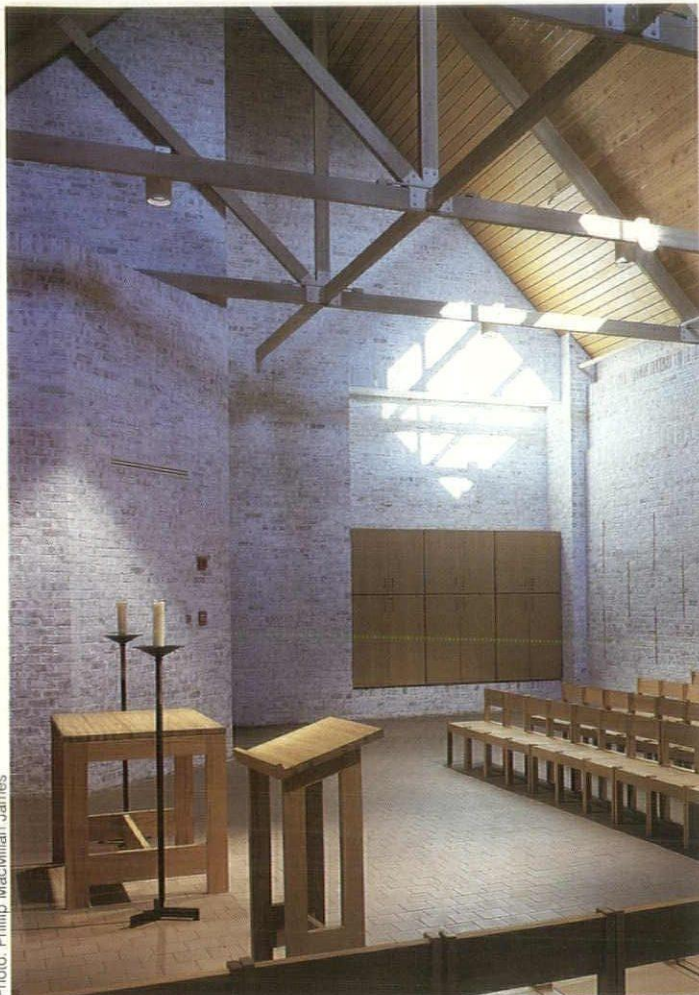


Photo: Phillip MacMillan-James

The jury commended St. Elizabeth Seton Church for its beautiful and restrained use of materials. "The big, simple masonry plains are wonderful. The ceiling treatments work and meet in the right way. The control here is never lost. It is a place of spiritual repose, with a very emotional content and a Midwestern feeling." (Previously covered in January/February 1987 AM.)



Photo: George Heinrich

The jury liked both the unusual materials and their "aggressive assemblage" in the headquarters of the Minnesota Society American Institute of Architects in International Market Square. "The offices are a positive statement of architecture's place in a design center. We love the gate and the way it's angled to create a kind of dynamic. The neon is fun. And the white column is too —if it is tongue-in-cheek." The architects assure us it is tongue-in-cheek. (Previously covered in November/December 1986 AM.)

Showrooms often impress with elegance and extravagance, rarely with whimsy. But it was for its whimsy that the MSAIA Interior Awards jury commended the Knoll furniture showroom designed by Dan Fox of BRW. The showroom is in International Market Square, a design center in Minneapolis.

The only built-in decorations in the raw space in the former Munsingwear factory were structural columns, high ceilings and air ducts. With a tight budget that banned exquisite detailing, Fox incorporated the columns and ducts into his design.

"I'm the kind of designer that is inspired by constraints because they generate solutions," says Fox. He looked to paint, industrial lighting fixtures and, naturally, Knoll furnishings and fabrics to create an arresting but inexpensive image for the client.

The showroom's entrance acts as a processional: industrial light fixtures lining the entrance look like French horns, a fabric canopy floats on the ceiling like Aladdin's magic carpet. A patterned carpet strip leads to a fabric banner of architect Mies van der Rohe—a reminder of Mies' Modernist influence on Knoll's furniture history.

Knoll fabrics and furnishings define the conference room, office space, and a fabric display area. "The showroom manages to present a tremendous range of products without clutter," commented juror Patricia Conway.

Light colors on the ceilings don't hide the space's history as a factory. Within this honest and neutral shell, the primary colors of the carpet and furnishings make a striking statement of classic 1960s Knoll minimalism.

In one of the large show windows, an eight-foot free-standing logo acts as centerpiece and announces the showroom's identity. "My intention," says Fox, "was that the logo could be periodically painted, and the fabrics changed as an inexpensive way to update."

Completed at \$7.50 a square foot, the showroom gives testimony to ingenuity and careful planning. Juror Charles Pfister, himself the designer of Knoll's Paris showroom, described this project as "sophisticated but not funky. It's what you call getting bang for your buck."

K.O.



An eight-foot-high free-standing logo acts as a centerpiece for the showroom and provides clear signage to passers-by. It also serves as a backdrop for chairs that stand on plywood platforms and can be easily re-configured to change the display's look. The only structural change to the space in the former Munsingwear factory was to accent, not hide, the columns (below). Curved partitions behind each column set the column off and turn them into sculpture as well as structure.



Comfort for kids

Ellerbe defies hospitalese

Think of a hospital and images of ceramic walls, fluorescent lighting and linoleum floors come to mind. But Methodist Hospital in St. Louis Park, Minnesota has set out to change that sterile image by creating interiors evocative of the home not the morgue.

The hospital's efforts began last year with the re-design of the Children and Young Adults unit, which was successful enough to win a 1987 MSAIA Interior Award.

Methodist Hospital, a 1957 Ellerbe original, chose Ellerbe's interiors department to revamp the children's unit. Interior project manager Tama Barutt worked within design specifications of a committee consisting of physicians, nurses, parents, hospital administrators and even maintenance workers. All had ideas of what would make a successful children's unit, and what wouldn't.

"I knew from the outset that I didn't want a theme-type design," said Jerry Dokka, vice president for support services. Dokka clearly wanted to avoid the "cutesy," a decision that impressed the Interior Awards jurors.

Visitors enter a corridor enlivened by walls of white clouds and blue skies. Along the wall bases, vinyl bands of green and blue cover the ubiquitous ceramic blocks. Farther into the unit, clouds change over to storybook houses, a sky and house motif carried to the red roofs painted above the doors.

The nurses' station stands at the center of the eighteen-bed unit. A window alongside the door to each room allows nurses to watch over patients without leaving the station.

Rooms, too, provide visual interest without overkill. Standard equipment such as shelving units, bulletin boards and television sets have been integrated into a design of bright geometric forms painted on the wall opposite the beds.

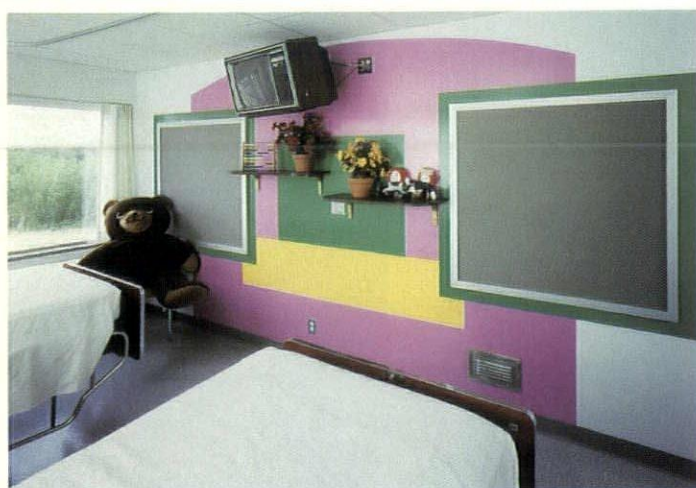
The children's unit accommodates the individual needs of the patients, ranging in age from preschool to high school. The older patients stay in a separate corridor perpendicular to the main one; their rooms are bigger and designed for greater privacy.

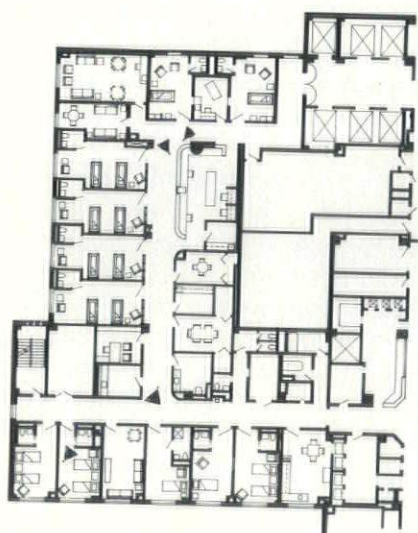
The jurors were impressed with the hominess of the project. "If I had a child requiring hospitalization, this is the place I would want him to go," said Patricia Conway. "The environment almost makes a stay pleasant." *E.K.*



Photos: Steve Greenway

In order to make the Children and Young Adults unit of Methodist Hospital inviting, Ellerbe used colorful wallcovering with a familiar motif of clouds and houses. The patients' rooms provide visual splash through geometric shapes on the wall (below). Standard equipment such as television sets and bulletin boards become design elements.





Rounded corners soften the center of the nurses' station at the unit (above). Windows cut into the outer wall of each room allow nurses to observe patients without leaving their station. At the check-in at the nurses' station (floor plan below), visitors easily reach the younger patients' rooms across the hall from the older patients' rooms along the far corridor.

eco retreaded

Settler, Leach & Lindstrom demonstrates the value of understatement



Photos: George Heinrich

atrium of the 1010 Building (above), designed by Settler, Leach & Lindstrom, Minneapolis, was once a loading dock. Beige walls and teal blue window frames and railings give the renovated warehouse a spare but consistent decor. The interior and jurors applauded its "quietness and competence."

Low budgets don't necessarily mean low design; they just mean simplicity is in and extravagance is out. And that straightforward quality was what prompted the jurors at this year's MSAIA Interior Awards to honor the 1010 South Seventh Street Building, designed by Settler, Leach & Lindstrom of Minneapolis.

Project designer Ed Frenette and his team had more than a tight budget to challenge them with this warehouse renovation near the Minneapolis Metrodome; they also had to work within a whirlwind time frame set by the client, JRW Properties, Inc. The entire project, which opened as office space this past April, was designed and constructed within a year. In fact, the cranes were steaming ahead before the ink dried on the plans.

The warehouse, originally the Strutwear knitting factory built between 1922 and 1930, is one of the earliest reinforced concrete structures in Minneapolis. The relief surface and tower recall Art Deco detailing of the 1920s. Frenette, then, started with a structurally sound building that provided design inspiration for the interior. Its renovation has improved a rather bleak part of the city.

The former loading dock of the U-shaped warehouse is now a six-story atrium; offices look out over this space. Brick walls were resurfaced with gypsum board and painted a light beige. Darker beige wood stripping provides visual contrast. Diamond shapes found in the exterior Deco detailing were recreated inside to further ornament the atrium. Terrazzo flooring, teal blue window frames and balconies and a skylight complete the 1920s ambiance.

To humanize the soaring space, the designers accented the atrium with park benches, trees and lamp posts, thereby creating a park-like setting. All furniture and trees, standard stock items, are movable, but the lamp posts and railings were custom-designed.

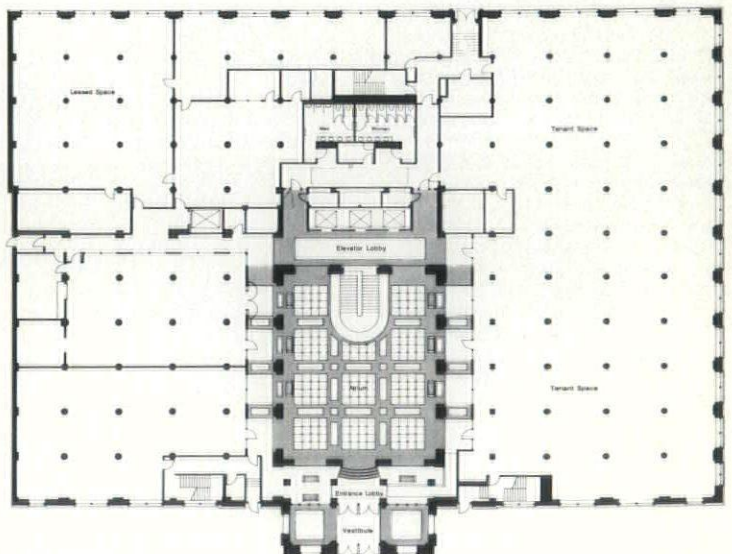
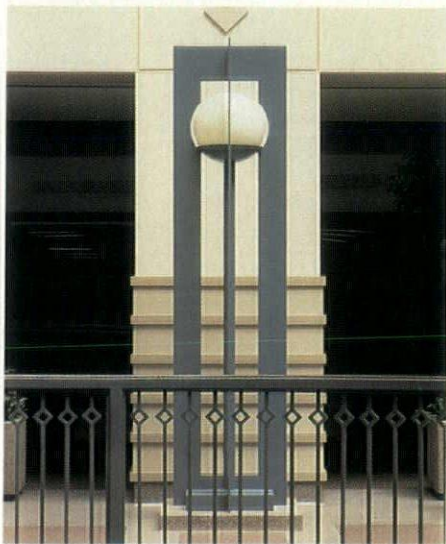
The jurors were impressed with the project's unpretentious character. There is a straightforward use of detailing and concern for quality," they said. "It is recognized that this is a factory renovation, but it has its own style and elegance." That's getting your money's worth.

E.K.

The atrium serves as a gathering place for office workers. At night when the lamp posts are lighted, it becomes distinctively park-like.



The wooden diamond shapes on the wall (below) were inspired by the exterior Deco detailing. In noting the sensitivity of applied decoration, the jury particularly praised the integration of light fixtures and rail details. The vestibule (floor plan, lower right) and entrance lobby are new construction connecting the two wings of the original knitting factory. Tenants pass through the atrium to reach the elevator lobby toward the back. The two wings serve as office space.



Intimate theatre

Rafferty Rafferty Mikutowski stages a subtle revival



"In creating a new space for a performance group in an existing auditorium, we wanted to make clear the difference between old and new," says architect Craig Rafferty of the Park Square Theatre (above). To create this contrast, protect the existing gold leaf walls and complete the construction in a three-week time frame, the architect designed a simple shell to fit within the Magnus Jemne Auditorium at the Minnesota Museum of Art. Curved tiered platforms provide seating and contrast with existing square steps. Grey plywood partitions protect the existing walls and throw into sharp relief the warm tones of the gold leaf. The auditorium's stage was extended by twelve feet to bring performances closer to the audience (see plan, opposite).

When the curtain rose on Park Square Theatre's opening night performance of Chekhov's *The Seagull* last January, it also marked the premiere of Rafferty Rafferty Mikutowski's design for the theatre's new space in the Minnesota Museum of Art. What the audience in the museum's Magnus Jemne Auditorium did not realize was that both the play and the space came together in a whirlwind three weeks.

In fact, in citing the auditorium's redesign for a 1987 MSAIA Interior Award, the jury considered the project's time frame an important design element. "The design shows an energy and creativity that are commendable. Completing this project in three weeks deserves an award in itself," remarked the jury.

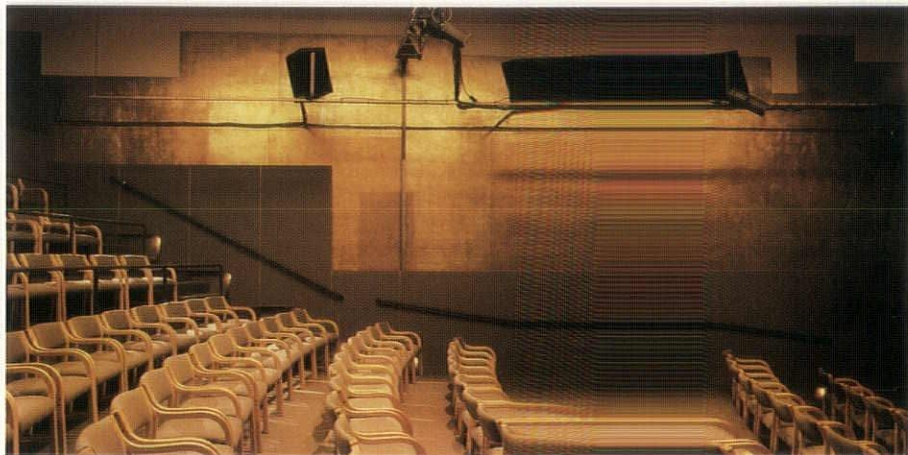
The theatre joined forces with the Minnesota Museum of Art for mutual benefit. With an unused auditorium, the museum wanted to expand its resources, and the theatre could benefit from exposure in the museum. Funded through the city of St. Paul, the collaboration seemed a match made in heaven.

But for the architecture firm of Rafferty Rafferty Mikutowski, St. Paul, the match meant having two sets of clients to please. The theatre, a ten-year-old performing group, wanted a space that would provide a subtle backdrop to its classical repertory. The museum insisted that the auditorium's unusual gold leaf walls be protected from curious fingers and the Art Deco flavor of the original space be retained. In addition, the auditorium had to be returned to its original status at the end of a three-year lease.

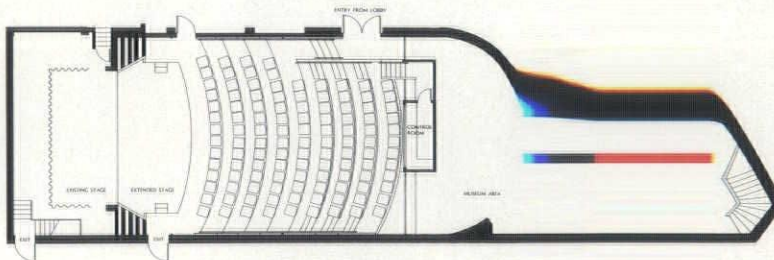
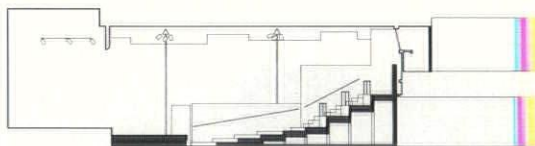
To fulfill these mandates, Rafferty Rafferty Mikutowski designed a shell using inexpensive materials that can be quickly assembled and dismantled. Stepped plywood partitions that shield the walls recall the ceiling's sawtooth pattern. Curved tiered platforms provide seating and are lit with Montgomery Ward night lights. Blond bentwood chairs accent the space. The choice of movable seating impressed the jury. "It's an obvious solution that makes perfect sense. The chairs add flexibility and intimacy," said juror Patricia Conway.

Just as a play can derive its impact from simplicity, so can good design. The Park Square Theatre proves both.

K.O.



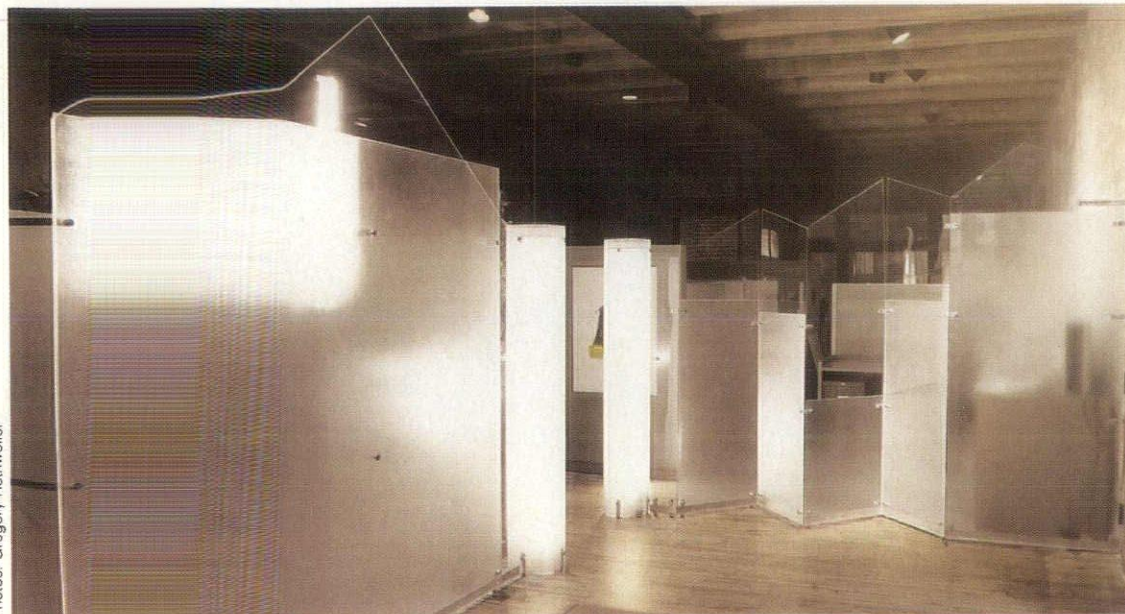
Plywood partitions (above) give simple detailing: the stepped form imitates the gold leaf where it meets the ceiling. Blond bentwood chairs offer comfortable seating for 120 and provide a visual relief from the carpet's neutral gray. The chairs are movable, so seating arrangements can be easily changed.



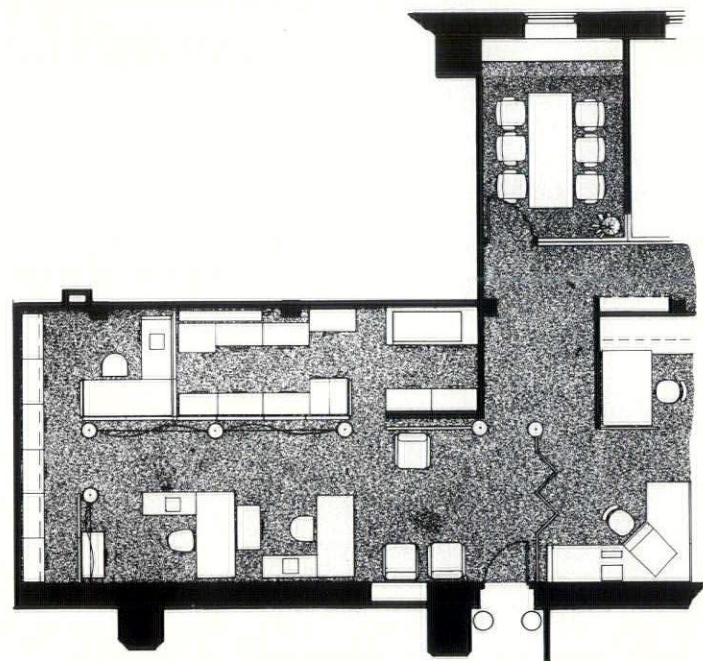
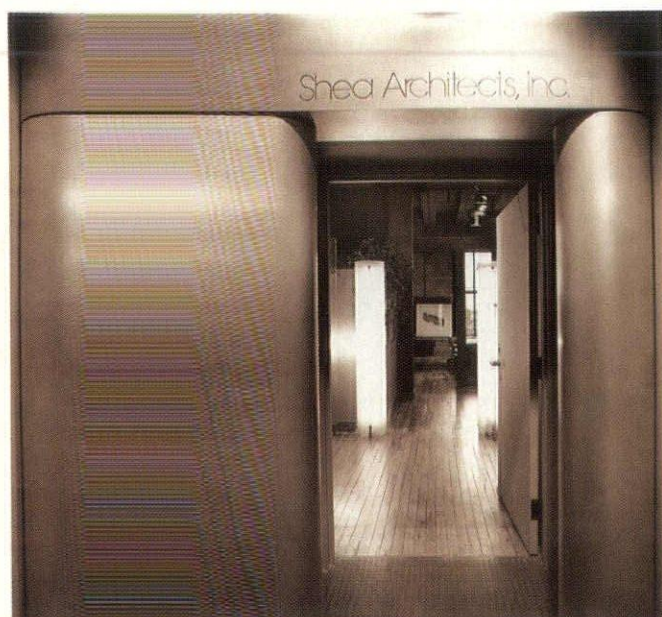
A n exuberant expansion

Shea Architects wraps its own space

Photos: Gregory Rothweiler



When Shea Architects expanded its Minneapolis office last year, the firm "wrapped" the new reception area (above). The architects reinterpreted the existing portico (below) with two light columns, which frame the passage to the conference room (see plan, right). To the right, textured glass panels screen the computer station, while clear glass creates vistas, allowing architects to see the receptionists and the Motherwell painting on the far wall (visible in photo opposite).



In the things-are-not-always-what-they-seem category of interior design, Shea Architects' Minneapolis office stands tall. Photographs show an almost surrealistic series of angled glass panels, upright cylinders and draped fabric. In reality, these unexpected elements *are* surreal but they form only a false front for a more expected open office of exposed brick and wood.

The 1987 MSAIA Interior Awards jury felt sure this unusual design was the work of a young, unrecognized firm, but Shea Architects is ten years old and boasts such corporate clients as LeeAnn Chin and Norwest Banks.

So why this mod look? "When we expanded our space in the Haskell's building last year," says principal David Shea, "we wanted to display to our clients something that would stretch their awareness of what architecture is, something that would challenge them, but subtly. And when you're doing your own office with your own money, it makes sense to maximize the impact with simple materials. It shows you can modulate spaces without using onyx."

Onyx it isn't. Neon tubes placed inside plexiglass cylinders make light columns that announce the passage from the front door to the conference room. Angular panels of textured glass layered over clear glass alternately conceal and reveal the work areas—computer station and architect's boards to the right of the entry, administrative staff to the left. Muslin hung on airline cable drapes between sewer pipe stood upright and held steady by electrical conduit.

"The space becomes emblematic of the kind of work we do—architecture and interior architecture," says Gregory Rothweiller, project designer. "It shows a hard edge and a soft edge and how they mesh." And what do the conservative bankers say? "Admittedly, there's more freedom when you work in your own backyard," says Shea. "Our approach is to present the options. One bank officer did ask if this is where bank design is going. I think it is."

The Interior Awards jurors might hope it is. "The simplicity, the plainly low-budget effect seemed to express a youthful exuberance," they commented. "The glass panels become sculpture as well as spatial dividers. It's a wonderful space."

L.M.



Muslin and sewer pipe become sculptural elements as they shield the administrative staff from the activity of the reception area (above). The fabric also has function: it can be raised or lowered to control ventilation. Definitely forward-looking, the "wrap" of Shea's expanded office space updates the early '80s look of exposed brick and wood.

Architectural Alliance

Where teamwork begins at home



Photo: George Heinrich

For the Minneapolis firm of Architectural Alliance, tradition thrives every Friday at noon on the office balcony. During the past seven years, the staff has gathered on the balcony for a bratwurst and beer. And while bratwurst and beer have little to do with the Alliance's success, the gathering suggests the team spirit that helps foster Architectural Alliance's steady growth.

In its seventeen-year history, Architectural Alliance has worked with some of the state's largest firms, including Prudential Insurance Company, Blue Cross/Blue Shield of Minnesota, IDS/American Express and the Metropolitan Airports Commission. The firm's work has ranged from budget analysis for the State University System to the renovation of the Mount Curve condominiums in Minneapolis. And this year Architectural Alliance moves into downtown Minneapolis with three projects.

The desire to develop teams of experts was the impetus behind Architectural Alliance's formation in 1970. "It was a time when people were tired of working for big architecture firms and felt they could have a greater impact by going out on their own," says firm principal and co-founder Herb Ketcham.

Ketcham had been head of design at Ellerbe and a college friend of John Lackens, who was a vice president with Robert Cerny's architectural office. They teamed up with Bob Bell, a designer, also with Ellerbe. Using the Architects Collaborative of Cambridge, Massachusetts as their model, they called themselves the Architectural Alliance with the intent of "allying" themselves with the best architects, engineers and clients around.

Today the Alliance staff is 40-plus strong and consists strictly of architects and interior designers. "We do not have engineering or landscape departments," says Carl Remick, a principal who joined the Alliance in 1973, "because we believe we can get better results by hiring independent consultants who are suited to a particular project. We can learn the latest developments through these consultants while concentrating on architecture and forming teams of architects and consultants appropriate for each client."

In 1970 the founders started with the

basics, each contributing specific talents. Ketcham excelled in programming, Lackens in administration and Bell, before leaving in 1978, in design. "The complimentary strengths of Ketcham and Lackens were the initial ingredients that allowed the firm to grow, prosper and succeed," says Peter Rand, co-executive vice president of the Minnesota Society of Architects. "It is testament to the talents of Ketcham and



Photo: Franz Hall

Lackens that they both became Fellows of the American Institute of Architects in the same year, 1983."

Today the firm includes nine principals: The two founders, Herb Ketcham and John Lackens, along with Carl Remick, Don Hammer, Tom DeAngelo, Cindy Ellsworth, Dennis LaFrance, Mark Merrill and Peter Vesterholt.

The firm has consistently sought a diverse design staff. While many staffers come from the University of Minnesota's architecture program, nearly 40 percent come from other universities, including Harvard, Columbia and Rice, as well as foreign countries such as Greece, Denmark, England and Russia.

Unlike many larger firms, the Alliance seldom hires temporary staff while completing a project. "We want to create the kind of environment where young talent is able to grow with us and stay with us," says Tom DeAngelo, a principal who joined the firm in 1978.

Growth, however, seemed elusive in 1970. "You bet it's risky going out on

Architectural Alliance has occupied this 1916 stone mansion on Clifton Avenue for seventeen years. The Charles Bovey house, designed by Chicago architect Howard VanDoren Shaw, spans three floors and features twelve-foot high ceilings, walnut paneled walls, seven fireplaces and a grand staircase. "The house is an integral part of who we are," says firm principal and co-founder Herb Ketcham. On the opposite page, the Architectural Alliance principals: (Bottom row, from left) Tom DeAngelo, Herb Ketcham, Cynthia Ellsworth, John Lackens. (Top row, from left) Donald Hammer, Mark Merrill, Dennis LaFrance and Carl Remick. (Not pictured, Peter Vesterholt).

Giving form to corporate needs



Photos: Steve Brady

Architectural Alliance provided a striking image for this speculative office building in Eden Prairie, the first phase of the planned Prairie Lakes Business Park for the Hartford Real Estate Company. When completed, the development will include 1,250,000 square feet of office space and 200,000 square feet of retail space. The phase-one building sports a glass curtain wall and hard lines; they are softened by a seven-story stair tower and a stepping profile. Inside, a two-story lobby is enlivened by tapestry artwork and a reflective metal ceiling. The Alliance's involvement in the business park included the initial site feasibility study, the overall masterplan, as well as the design of phase one.

your own," says Ketcham, and risk was at a premium when the firm's first commission was to re-side a house for a \$300 fee. In a profession where young firms play a disappearing act, the first "big" commission is crucial. For Architectural Alliance, "big" was a commission to design an \$8 million administrative office and laboratories for Sperry Univac (now Unisys) in Eagan, Minnesota in 1972. Other high-ticket corporate commissions followed, including general office facilities for Blue Cross/Blue Shield of Minnesota in Eagan, corporate headquarters for Cray Research in Mendota Heights, corporate offices and research facilities for Land O' Lakes in Arden Hills and a new office building for Prudential Insurance Company in Plymouth.

Along the way Architectural Alliance won five MSAIA Honor Awards: Valley Square Professional Building, Golden Valley, in 1974; Stadium Apartments for the University of Minnesota, Duluth, in 1976; Blue Cross/Blue Shield of Minnesota in 1977; the Vocational Technical Educational Facility for the University of Minnesota, St. Paul, in 1983; and the Mount Curve Condominiums, Minneapolis, in 1984.

Flux in the built environment is the key to financial success for any architecture firm. After all, without a changing urbanscape, architects would be twiddling thumbs all day. The Alliance has wooed two clients in perpetual flux: the Minneapolis-St. Paul International Airport and the multi-campus Minnesota State University System.

In 1978 the Metropolitan Airport Commission hired the Alliance as architectural consultants for the Lindbergh Terminal complex. The firm designed the new Gold Concourse, the north and south terminal expansions, and is responsible for additions, remodeling and redesign of the entire terminal and gate concourses.

"It's ongoing work," says Don Hammer, a principal who joined the firm in 1972 and has coordinated airport efforts since 1978. "Much of the design work includes renovation of existing facilities such as ticket counters, baggage claims, signage, graphics and information kiosks." The firm also is working on two tunnels and skyways to facilitate pedestrian movement from the terminal to parking ramps.

"Airport expansions are challenging because you are dealing with an entity that must continue to function during construction," says Nigel Finney, deputy executive director of operations at the airport. "The airport's relationship with the firm is productive because the Alliance is familiar with the functions of the airport and remains sensitive to the needs of the airlines, the public and the airport commission. Their work has increased the capabilities of the airport."

Flux within the state university system has supplied the firm with an ongoing source of work. In 1977, Architectural Alliance provided planning and analysis for the consolidation of the Mankato campus, which was closing one of its two campuses in town. Since then, the Alliance has worked with the other campuses in the system, doing budget analysis, programming and setting priorities for physical changes.

Cashing in on change is what prompted the Alliance to open an office in Scottsdale, Arizona in 1982, a collaboration with the Leonard Parker Associates of Minneapolis. The Alliance Southwest functions as a separate office staffed by seven. "We thought it would be a good way to get in on the booming economy there," says Ketcham.

But the Alliance, as a regional firm, sees Minnesota as its priority. Increasing its visibility, the firm is carving out a niche on the downtown Minneapolis skyline. The firm is converting the burnt-out Crown Roller Mill into office space and is designing the interior of the YMCA for the LaSalle Place project along Hennepin and LaSalle Avenues. It also is designing a full city block for the new Data/Service Center for IDS on the vacant Curtis Hotel site. The low-rise building will be a gateway for those entering downtown from the freeway.

Downtown may bring a stronger civic identity to Architectural Alliance, a firm whose impact has been broad if not highly visible. Yet are the downtown projects edging Architectural Alliance closer to its ultimate commission? Says Ketcham, "Our ideal projects are always those we are working on now and the next one down the line." *E.K.*

Photo: Steve Brady

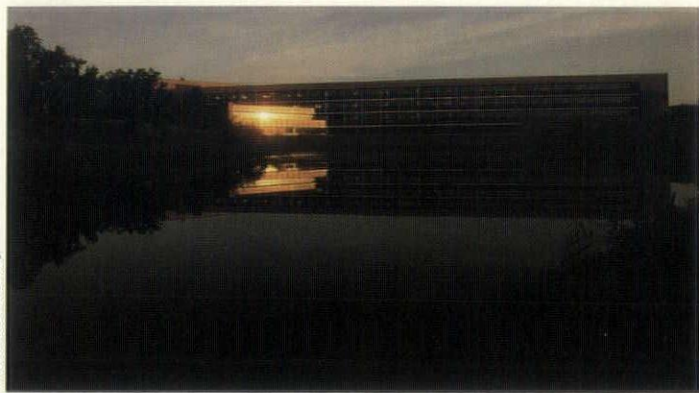


Photo: P. R. Siegrist



The four-story Land O' Lakes headquarters building in Arden Hills (above) includes a two-story laboratory connected to the main office building by mechanical storage rooms and demonstrates the Alliance's particular expertise in energy management. A 540-seat cafeteria for the Medtronic Business and Technology Center (left) was part of an expansion of an existing corporate headquarters. Among hangings were commissioned to add color and pattern. Layered and horizontal, Prudential Insurance Company's satellite facility in Plymouth (below) is enhanced by a four-story main entrance and terraced cafeteria. Two stories of the building's northern exposure are set into a hillside to conserve energy while sunscreens control heat gain on the southern exposure.

Photo: Franz Hall



Appropriate architecture,
new and renewed

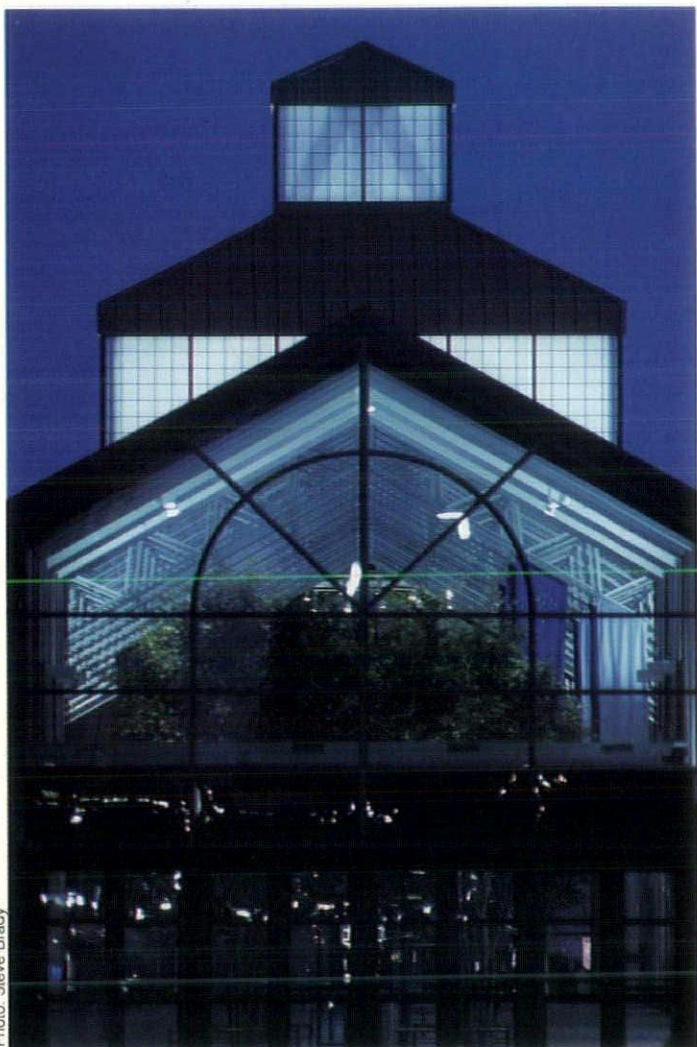


Photo: Steve Brady

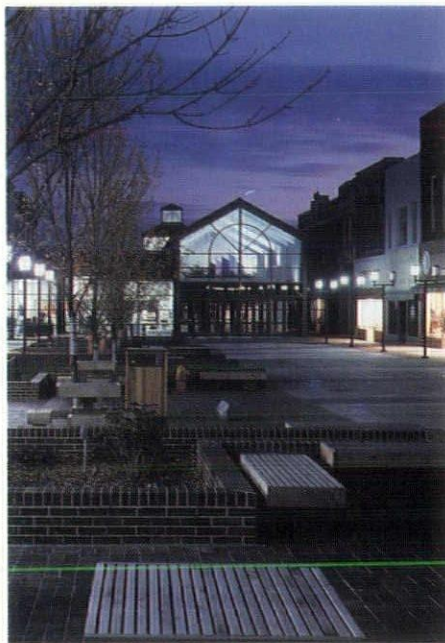


Photo: Franz Hall

Located in downtown Mason City in the heart of Iowa farmland, the Southbridge Shopping Center combines the amenities of suburban malls while projecting a rural flavor in its barn-like top (above). A glass-enclosed arcade and covered walkways connect existing downtown buildings to two new anchor stores (left). Though the budget was small, exterior brick detailing helped tie the new mall to the town's architecture.



At Victoria Crossing on St. Paul's Grand Avenue (left), Architectural Alliance gave an up-scale but compatible image to an old car dealership showroom turned neighborhood shopping center. The blue metal paneling hiding the original limestone and brick exterior was removed, missing stone details replaced and the original showroom entrance made the main entrance to the mall. The large show windows now are activated by the shops and restaurants inside.

Another car showroom turned shopping mall is Milton Mall (right), also on Grand Avenue in St. Paul. The Alliance updated the pre-war solidity of the building with a diamond motif, new windows and snappy awnings. Inside (below), shops center on a light-filled atrium whose decorative flooring and understated details create an up-scale image reminiscent of an earlier era.



A deft hand on projects large and small



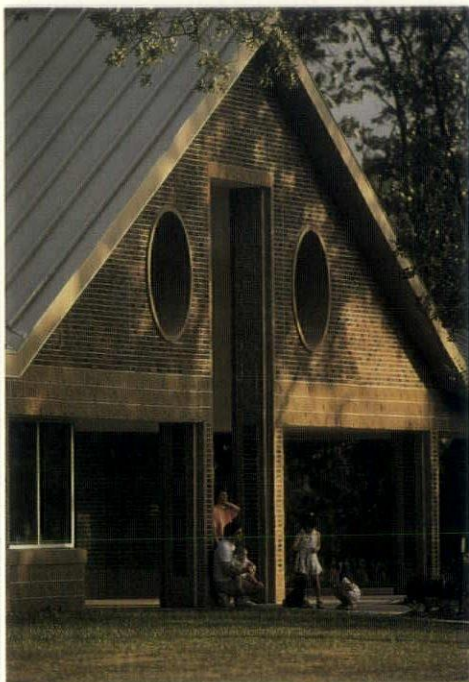
Photos: Franz Hall

Architectural Alliance completely remodeled this 1920s house north of Stillwater (left) to "redo the interior the way it should have been done originally," says project designer Dennis LaFrance. The firm turned a secondary entrance into the front entry, re-worked floor plans, added a two-story space for family room and master bedroom, and a children's loft under the roof. The seven-acre grounds were enhanced by a swimming pool, tennis court, caretaker residence and four-car garage.

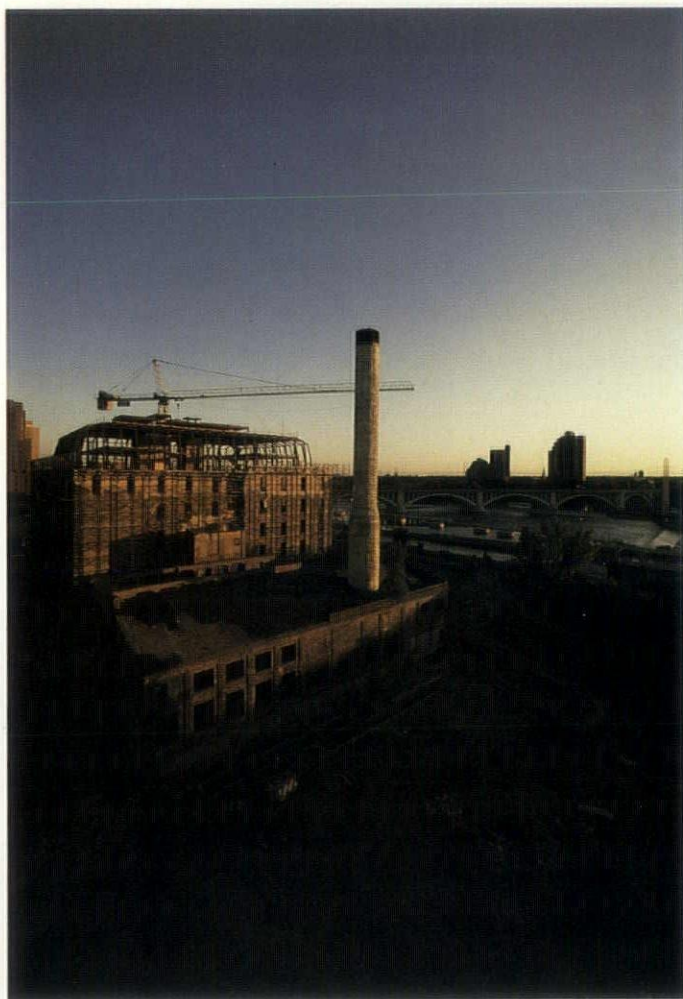


Few people may know that Architectural Alliance is the firm behind one of the most visible spaces in the Twin Cities, the Minneapolis-St. Paul airport. As ongoing architectural consultants for nine years now, the firm has designed terminal expansions, baggage claims, ticket counters and signage. The recently completed Gold Concourse (left) shows the move to softer materials, colors and lighting.

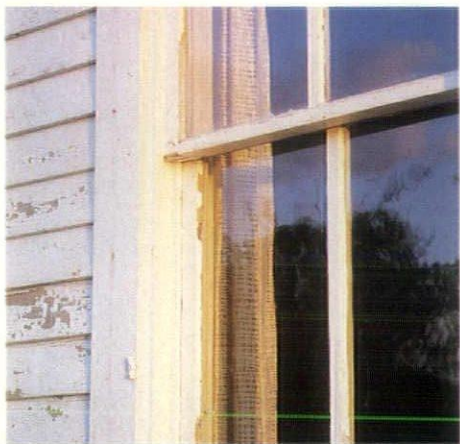
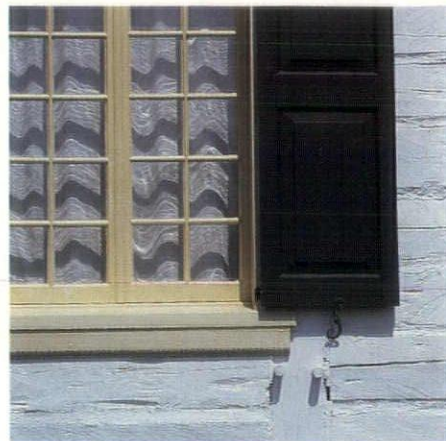
Photos: Steve Brady



Set in an oak grove, the Maple Grove City Hall and Public Safety Building (left) reflects the flavor of its bucolic setting without being overly rustic. The building was designed to preserve as many trees as possible—the structure's footprint threads carefully through the trees. The welcoming front porch leads to a high-ceiling interior. The brick facade is detailed with cut-face concrete blocks and topped by a metal roof.



Built in 1881 at the peak of the milling industry, the Crown Roller Mill in Minneapolis was gutted by fire last year and left as a shell. To preserve the existing historic facade, the Alliance designed a modern office building that will literally slip inside the cleaned and restored shell. "We wanted to keep the exterior simple and sympathetic to the original architecture," says project designer Tom DeAngelo. "All the complexities will be inside." Offices will look out over a seven-story atrium which will be animated by a waterfall dropping from the second floor to a pool below the first floor—a subtle reminder of the underground waterways that powered the mills.



The Window

A frame on the world.

A sign of the past.

Reflector of sunsets.

Filter of sunlight.

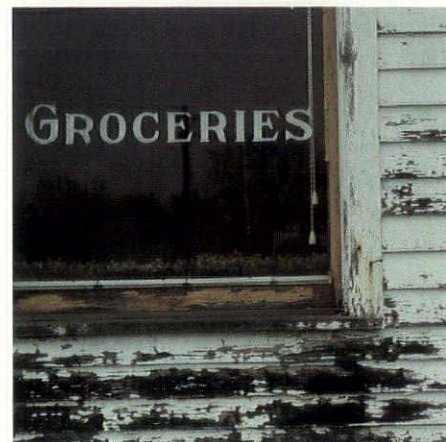
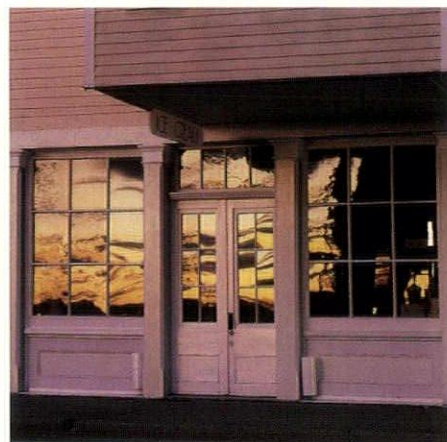
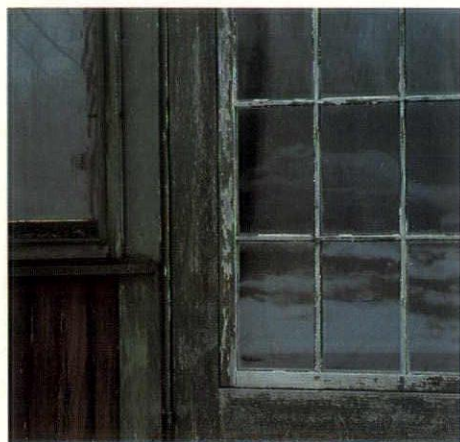
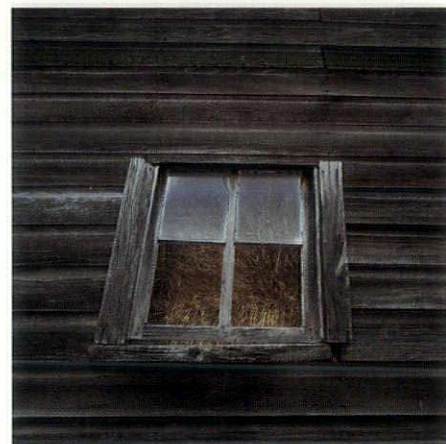
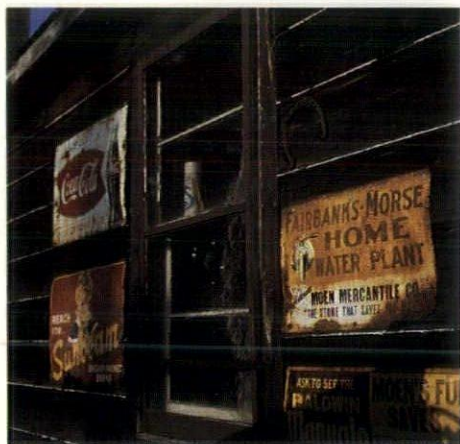
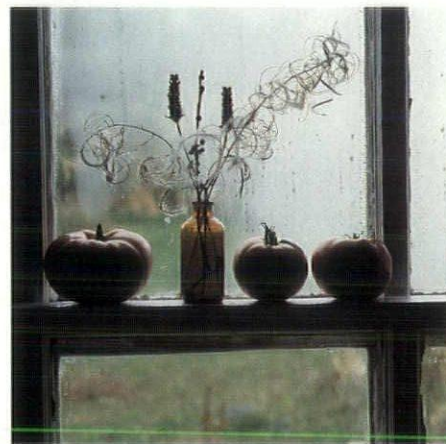
Shield against weather.

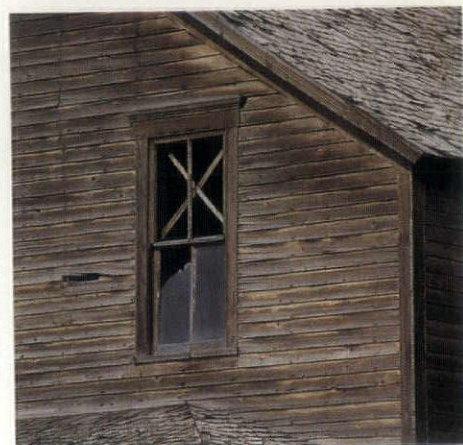
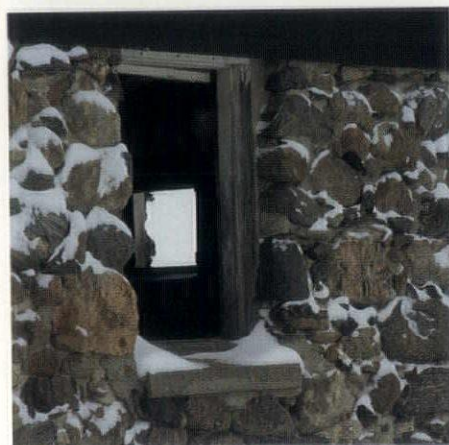
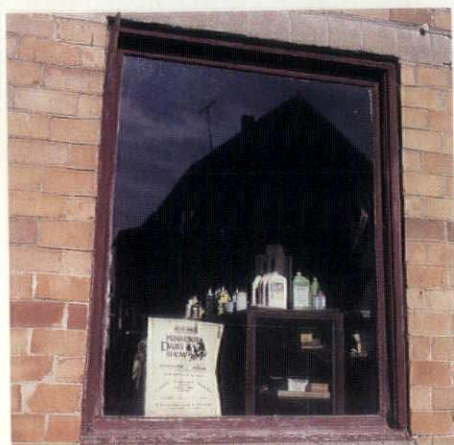
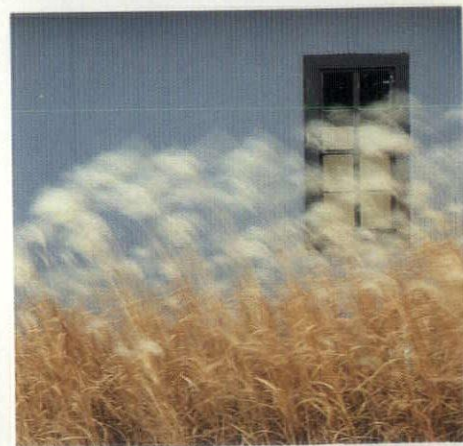
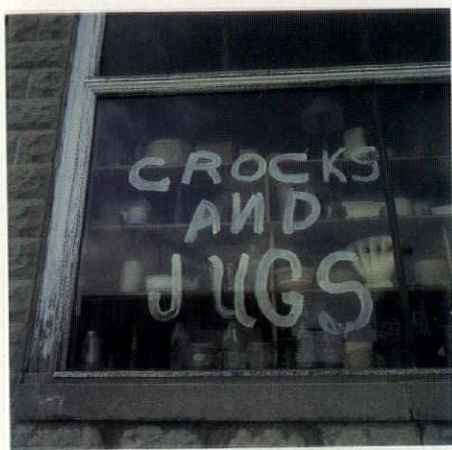
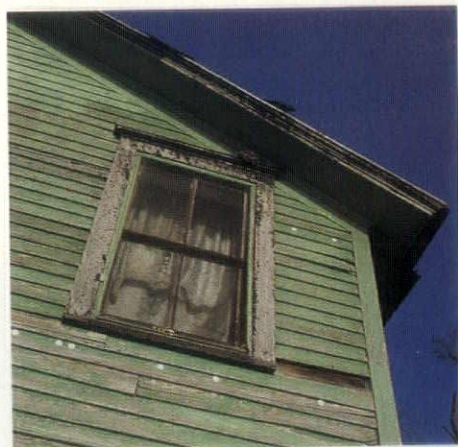
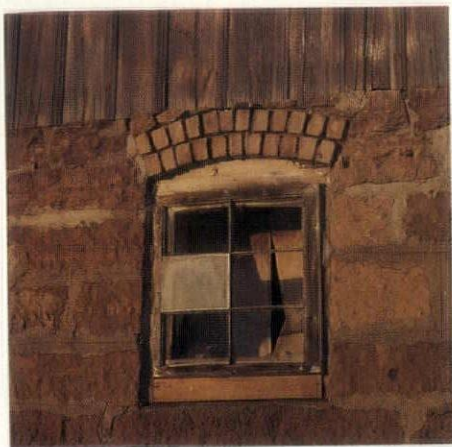
Concealer, revealer.

A frame on the world.

Photography by Bob Firth

Firth Photo Bank

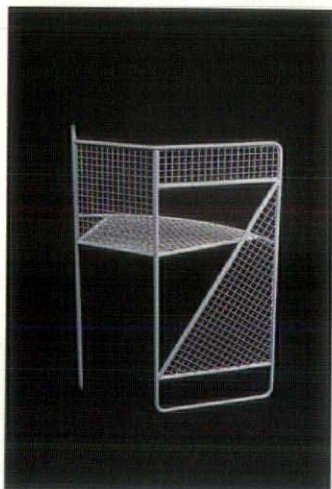




From Cranbrook to Tuohy

Furniture designer Daniel Cramer comes of age

Cramer's 1982 thesis project for Cranbrook, a welded metal chair, commands space like a piece of sculpture. Long-legged sitters can sit diagonally, and use the side as a backrest.



The metal thesis chair was revised for comfort in 1983. With added upholstery and minus the wire mesh, the chair's form becomes a line-drawing of its inspiration.



In 1981, Cramer began a series of desks based on the premise that a desk is a place to sign your name and to store personal items. Cramer looked at architectural forms and styles for inspiration: this desk is Cramer's ode to architect Frank Gehry.



A table designed by Daniel Cramer will certainly have legs. It is just as likely to have custom-made shoes, or painted toenails. Cramer, a furniture designer working in Minneapolis, represents an industry of artisans that make their living designing furniture that is one-of-a-kind, handcrafted, and often whimsical.

The tradition of furniture is rife with movements that emphasize the importance of craftsmanship and design in everyday objects. Today, however, no movement like the English Arts and Crafts or the German Bauhaus exists to provide philosophical support to such work. Often extensively trained in architecture, fine art or design, today's furniture designers must carve a specialized niche in the market in order to survive.

Cramer, his background in architecture and education, came to furniture design via fine woodworking. After a six-month stint running a spinning and weaving supply business in Milwaukee and making mahogany and brass spinning wheels, Cramer moved to Virginia in 1976 to work for a design-build firm. A few years of building cabinetry sparked him to apply to Cranbrook Academy of Art in Michigan, the design school headed for decades by Eliel Saarinen.

Cramer describes Cranbrook as, "a bastion of Modernism. You create design for designers and for no one else. It is an idyllic place to work and learn, like no other place in the world." Here his background of dovetail joints and hardwood craft aesthetic was leavened by a concern for visual quality. He was inspired by early Modernists like Marcel Breuer, Charles Mackintosh and the Bauhaus and their idea of harnessing industry to provide quality on a broad scale.

"Leaving Cranbrook," says Cramer, "was like running straight into a brick wall headfirst. All of a sudden, my designs seemed too refined. My work needed to tone down to become more acceptable and more adaptable to the market." He rejected the glitter and glamour of New York City for Minneapolis, a city he considered safe from the influence of passing trends, and one likely to generate business. In 1982 he opened Cramer Studios on Washington Avenue in Minneapolis—a studio where he continues to build his furniture.

His notion of regionalism remains old-fashioned. "Good things can come from anywhere," he says. He does acknowledge that educating the public on good furniture design is still an issue here, as it is many places. On a broader scale he worries that Americans seeking quality look to Japanese and European furniture designers rather than their American counterparts.

This concern for educating American consumers led Cramer to apply for a National Endowment for the Arts design grant. Cramer proposed to develop an annual monograph on furniture design that would become a public forum to arouse interest in and support for new American furniture designers. Although no funding was available for this project, he continues to educate on a more grass-roots level.

Cramer has taught experimental design at the Minneapolis College of Art and Design, lectured for the Woodworkers' Guild and next year will teach architecture and design at the Huazhong University in China. Teaching allows him to spread his ideas and techniques and is a venue for more experimental design, design removed from the consumer.

"There are no rules, no cost or comfort issues, no right or wrong answers," he remarks. In his last class, he did the students' assignment—creating furniture based on the form of a musical instrument. His response: a chair inspired by a saxophone, curved and quirky and made of glass.

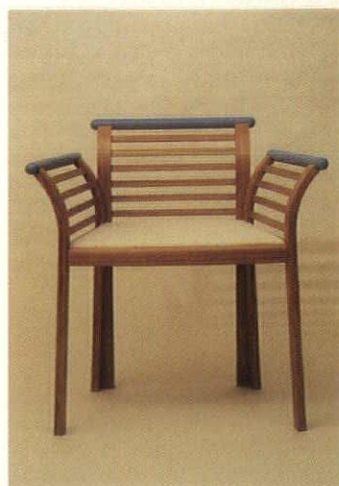
Teaching, however, does not pay the rent. To make a living, Cramer does commission work. His Cranbrook thesis project, a metal chair so aerodynamic-looking it might fly, is very different from the tables and chairs he makes for customers that insist on comfort as well as good looks. But for Cramer, with all the freedom experimental design gives, commission work offers its own challenges.

Cramer's clients approach him because they have seen his furniture in a friend's house or are working with an interior designer familiar with his designs. The context of the piece becomes primary. "My goal," he says, "is to make a client happy with a piece that pleases me." To that end, a table he designed for Jo Ann and Philip Von Blon blends with its pastoral setting. Not only did



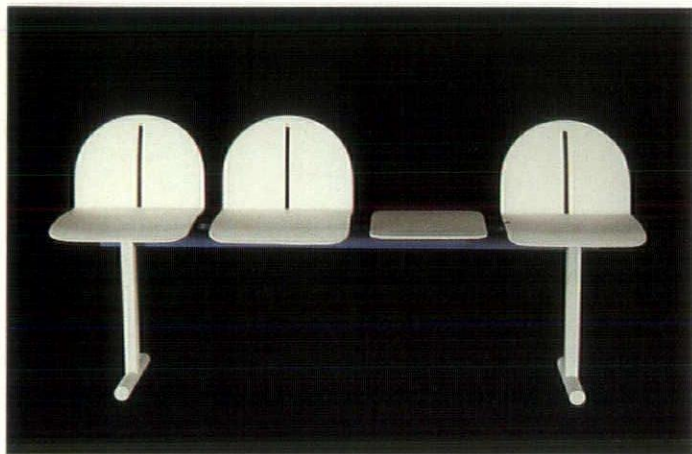
Another in Cramer's desk series is his De Stijl desk. The wood is painted DeStijl red, blue and yellow. The volumes provide storage, the flat elements space for writing.

Dubbed the "blue sausage", this chair is Cramer's 1985 version of his thesis project. Brown ash has replaced metal, the mesh has become wood, but the form is familiar.



These tables remind their owner of Japanese bridges. Completed in 1986, the tables were commissioned by a woman who had spent two years in Japan. Cramer used the opportunity to explore different ways of making table legs. Each table has four more legs than necessary.

Tables with legs— and shoes and toenails, too



Although it looks like it is made of plastic, this modular seating is actually constructed from plywood. The slit offers definition to the chair backs. This modular seating unit was a prototype for a manufacturer that was never realized. The chair's rounded form and the sequence of chairs and table appear later in Cramer's designs for Tuohy Furniture Corporation (opposite right).

Cramer deliver the table his clients wanted, but also three sets of shoes for its legs: one white for summer, one red for the Christmas season and one set black patent leather, for entertaining.

Cramer's designs for Tuohy Furniture Corporation are less whimsical. Tuohy, an established Chatfield, Minnesota-based furniture manufacturer, produced seating designed by local architects Edward Sovik and Kenneth Ledoux in the late 1970s and still likes the fresh ideas that outside designers provide. Says Bernard Tuohy, the vice president of product design, "We tend to look to the coasts for talent. But sometimes we surprise ourselves when we find it right in front of us with such a low-profile guy as Dan."

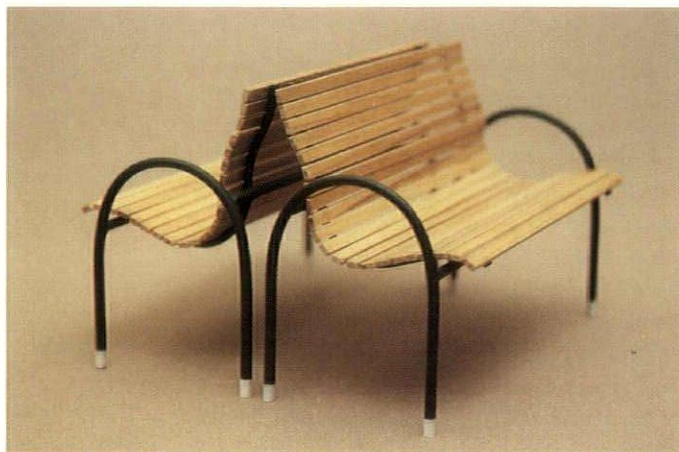
Cramer showed Tuohy his designs for three-and-a-half years before designer and manufacturer got down to business. Tuohy now produces three lines of contract seating designed by Cramer—the Cedilla, the Nikko and the Trieste.

Cramer's work for Tuohy gives him a chance to practice what he preaches—the broader use of artist-designed, factory-produced furniture. He hopes to make a lasting impact on the visual environment. As his business begins to boom, Cramer plans to leave for a year-long teaching stint in China.

Just as Cranbrook provided a design jolt, so Cramer predicts China will offer new sources of inspiration. He has carved a niche for himself in Minnesota and intends to pick up a year from now where he left off. His goals will be the same: what might change is his furniture.

K.O.

Inside out, and outdoors in, the park bench makes a foray into the home. Cramer imagines these slatted benches in the kitchen or in the living room for group seating.





Cramer made this ladylike table for his mother. Not only will it fold demurely against the wall to show off its blond hardwood, it also has small painted "toenails"—in aqua.

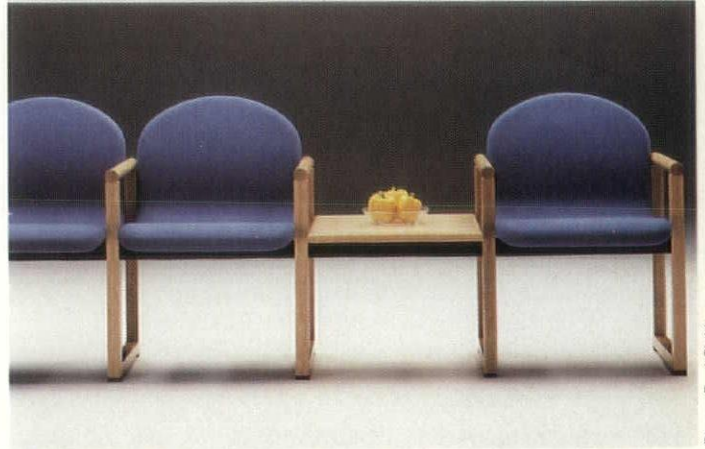


Photo: Paul Sinkler

Says Bernard Tuohy, the vice president of product design for Tuohy Furniture Corporation, "It's very much a dialogue when furniture manufacturer and designer produce a product. Comfort, production cost and product durability are all issues." One result of the collaboration between Tuohy and Cramer (above) is the Nikko Group, a modular arrangement.

In creating this line for Tuohy, Cramer went right into model-making, skipping the usual designs on paper. Bernard Tuohy attributes Cramer's approach to his artistic background. After a full-scale model is produced, it is time for engineering questions to be resolved and durability testing to begin. From start to finish, the product line developed in a year-and-a-half and was completed in spring, 1987. One finished product, the singular Trieste, is pictured to the right.

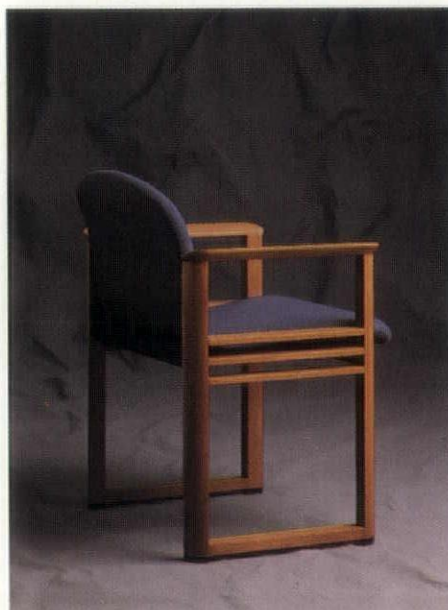
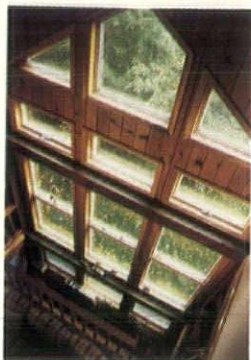


Photo: Paul Sinkler



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Andersen PS Narroline Window
and PS Awning Window



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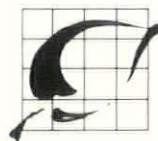
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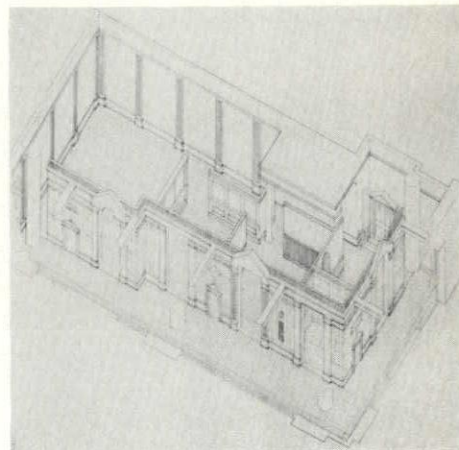


McCaren Designs, Inc.

INTERIOR PLANTSCAPING
St. Paul
646-4764

A castle of wood A child's fantasy has always been to be turned loose in a candy store. An architect's fantasy may well be to work with an endless supply of beautiful materials. At Shaw Architectural Millwork in International Market Square, architect Bernard Jacob was charged with crafting a showroom from and for the bases, caps, crowns and coves, casings, keyways, newels and ogee battens contained in Shaw's catalogue of custom molding patterns. Jacob's concept was to create a scaled down "castle" with rooms finished in seven different, readily available and affordable woods. Fronting these rooms at the showroom's perimeter is "The Avenue," a lovingly crafted pastiche of pediments, pilasters and paneling, punctuated by lunette windows. More than just a product display, these elegant woods have been rabbeted, dadoed, kerfed and fluted, inlaid and overlaid to show one architect's vision of their expressive potential. Clear finishes let the richness and variety of nature's most workable and versatile building material shine through. A tribute to the effectiveness of thoughtful detail, the showroom succeeds as a place for people to be inspired by wood.

Bill Beyer



The seven interior rooms exhibit the qualities and characters of tropical American mahogany, cherry, white oak, hard maple, American black walnut, wormy chestnut and redwood.

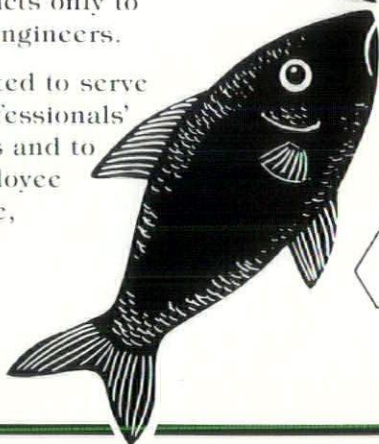


"The Avenue" features quarter-sawn white oak flooring, redwood pilasters and paneling with birch and walnut inlays, tied together by a continuous birch base and cap.

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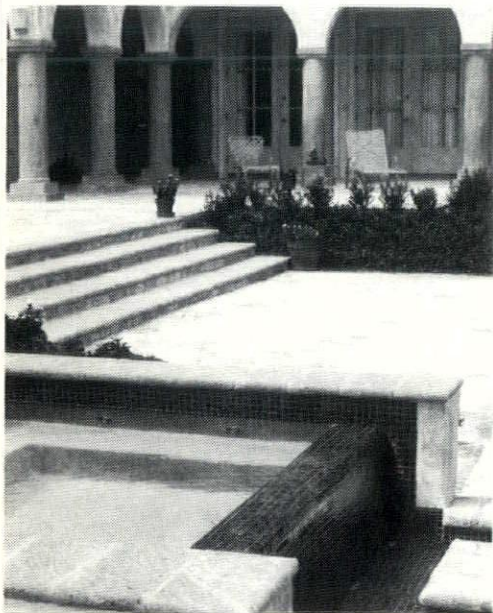
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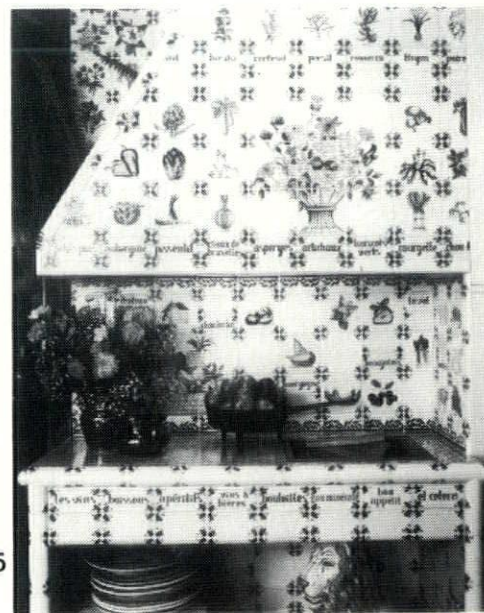
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200 Butler North Building
510 1st Avenue North
Minneapolis, MN 55403
612/339-5508
Established 1975

Peggy Withrow	
Shelly Studer, Assoc.	ASID
Arvid Elness,	AIA
Paul Madsen,	AIA
Firm Personnel by Discipline	
Interior Designers	4
Architects	21
Other Technical	4
Administration	5
Total	34

	Work %
Group Homes/Hotels	40
Office Spaces/Banks	40
Retail/Commercial/Rest.	10
Churches/Worship Spaces	10
Restoration/Preservation	40

Vantage Companies, Eden Prairie, MN; Elder Homestead, Minnetonka, MN; Coffman Union Renovation, U of M; Devonshire Gates, Bloomington, MN.

ALBITZ DESIGN, INC.

1800 Girard Avenue South
Minneapolis, MN 55403
612/377-2165
Established 1950

Paul D. Albitz,	ASID
Jim Moeller	
James Van Valkenburg	
Marilyn O. Albitz	
Firm Personnel by Discipline	
Interior Design	6
Other Technical	1½
Administration	2
Total	9½

	Work %
Single Family Residences	10
Group Homes/Hotels	25
Office Spaces/Banks	30
Retail/Commercial/Rest.	30
Medical/Health Care	5

International Village Apartments, Inverrary, FL; First Minnesota Banking, Mpls; Kahler Hotel Properties, Rochester, MN; Nankin Restaurant, City Center, Mpls.

ARCHITECTURAL ALLIANCE

400 Clifton Avenue
Minneapolis, MN 55403
612/871-5703
Established 1970

John W. Lackens, Jr., FAIA
Herbert A. Ketcham, Jr., FAIA
Sharry Cooper, Assoc. AIA
Jan Dehnert, ASID
Sandra Gay, ASID

Firm Personnel by Discipline	
Interior Designers	6
Architects	22
Administration	6
Other Technical	5
Total	39

	Work %
Group Homes/Hotels	1
Office Spaces/Banks	36
Retail/Commercial/Rest.	7
Medical/Health Care	1
Educational Spaces	10
Restoration/Preservation	20
Airport & Municipal	45

Blue Cross and Blue Shield, Eagan MN; Prudential Insurance Company, Plymouth, MN; Travelers Express Headquarters, St. Louis Park, MN; Unisys, Eagan, MN.

BOARMAN & ASSOCIATES, INC.

206 North First Street
Minneapolis, MN 55402
612/339-3752
Established 1978

Cynthia H. Rudko, Affil. IBD	
Barbara Gabler, ASID	
Firm Personnel by Discipline	
Interior Designers	3
Architects	8
Other Technical	9
Administration	6
Total	26

	Work %
Group Homes/Hotels	20
Office Spaces/Banks	45
Restoration/Preservation	5
Municipal/Government	30

Holmes and Graven, Mpls.; Minneapolis Third Precinct Station, Mpls.; National City Bank, Mpls.; First National Bank, Chaska, MN.

BRW, INC.

Thresher Square
700 3rd Street South
Minneapolis, MN 55415
612/370-0700
Established 1956

Dan R. Fox, ASID	
Firm Personnel by Discipline	
Interior Designers	2
Architects	39
Other Professional	75
Other Technical	60
Administration	32
Total	208

	Work %
Office Spaces/Banks	75
Retail/Commercial/Rest.	15
Medical/Health Care	10

United Industry & Technology, St. Paul; Betlach Jewelry, The Conservatory, Mpls; 445 Lake Bldg, Leasehold, Wayzata, MN; Mera Branch Bank, Phoenix, AZ.

COLLINS INTERIORS

7010 France Avenue South
Edina, MN 55435
612/920-4955
Established 1966

Dorothy Collins, ASID	
Firm Personnel by Discipline	
Interior Designers	28
Administration	20
Total	48

	Work %
Single Family Residences	80
Group Homes/Hotels	5
Office Spaces/Banks	10
Retail/Commercial/Rest.	5

Hotel Sofitel, Edina, MN; 1221 Nicollet Mall, Mpls; Byerly Residence, Mpls; Burwell Residence, Mpls.

JOAN CONLIN & ASSOCIATES

2525 Lake of the Isles East
Minneapolis, MN 55405
612/377-9090
Established 1983

Joan Conlin, Assoc. ASID	
Firm Personnel by Discipline	
Interior Designers	1
Administration	1
Total	2

	Work %
Single Family Residences	100

SANDY CWAYNA DESIGN STUDIO, INC.

6601 Mohawk Trail
Edina, MN 55435
612/941-8422
Established 1965

Sandy Cwayna-Halla, ASID	
Firm Personnel by Discipline	
Interior Designers	2
Administration	1
Total	3

	Work %
Single Family Residences	60
Group Homes/Hotels	10
Office Spaces/Banks	25
Medical/Health Care	50

Minneapolis Heart Institute, Abbott Northwestern, Mpls; Ramsey Family Clinic, St. Paul; Widmer Residence, Waconia, MN; Jecha Residence, Edina, MN.

DAYTON'S COMMERCIAL INTERIORS

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

Robert McKeehan	
Richard Muenich	
Karen Brodie	
Kathryn Ebert, IBD, ASID	
Patti Hiatt, IBD, ASID	
Diane Westad, IBD	

Firm Personnel by Discipline	
Interior Designers	25
Architects	3
Other Technical	4
Administration	16
Total	48

	Work %
Group Homes/Hotels	10
Office Spaces/Banks	75
Retail/Commercial/Rest.	5
Medical/Health Care	10
Industrial/Mfg. Spaces	5
Restoration/Preservation	5

FMC, Mpls; ITT Life Insurance Corporation, Plymouth, MN; St. Luke's Hospital, Duluth, MN; Blue Cross/Blue Shield Headquarters, Eagan, MN.

deLAMBERT DESIGNS

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

Mavis deLambert, ASID	
Firm Personnel by Discipline	
Interior Designers	1
Administration	.5
Other Technical	.5
Total	2

	Work %
Single Family Residences	65
Office Spaces/Banks	25
Retail/Commercial/Rest.	10

Credit America Savings, Brainerd, MN; Residences in various MN locations and Naples, FL; Richard N's Shoes, Edina, MN.

THOMAS EICKHOFF/ DESIGN

1128 Harmon Place, Suite 207
Minneapolis, MN 55403
612/338-6890
Established 1979

Thomas Eickhoff, Assoc. ASID
Patricia Finlayson, Assoc. ASID

Firm Personnel by Discipline	
Interior Designers	3
Administration	1
Total	4

Work %	
Single Family Residences	70
Office Spaces/Banks	30

Dr. & Mrs. Huizinga Residence, Venice, FL; Dent Residence, Edina, MN; Barcelow Residence, St. Louis Park, MN; Soskin Residence, Wayzata, MN.

ELLERBE ASSOCIATES

Medical Interiors
1 Appletree Square
Bloomington, MN 55420
612/853-2000
Established 1909

Michael L. Johnson, AIA
Susan Farr, Affil. IBD
Tama Duffy Barutt, ASID
Marta Adams,

Firm Personnel by Discipline	
Interior Designers	14
Architects	2
Other Technical	2
Administration	2
Total	20

Work %	
Group Homes/Hotels	10
Medical/Health Care	90

Mayo North, Rochester, MN; University of Minnesota, Mpls; Midland Hospital Center, Midland, MI; Methodist Hospital, St. Louis Park, MN; Indiana University, Indianapolis, IN.

ELLERBE ASSOCIATES

Corporate Interiors
2930 Multifoods Tower
Minneapolis, MN 55402
612/853-2100
Established 1909

Rich Varda, AIA, ASLA
Ken LeDoux, ASID, IBD, AIA
Suzanne Kochevar, ASID, IBD
John Crosby, Assoc. ASID
Jean Pontzer

Firm Personnel by Discipline	
Interior Designers	9
Architects	6
Other Technical	3
Administration	3
Total	21

Work %	
Group Homes/Hotels	5
Office Spaces/Banks	70
Retail/Commercial/Rest.	10
Educational Spaces	10
Restoration/Preservation	5

Piper, Jaffray, Hopwood, Mpls; Young Quinlan, Mpls; Physicians Mutual Insurance, Omaha, NE; Santa Clara Convention Center, Santa Clara, CA.

LAURA RAMSEY ENGLER, LTD.

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

Laura Ramsey Engler, ASID
Steven Engler

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

Work %	
Single Family Residences	100

Upper bracket residential projects.

MAGGIE FLOWERS INTERIOR DESIGN LTD.

922 East 4th Street
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Established 1981

Margaret Norkunas, Assoc. ASID

Firm Personnel by Discipline	
Interior Designers	1
Administration	1
Total	2

Work %	
Single Family Residences	60
Group Homes/Hotels	10
Office Spaces/Banks	20
Retail/Commercial/Rest.	10

St. Charles Kitchen Showroom, Duluth, MN; The Bellows Restaurant, Duluth, MN; La Peinado Hair Designs, Superior, WI; Community Bank and Trust, Superior, WI.

GENERAL OFFICE PRODUCTS

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Minneapolis, MN 55416
612/925-7500
Established 1963

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

Firm Personnel by Discipline	
Interior Designers	8
Other Technical	60
Administration	110
Total	178

Work %	
Single Family Residences	6
Office Spaces/Banks	90
Retail/Commercial/Rest.	1
Churches/Worship Spaces	1
Educational Spaces	2

WCCO Radio, Mpls; Charles Marvin Bath & Tile Showroom; Fred S. James Co.; PYA Monarch.

GUNKLEMAN

1116 Nicollet Mall
Minneapolis, MN 55403
612/333-0526

R. Thomas Gunkelman, ASID
Talla Skogmo
Betty Ravnik
Michael Werness

Firm Personnel by Discipline	
Interior Designers	4
Administration	2
Total	6

Work %	
Single Family Residences	70
Group Homes/Hotels	10
Office Spaces/Banks	5
Retail/Commercial/Rest.	10
Churches/Worship Spaces	5

Loring Green, Mpls; Staff Plus Executive Offices, Mpls; Parkway Apartment Complex, Eden Prairie, MN.

JOANN HANSON INTERIOR DESIGN

1926 Pleasant Avenue South
Minneapolis, MN 55403
612/872-1327
Established 1983

JoAnn L. Hanson, Assoc. ASID
Mary Ellen Voracek

Firm Personnel by Discipline	
Interior Designers	1
Administration	1½
Total	2½

Work %	
Single Family Residences	80
Group Homes/Hotels	5
Office Spaces/Banks	5
Medical/Health Care	5
Churches/Worship Spaces	5

R.E. Lewis Residence, Edina, MN; Hennepin Avenue United Methodist, Mpls; Gideon Pond Senior Citizen Complex, Bloomington, MN; Grace Seed Residence, Mpls.

HGA INTERIORS

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

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

Firm Personnel by Discipline	
Interior Designers	6.5
Architects	4
Other Technical	1
Administration	1
Total	12.5

Work %	
Group Homes/Hotels	5.4
Office Spaces/Banks	35.8
Retail/Commercial/Rest.	1.1
Medical/Health Care	53.4
Educational Spaces	4.5

Radisson Center Place Hotel, Rochester, MN; Plaza VII, Mpls; Briggs and Morgan, P.A., Mpls & St. Paul; Bethesda Corporate Offices, Cincinnati, OH.

SUSAN HOFFMAN INTERIOR DESIGNS

361 2nd Street
Excelsior, MN 55331
612/474-5770
Established 1979

Susan Hoffman, ASID
Verna Von Goltz, Assoc. ASID

Firm Personnel by Discipline	
Interior Designers	2
Administration	1½
Total	3½

Work %	
Single Family Residences	85
Office Spaces/Banks	10
Retail/Commercial/Rest.	5
Medical/Health Care	5
Industrial/Mfg. Space	5
Renovation/Preservation	5

LARK C. JOHNSON INTERIOR DESIGN

475 Suzanne Avenue
St. Paul, MN 55126
612/481-8937
Established 1987

Lark C. Johnson, Assoc. ASID

Work %	
Single Family Residences	60
Office Spaces/Banks	35
Retail/Commercial/Rest.	5

Lommen, Nelson, Cole & Stageberg, P.A., Mpls; Petrucelli Residence, Iron River, MI; Loring Green Model, Mpls.

MONSON INTERIOR DESIGN

P.O. Box 313
320 West Myrtle Street
Stillwater, MN 55082
612/439-0640
Established 1980

Sandy Monson, ASID
Lynn Monson

Firm Personnel by Discipline
Interior Designers 1
Administration 1
Total 2

Work %
Single Family Residences 60
Group Homes/Hotels 10
Office Spaces/Banks 10
Retail/Commercial/Rest. 5
Medical/Health Care 5
Churches/Worship Spaces 5
Educational Spaces 5

Madelia—Lake Crystal Mutual Insurance Bldg., Madelia, MN; Eventide Home, Mountain Lake, MN; Granny's Cupboard, Trimont, MN.

MARCIA MORINE INTERIOR DESIGN

837 Glenwood Avenue North
Minneapolis, MN 55405
612/377-9920
Established 1983

Marcia Morine, ASID
Jim Knutson

Firm Personnel by Discipline
Interior Designers 2
Administration 1
Total 3

Work %
Single Family Residences 50
Group Homes/Hotels 15
Office Spaces/Banks 15
Retail/Commercial/Rest. 10
Restoration/Preservation 10

One Ten Grant, Mpls; Macke Residence, Edina, MN; Minda Residence, Mpls; Nelson Residence, Orono, MN.

PAPPAS

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

Mary Jane Pappas, Assoc. ASID

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

Work %
Single Family Residences 95
Retail/Commercial/Rest. 5

Kaplan Residence, McCullough Residence, Larson/Emison Residence.

PLANNING AND DESIGN INC.

400 S. 4th Street, Suite 354
Minneapolis, MN 55415
612/339-4530
Established 1978

Loren D. Hoseck, AIA

Firm Personnel by Discipline
Interior Designers 13
Architects 4
Other Technical 5
Administration 3
Total 25

Work %
Office Spaces/Banks 68
Retail/Commercial/Rest. 2
Medical/Health Care 25
Educational Spaces 5

Rochester Methodist Hospital, MN; Northwest Airlines, Mpls; Robins, Zelle, Larson & Kaplan Law Offices; Norwest Banks.

LIBBY PREST INTERIOR DESIGN

2317 Woodland
Duluth, MN 55803
218/724-2228
Established 1971

Libby Prest, Assoc. ASID

Work %
Single Family Residences 35
Group Homes/Hotels 10
Office Spaces/Banks 25
Medical/Health Care 25
Churches/Worship Space 5
Restoration/Preservation 75

Norwest Corporation Offices, Duluth, MN; Lakeshore Lutheran Home, Duluth, MN; John Murphy Residence, Superior, WI; Frank W. Spicer Residence, Duluth, MN.

M. QUINN DESIGNS, INC.

245 Aldrich Avenue North
Minneapolis, MN 55405
612/377-8411
Established 1983

Moir Ann Quinn, Assoc. ASID
William W. Barberg, Jr.

Firm Personnel by Discipline
Interior Designers 3.5
Architects .5
Other Technical 1.5
Administration 1.5
Total 7

Work %
Single Family Residences 35
Group Homes/Hotels 35
Office Spaces/Banks 10
Retail/Commercial/Rest. 15
Restoration/Preservation 5

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

SHEA ARCHITECTS, INC.

600 1st Avenue N., Suite 290
Minneapolis, MN 55402
612/339-2257
Established 1978

David Shea, AIA
Steven Haas
Sharon L. Gibbons, Assoc. AIA
Janice Carleen Linster, ASID

Firm Personnel by Discipline
Interior Designers 5
Architects 15
Other Technical 5
Administration 4
Total 29

Work %
Group Housing/Hotels 15
Office Spaces/Banks 75
Retail/Commercial/Rest. 30
Industrial/Mfg. Spaces 10
Restoration/Preservation 10

Norwest Bank, Norwest Center, Mpls; Leeann Chin's Restaurants & Delis, MN and National, Fitger's Brewery, Duluth, MN; IDS Crystal Court, Mpls.

CHARLENE A. SPINDLER, INC.

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

Charlene Spindler, ASID
Cheryl Miller, Assoc. ASID

Firm Personnel by Discipline
Interior Designers 2½
Administration 2
Other Technical ½
Total 5

Work %
Single Family Residences 50
Office Spaces/Banks 50

Jostens, Inc., Mpls; Allison Williams, Mpls; Biothink, Inc., Mpls; Mr. and Mrs. Richard Fitzgerald, Mpls.

WALSH BISHOP ASSOCIATES, INC.

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

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

Firm Personnel by Discipline
Interior Designers 10
Architects 14
Other Technical 4
Administration 2
Total 30

Work %
Single Family Residences 5
Office Spaces/Banks 75
Retail/Commercial/Rest. 10
Medical/Health Care 5
Industrial/Mfg. Spaces 5

The Toro Company, Bloomington, MN; Wilson Learning Centre, Eden Prairie, MN; Northwest Airlines, Mpls; Mayo Clinic, Rochester, MN.

WHEELER-HILDEBRANDT

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

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

Firm Personnel by Discipline
Interior Designers 7
Other Technical 4
Administration 3
Total 14

Work %
Group Homes/Hotels 5
Office Spaces/Banks 60
Retail/Commercial/Rest. 3
Medical/Health Care 30
Educational Spaces 2

Hennepin County District Courts, Mpls; Dayton Hudson Corporation, Mpls; Methodist Hospital, St. Louis Park, MN; Minneapolis Convention Center, Mpls.

KATHY YOUNG DESIGN, INC.

4510 West 77th St.
Minneapolis, MN 55435
612/893-9020
Established 1971

Kathy Young
Darcy Hield
Connie Engstrom
Stephanie Hugelen

Firm Personnel by Discipline
Interior Designers 10
Architects 2
Other Technical 1
Administration 2
Total 15

Work %
Single Family Residences 5
Group Homes/Hotels 20
Office Spaces/Banks 50
Retail/Commercial/Rest. 20
Medical/Health Care 25

Shelard National Bank, St. Louis Park, MN; Southpoint Office Plaza, Bloomington, MN; Frog-town Diner, St. Paul; Noran Clinic, Mpls.

BOARMAN & ASSOCIATES

206 North First Street
Minneapolis, MN 55402
612/339-3752
Established 1978

Barbara Gabler, ASID
Cynthia Rudko, Affil. IBD

Firm Personnel by Discipline	
Interior Designers	3
Architects	8
Other Technical	9
Administration	6
Total	26

Work %	
Group Homes/Hotels	20
Office Spaces/Banks	45
Restoration/Preservation	5
Municipal/Government	30

National City Bank, Mpls;
Holmes & Graven, Mpls; Min-
neapolis 3rd Precinct Station,
Mpls; First National Bank,
Chaska, MN.

DAYTON'S COMMERCIAL INTERIORS

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

Robert McKeehan
Richard Muenich
Karen Brodie
Kathryn Ebert, IBD, ASID
Patti Hiatt, IBD, ASID
Diane Westad, IBD

Firm Personnel by Discipline	
Interior Designers	25
Architects	3
Other Technical	4
Administration	16
Total	48

Work %	
Group Homes/Hotels	10
Office Spaces/Banks	75
Retail/Commercial/Rest.	5
Medical/Health Care	10
Industrial/Mfg. Spaces	5
Restoration/Preservation	5

FMC, Mpls, MN; ITT Life
Insurance Corporation, Plym-
outh, MN; St. Luke's Hospital,
Duluth, MN; Blue Cross/Blue
Shield Headquarters, Eagan,
MN.

ELLERBE ASSOCIATES

Corporate Interiors
2930 Multifoods Tower
Minneapolis, MN 55402
612/853-2100
Established 1909

Rich Varda, AIA, ASLA
Ken LeDoux, ASID, IBD, AIA
Suzanne Kochevar, ASID, IBD
John Crosby, Assoc. ASID
Jean Pontzer

Firm Personnel by Discipline	
Interior Designers	9
Architects	6
Other Technical	3
Administration	3
Total	21

Work %	
Group Homes/Hotels	5
Office Spaces/Banks	70
Retail/Commercial/Rest.	10
Educational Spaces	10
Restoration/Preservation	5

Piper, Jaffray, Hopwood, Mpls;
Young Quinlan, Mpls; Physi-
cians Mutual Insurance, Omaha,
NE; Santa Clara Convention
Center, Santa Clara, CA.

ELLERBE ASSOCIATES

Medical Interiors
1 Appletree Square
Bloomington, MN 55420
612/853-2000
Established 1909

Michael L. Johnson, AIA
Susan Farr, Affil. IBD
Tama Duffy Barutt, ASID
Marta Adams

Firm Personnel by Discipline	
Interior Designers	14
Architects	2
Other Technical	2
Administration	2
Total	20

Work %	
Group Homes/Hotels	10
Medical/Health Care	90

Mayo North, Rochester, MN;
University of Minnesota, Mpls;
Midland Hospital Center, Mid-
land, MI; Methodist Hospital,
St. Louis Park, MN; Indiana
University, Indianapolis, IN.

GENERAL OFFICE PRODUCTS COMPANY

4521 Highway 7
Minneapolis, MN 55416
612/925-7500
Established 1963

Jack Boss
Jack Benedict
Wm. S. Corbin
Don Thomas
Vaike Radamus, ASID

Firm Personnel by Discipline	
Interior Designers	8
Other Technical	60
Administration	110
Total	178

Work %	
Single Family Residences	6
Office Spaces/Banks	90
Retail/Commercial/Rest.	1
Churches/Worship Spaces	1
Educational Spaces	2

Charles Marvin Bath and Tile
Showroom; Fred S. James Co.;
PYA Monarch; WCCO Radio.

PLANNING AND DESIGN INC.

400 South 4th Street, Suite 354
Minneapolis, MN 55415
612/339-4530
Established 1978

Loren D. Hoseck, AIA

Firm Personnel by Discipline	
Interior Designers	13
Architects	4
Other Technical	5
Administration	3
Total	25

Work %	
Office Spaces/Banks	68
Retail/Commercial/Rest.	2
Medical/Health Care	25
Educational Spaces	5

Northwest Airlines Corporate
Headquarters and Training Cen-
ter; Robins, Zelle, Larson &
Kaplan Law Offices; Rochester
Methodist Hospital; Norwest
Banks.

SPACES INTERIOR DESIGN

Suite 400, 300 1st Avenue N.
Minneapolis, MN 55401
612/339-4400
Established 1968

Stephen J. Lanak, AIA
James K. Smart, AIA

Firm Personnel by Discipline	
Interior Designers	7
Architects	1
Administration	2
Total	10

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

Zapp National Bank, St. Cloud,
MN; Seminary Plaza, Redwing,
MN; St. Paul Heart and Lung
Center, St. Paul; Holiday/Erick-
son Petroleum Corporate Head-
quarters, Bloomington, MN.

WALSH BISHOP ASSOCIATES

920 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	14
Other Technical	4
Administration	2
Total	30

Work %	
Single Family Residences	5
Office Spaces/Banks	75
Retail/Commercial/Rest.	10
Medical/Health Care	5
Industrial/Mfg. Spaces	5

The Toro Company, Bloom-
ington, MN; Wilson Learning
Centre, Eden Prairie, MN;
Northwest Airlines, Mpls; Mayo
Clinic, Rochester, MN.

THE WOLD ASSOCIATION

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

Clark D. Wold, FAIA
Norman L. Glewwe, AIA
Michael S. Cox, AIA
Warren C. Liebenow, ASID
Kevin P. Sullivan, AIA
Caren Iverson, IBD

Firm Personnel by Discipline	
Interior Designers	2
Architects	21
Other Technical	3
Administration	3
Total	29

Work %	
Office Spaces/Banks	10
Retail/Commercial/Rest.	5
Educational Spaces	50
Municipal	35

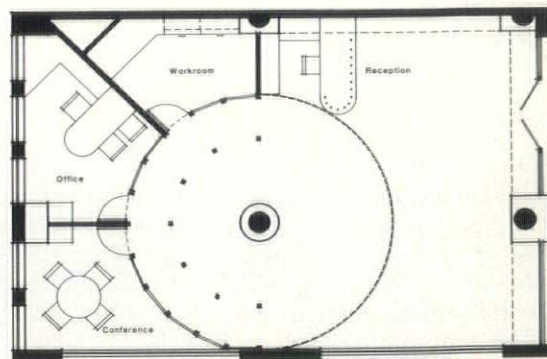
Chi-Chis Restaurants; United
Power Association, Elk River,
MN; State of Minnesota Depart-
ment of Transportation,
St. Paul; Hibbing Area Voca-
tional Institute, Hibbing, MN.

coming soon

**Bennett, Ringrose,
Wolsfeld,
Jarvis, Gardner, Inc.**
**Project: Elvig Design
Showroom
International Market
Square
Minneapolis, MN**

Design for this 1000 s.f. custom woodwork had to accommodate a large concrete col-

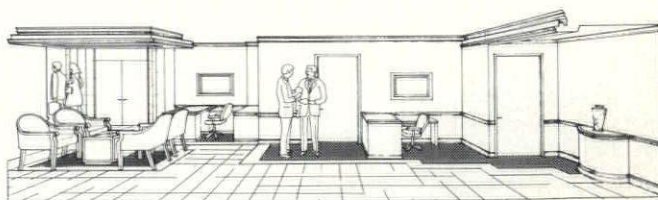
umn in the center of the space that could not be moved. The problem column became the design solution and, consequently, all interior spaces radiate from it. The wood partitions, custom designed reception desk and all woodwork and trim show off the owner's woodworking skills. 612/370-0700.



**Bennett, Ringrose,
Wolsfeld,
Jarvis, Gardner, Inc.**
**Project: United Industry &
Technology Corp.
St. Paul**

This remodeling of existing corporate offices needed to include adjacent lease hold space for expansion. Requirements

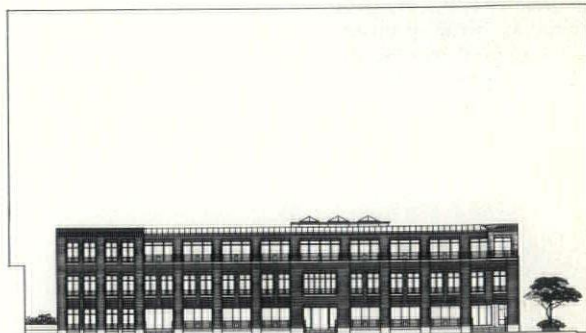
called for creating a traditional office feeling within the context of a contemporary business setting. Marble tile is used as a border around the floor and on various vertical surfaces at the entry. Materials include mahogany wood trim, marble and fabric wall covering. 612/370-0700.



**Bennett, Ringrose,
Wolsfeld,
Jarvis, Gardner, Inc.**
**Project: 445 Lake Office
Bldg.
Wayzata, MN**

Construction of this 38,000 s.f. executive office building has begun at the intersection of Lake St. and Minnetonka Ave. It will feature underground heated parking, third level ter-

aces with a view of the lake, brick and granite exterior, and polished green granite and mahogany wood trim in a skylit central atrium. Design of the 445 melds contemporary building design with the more traditional character of Wayzata. Completion is expected in February, 1988. 612/473-3332.

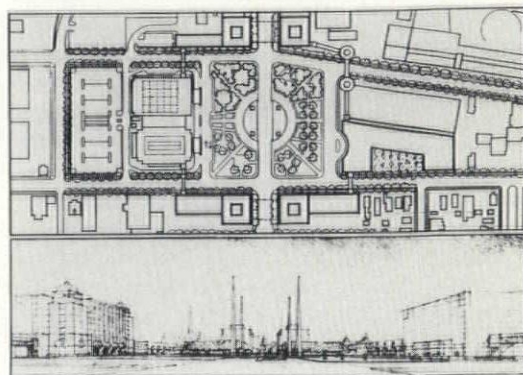


**Frederic Bentz/Milo
Thompson/
Robert Rietow, Inc.**
**Project: Michigan Square
Urban Design Framework
Lansing, Michigan**

The proposed Michigan square urban design plan will anchor the eastern end of an axis whose western terminus is the Michigan State Capitol Building. Fronting on the square will be a new Embassy Suites Hotel

and convention center, speculative office buildings, parking ramps and skyways connecting the development to downtown Lansing. Four 100-foot tall obelisks, standing in the center of a landscaped park, will provide a focus to the square and to the axis. (612) 332-1234.

The developer is Barberg and Associates (715) 835-5161 of Eau Claire, WI.

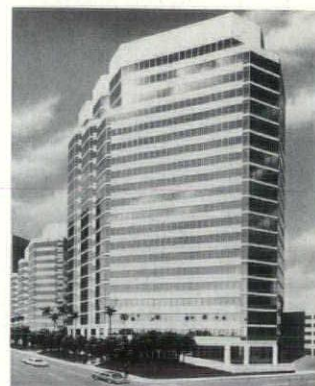


coming soon

Opus Southwest Corporation
Project: Opus Midtown Plaza
Phoenix, AZ

Located in the core of Phoenix's Central Avenue business district, Opus Midtown Plaza is twenty stories of elegant office space surrounded by 17,000 square feet of lush landscaping and pedestrian

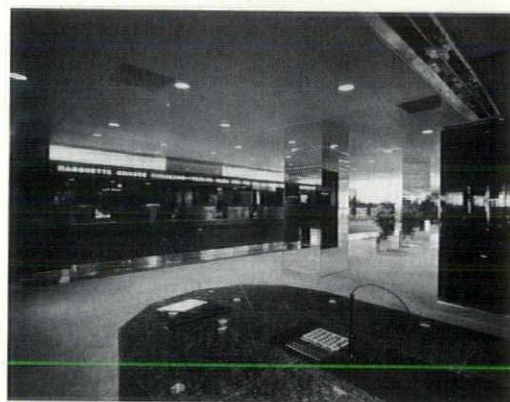
walkways. The two-story atrium is finished with Italian marble and granite. Tenant lease space on the three top floors open to finished balconies. Tenants will also enjoy underground parking, 7,000 s.f. of retail space and a plaza with a glass block water feature. The plaza is scheduled for completion in November, 1987. 612/936-4444.



Shea Architects, Inc.
Project: Marquette Bank
Minneapolis
IDS Center—Crystal Court
Skyway Level
Minneapolis, MN

Part of an on-going renovation and new installation program. This facility incorporates electronic imagery with conventional stone work and mirrors to reflect the diversity ex-

pected in contemporary banking services. 612/339-2257.



Shea Architects, Inc.
Project: Metropolitan Transit Commission
Transit Store
Minneapolis, MN

This installation is the first in a series of transit related facilities for MTC. It markets their transportation services by using equipment encountered in the delivery of the service to acquaint potential passengers

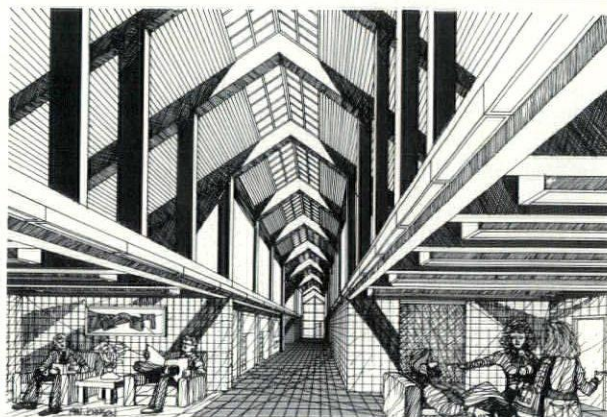
with the new equipment and image the Commission is promoting. 612/339-2257.



D. E. Stanius and Associates, Inc.
Project: Student Housing
Vermilion Community College
Ely, Minnesota

This student housing project is sited atop a rock outcropping in northern Minnesota's beautiful forest country. Upon entering the Commons Building sketched at right, your atten-

tion is directed down the central, skylit corridor to an exterior vista overlooking the surrounding forests and lakes of the campus. The Commons Building consists of lounges, TV room, laundry, manager's apartment, public toilets and mechanical space. It links three story student housing on either side. 218/724-8578.



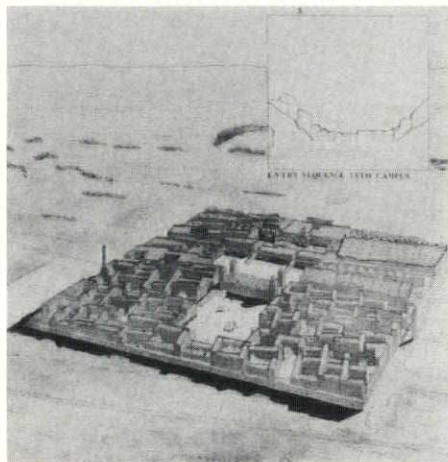
Coming Soon announcements are placed by the firms listed. For rate information call **AM** at 612/338-6763

news briefs

Continued from page 7

National Institute for Architectural Education won the University of North Dakota student one of two second places. Firsts were taken by students from Israel and California.

Ramstad addressed the competition problem—the design of a fictitious university in Timbuktu—by applying Ro-



man, Islamic and Corbusian planning principles. "In that way, Islam, the Western world today and in the past

are melded," says Ramstad. The rectangular desert site was skewed to parallel a road but the buildings themselves were aligned to the four cardinal points.

The site was then divided into courtyards representing physical life—student housing, emotional life—the classrooms, and spiritual life—a gymnasium, library and housing for professors. A complex web of stairs and catwalks allows movement from courtyard to courtyard toward the highest point—the library.

Ramstad's second place in the international competition wins him a \$2,500 William Van Allen Traveling Fellowship.

Earlier this year, he received an honorable mention in the Association of Collegiate Schools of Architecture Wood Competition. His design for a Wood in Design Institute proposed wooden pavilions that would display the use of the wood and also be displays themselves.

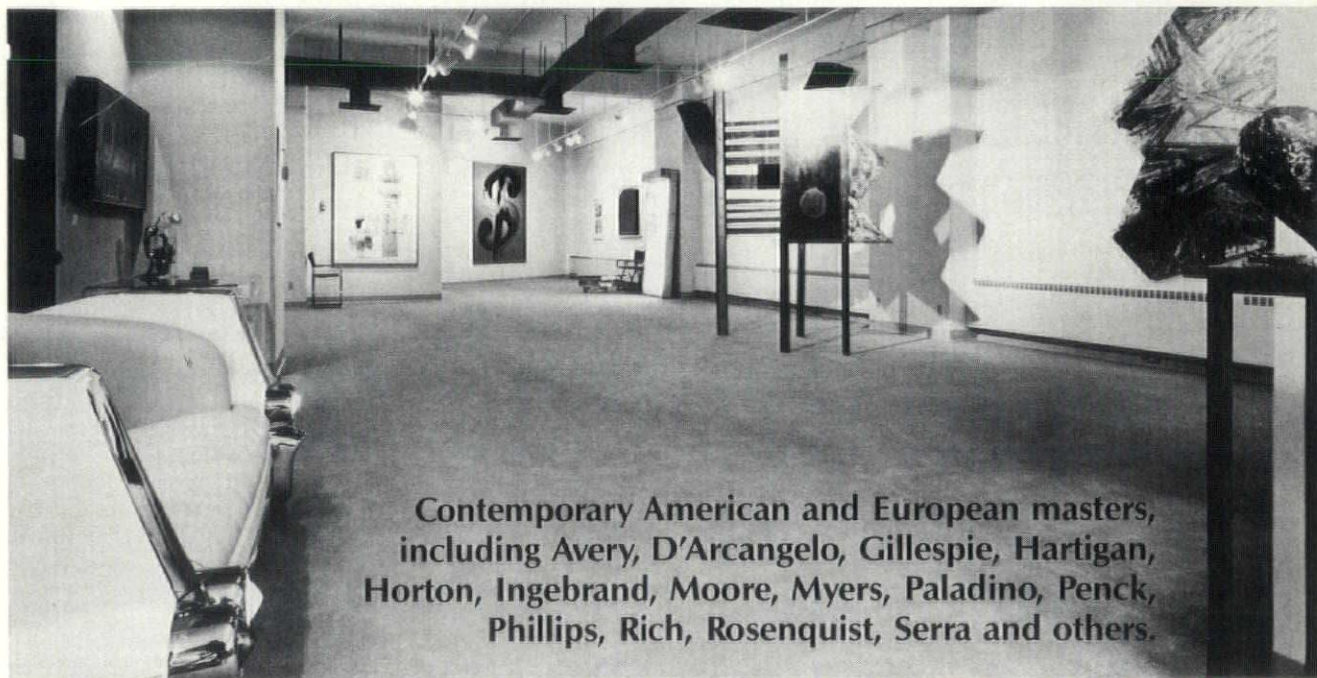
President to award good government design

The National Endowment for the Arts has called for entries for the 1988 Pres-

idential Design Awards. Established in December 1983 by President Reagan, the program awards excellence in federal design in architecture, landscape architecture, engineering design, graphic design, interior design, product/industrial design, urban design, historic preservation, and planning.

Administered every four years by the National Endowment for the Arts, the design awards program recognizes not just completed projects, but also products, activities and processes. The 1984 Presidential Design Awards jury, chaired by architect I. M. Pei, selected the National Aeronautics and Space Administration's graphic communications system and the General Services Administration's support of art in public places, among others.

Deadline for entries is December 17, 1987. Submittals must be design works for the federal government completed or implemented between January 1977 and January 1987. For an application form, write Thomas Grooms, Presidential Design Awards, National Endowment for the Arts, Design Arts Program, Room 625, 1100 Pennsylvania Avenue, NW, Washington, D. C., 20506.



Contemporary American and European masters, including Avery, D'Arcangelo, Gillespie, Hartigan, Horton, Ingebrand, Moore, Myers, Paladino, Penck, Phillips, Rich, Rosenquist, Serra and others.



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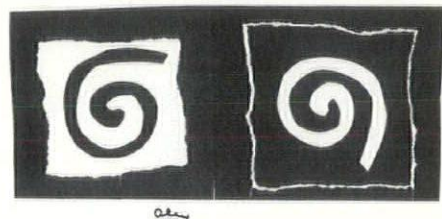
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previews

Continued from page 11

and working in the Midwest comprise this graphic design show. Sponsored and organized by the Minnesota Chapter of the American Institute of Graphic Arts, the show contains 77 pieces representing design firms from the Twin Cities, Chicago and Des Moines.



**Minneapolis Institute of Arts
Antiques Show and Sale
St. Paul National Guard Armory
October 2–October 4, 1987
Friday: 11:00 A. M.–9:00 P.M.
Saturday: 10:00 A.M.– 6:00 P.M.
Sunday: 11:00 A. M.–5:00 P.M.**

A choice selection of fine American and European antiques including furniture, silver, ceramics, and glass will make for an antique hunter's paradise. This three-day event, sponsored by the Decorative Arts Council of the Minneapolis Institute of Arts, will also feature lectures on antiques by experts in the field.

A special preview reception will be held Thursday, October 1, 6:00-9:00 P.M. For additional information on the event, call (612) 870-3039.

**Cathedral Hill Tour
St. Paul
October 6, 1987
11:30 A.M.–6:30 P.M.**

Cathedral Hill, overlooking the city of St. Paul, is noted as one of the most elegant and historically intact turn-of-the-century neighborhoods in the country. Guided tours through three neighborhood buildings adjacent to each other—the Cathedral of St. Paul, the Driscoll, and the Maryhill—will be conducted on Tuesday, October 6 from 11:30 A.M. to 6:30 P.M.

The tours are sponsored by the North Star Opera, a non-profit organization which provides performing and working



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Drywall was used because of its inherent economies, both in the cost of material and the speed of construction.

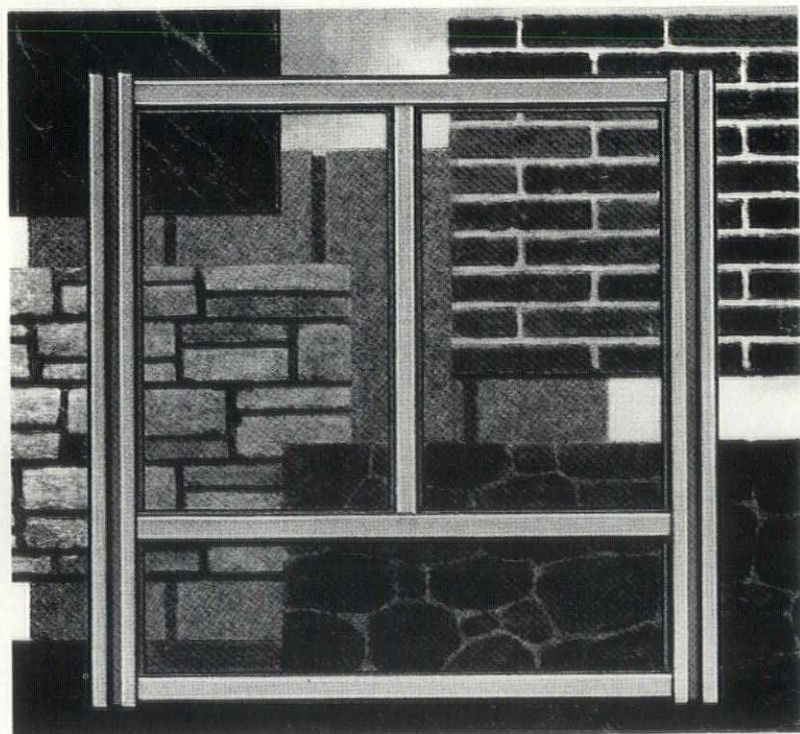
This was important because the project was fast track...from design to completion.

PROJECT: 8400 Tower, Bloomington

ARCHITECT: Wilson/Jenkins & Associates, Inc.

GENERAL CONTRACTOR: M.A. Mortenson Co., Golden Valley

Minnesota
Drywall Council
(612) 546-5416



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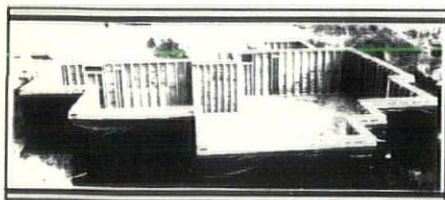
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opportunities for young professional performers and craftspeople in the area.

Cost for the tour alone is \$12. With a light lunch served at the Driscoll, the cost is \$18, and a tour with supper is \$20. Call Irma Wachtler at (612) 698-5386 for information and reservations.

The Urban Edge

Walker Art Center, Minneapolis
October 6–November 10, 1987
Tuesday evenings, 7:30 P.M.

As part of a three-year education program called "American Icons," the Walker Art Center presents "The Urban Edge," a symposium focusing on the American skyscraper. Speakers and a discussion panel will focus on the skyscraper's impact on city design, how city politics affect its design, and how it has served as a source of inspiration to 20th-century artists.

Speakers include architectural historian Rosemarie Haagbletter; Peter Conrad, Fellow at Christ Church, Oxford; art historian William Innes Homer; urban critic and writer William H. Whyte; and architectural historian Spiro Kostof. A panel discussion held on November 10 will discuss issues raised by lecturers in light of the Twin Cities' architecture.

The series costs \$12 for Walker members, \$18 for non-members. Tickets for individual lectures are also available. For more information, contact the Walker Art Center at (612) 375-7600.

Fifth Annual Northern Woods Exhibit

Bandana Square, St. Paul
October 7–October 11, 1987

Sponsored by the Minnesota Woodworkers Guild and Bandana Square, this show is a juried selection of the finest professional and amateur woodworking in Minnesota. Furniture, sculpture and musical instruments are included: some pieces are for sale. The exhibit is free and open to the public.

Romancing the Home

2332 Grays Landing Road, Wayzata
October 11–November 1, 1987

"Romancing the Home" is the theme

for the 1987 American Society of Interior Designers' Showcase House. Intended to show off the talents of local interior designers, a 6,000-square-foot home on Lake Minnetonka was especially designed and built for the project by Landform, Inc. With interior decorating by 26 ASID members, the house will illustrate design trends for the 1990s.

The Showcase House will be open to the public for viewing starting October 11, 1987. Public tours will be held Monday, Wednesday, Thursday, Friday, Saturday and Sunday from 11:00 A.M. to 8:00 P.M. Private group tours are available on Tuesdays. Proceeds from tours will go to the Children's Miracle Network of the Upper Midwest, a fundraising organization which supports health care for children in three of the metropolitan children's hospitals. For further information, contact Gay Parker at (612) 426-4000.

A House of Our Dreams

Minnesota Historical Society
690 Cedar St., St. Paul
October 20, 1987–spring, 1988

Inspired by Carleton College professor Clifford Clark's book *The American Family Home*, this exhibit presents the family home as a mirror of changing cultural values. Four eras are highlighted: "The Virtuous House" (roughly 1840-1870), "The Artistic House" (1860-1900), "The Progressive House" (1900-1930), and "The Liveable House" (1930-1960). Each section illustrates broad themes in American housing with examples from Minnesota's own domestic turf.

For more information, contact Jean Spraker, curator, Minnesota Historical Society (612) 296-6126.

Visions and Revisions

Annual Conference of the Mid-America College Art Association
Ritz Hotel, Minneapolis
October 21–24, 1987

Prominent artists, critics and historians will address the state of the visual arts at this prestigious national conference of artists, designers, educators and students. "Visions and Revisions" will examine and challenge the current scene in studio arts, design, art history and criticism.

Keynote addresses will be given by:
Ken Baynes, a British design educator, October 21, 3:30-5 P.M.

Lucy Lippard, contemporary art critic, October 21, 8-9:30 P.M.

Charles Harrison, a British art historian, October 22, 8-9:30 P.M.

Robert Irwin, an international artist and theoretician, October 23, 8-9:30 P.M.

The conference is sponsored by the Minneapolis College of Art and Design, and the University of Minnesota's Department of Studio Arts. For registration information, contact Leslie Denny, (612) 625-0727.

CONNECT

**Minnesota architects' and designers' convention and products exposition
Minneapolis Auditorium
November 4–November 6, 1987**

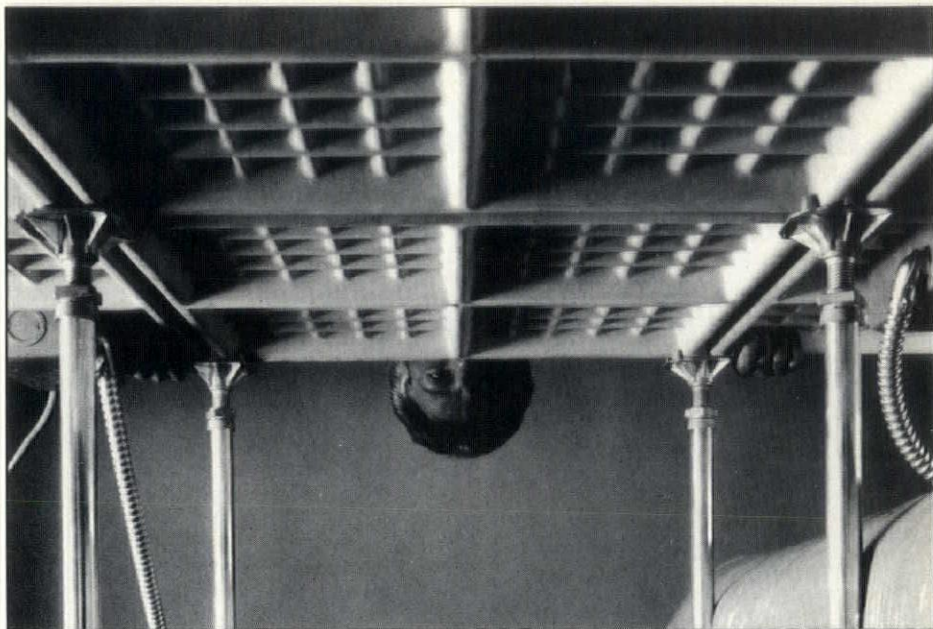
"Connect," the theme of this year's annual convention of the Minnesota Society of Architects reflects the incorporation of the Minnesota Chapter American Society of Interior Designers "Designers' Saturday" Show.

Architect John Burgee, of Johnson Burgee, the architecture firm that designed Minneapolis' IDS Building, will give the keynote address. Other presentations will include Jack Hartray of the Chicago-based architectural firm Nagle, Hartray & Associates speaking on architectural ornamentation; Jules Fisher & Paul Marantz, New York City architectural lighting designers and consultants to well-known architects and buildings; architect Ken Brussard on peer review; and architect Blake Chambliss on housing the homeless. A special grouping of programs on interiors will address the office of the future, renovation, and kitchen and baths.

Two-hundred-and-sixty-one exhibitors will represent both the national and regional building and design industries. The exhibit hall is free and open to the public Wednesday, November 4, from 6:00 P.M. until 10:00 P.M.; November 5, 11:00 until 1:30 P.M. and 4:30 until 9:30 P.M.

For more information on exhibits, contact Judith Van Dyne at (612) 338-6763. For registration information, contact the MSAIA office at (612) 338-6763.

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insight

Continued from page 19

when passing the building. The building's mass also caused the ground to shift, cracking the walls of neighboring Trinity Church. Today, however, with the structural problems solved and the law suits vague memories, Hancock can be judged on its merits as a piece of architecture. The panel's consensus: Hancock is a work of significant merit.

The Aspen conference looked at more than the pitfalls of architecture. Mr. Madison Avenue himself, George Lois of Lois Pitts Gershon Pon, discussed the roller coaster life of advertising, and aeronautics engineer Paul MacCready discussed his design for a man-powered airplane that was flown across the English Channel.

Boston journalist Ellen Goodman concluded the conference with "Inconclusions." Goodman used Vanna White, the number-changer on *Wheel of Fortune*, as an example of an American success story. Vanna is famous, she is a household name and she makes extraordinary amounts of money without any discernible talent or intelligence, said Goodman. She got the job on TV, as Vanna explains in her autobiography, *Vanna Speaks*, because she turned the numbers best.

In a world where success is too often based on somebody else's failure, and where success can easily turn to failure and failure to success, maybe all we should strive for is to turn the numbers best. Successful design, in the long haul, may be just as elusive as a wheel of fortune.

AM

opinion

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portunity to sharpen skills in space planning, furniture and finishings selection, and the development of circulation patterns.

The space planning process is inherently trial and error, but after numerous exercises in spatial manipulations, one develops an intuitive and efficient approach. To become truly proficient in this area requires years of hands-on experience.

Even if one concentrates on monitoring today's complex furnishing industry, the selection of furnishings requires an in-depth familiarity with

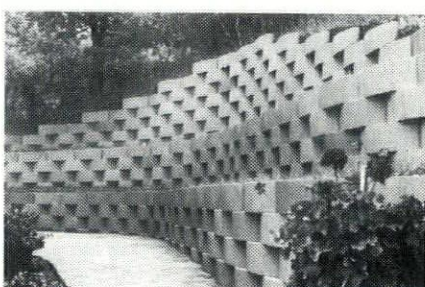
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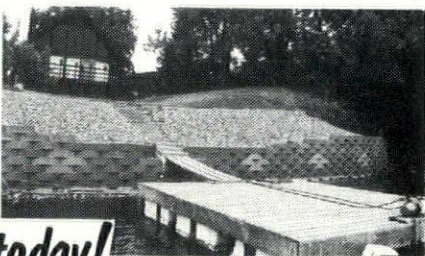
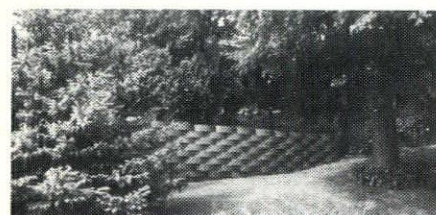
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sources and technological advancements to make informed recommendations.

Planning circulation patterns could be viewed as an extension of space planning, or even programming, but it is more than that. As a result of the interior designer's study of space needs at human scale and familiarity with furniture placement, changes in circulation patterns are often discovered which can have a significant impact on the architecture. Circulation for the architect usually evolves from trying to "fit" the function into the preconceived form, sometimes with arbitrary results.

In the selection of finishes, a project architect may wish to establish a certain "tone" and general sense of the application of materials, but a designer conversant with the multiplicity of materials on the market and their characteristics, application, and safety factors can best translate the conceptual scheme into reality.

I am not suggesting that the qualified interior designer has a unique vision in relation to other environmental design disciplines. However, an experienced, creative designer who has specialized in interiors is a better choice for the client than a generalist who is designing interiors as an extension of the total environment. The client should not have to pay for a "learning curve."

There are many architects who possess great intuitive insights into interior design, just as there are talented interior designers who can reinforce and enhance the architectural statement as an extension of an integrated philosophy.

What does this mean? I think the old prejudices and conditioning on both sides should give way to a more collaborative approach. If Leonardo di Vinci were alive today, he would no doubt be a specialist. Alas, Renaissance man is dead. Who will replace him?

Every time I have worked with designers from allied professions, I have gained perspective and insight. I like to think of that process as a two-way street. A successful project requires not only a challenging client, but the collaboration of a creative interdisciplinary team.

Let's cease concern for "invasion of territory" and enhance the opportunities for better integrated environments.

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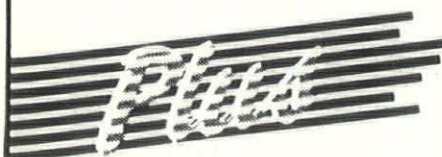
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Raising education standards for interior designers, requiring licensing as a minimum criterion, and enriching the architectural curriculum to incorporate interior design are all developments that will produce better environmental design. Architects, interior designers, and their clients will be the richer for it.

Dan Fox is vice president and director of interior design with BRW, Inc., Minneapolis. He holds an architecture degree from the University of Minnesota and is an associate member of the American Institute of Architects and professional member of the American Society of Interior Designers.

AM

Credits

Project: St. Elizabeth Seton Community Facilities

Location: Carmel, Indiana
Client: St. Elizabeth Seton Parish
Architects: Rafferty Rafferty Mikutowski

Project: MSAIA Headquarters

Location: Minneapolis
Client: Minnesota Society American Institute of Architects
Architects: The Stageberg Partners/Ralph Rapson Architects

Project: Von Blon residence

Location: Minnetrista, Minnesota
Clients: Jo Ann and Philip Von Blon
Architects: Meyer, Scherer & Rockcastle

Project: Purina Farms

Location: Gray Summit, Missouri
Client: Ralston Purina Company
Architects: Thorbeck & Lambert

Knoll Showroom

Location: Minneapolis
Client: Corporate Environments of Minnesota
Architects: BRW
Project designer: Dan R. Fox
Electrical contractor: Sterling Electric
General contractor: Corporate Environments of Minnesota
Lighting consultant: Susan Briscoe

Children and Young Adults Unit

Location: St. Louis Park, Minnesota
Client: Methodist Hospital
Architects: Ellerbe Assoc.
Principal-in-charge: Donald W. Denzer
Interior project manager: Tama Duffy Barutt
Architectural project manager: J. Michael Florell
Project architect: Sandra Christie
Project designer: Craig Hall
Mechanical engineer: Matt Stringfellow
Electrical engineer: John Killeen
Contractor: M. A. Mortenson
Interior design: Ira A. Kerr, Jim Lewison, Sandra Berkness Greenway, Jeffrey Walden
Graphics: Jeffrey Walden, Melody Griggs

Project: 1010 South Seventh Street

Location: Minneapolis, Minnesota
Client: JRW Properties
Architects: Setter, Leach & Lindstrom
Principal-in-charge: Basil Filonowich
Project manager: Richard Erickson
Director of design: Ed Frenette
Project architects & designers: Dan Kallenbach, Russ Redman, Joan Bren, Jack Harness, Pat Dunsworth, Rich Heck, Justin Wilwerding
Project team: Tim Bauer, Phil Olander, Lowell Anderson
Structural engineer: John Robertson
Mechanical engineer: Mike Anderson
Electrical engineer: John St. Pierre
Contractor: Kraus-Anderson
Interior design: Setter, Leach & Lindstrom

Project: Park Square Theatre

Location: St. Paul
Client: Park Square Theatre, Minnesota Museum of Art
Architects: Rafferty Rafferty Mikutowski
Principal-in-charge: Craig Rafferty
Project architect: Tom Lillyman
Contractor: James Steele Construction
Theatre consultants: Richard Cook and Steven Lockwood, Park Square Theatre

Project: Shea Architects' Office

Location: Minneapolis
Client: Shea Architects
Architects: Shea Architects
Project team: David Shea III, Gregory Rothweiller, Ken Piper, Jeff Grenier, Greg Madson, Sharon Gibbons
Administrator: Sandra Johnson
Contractor: Frenz Woodcraft
Lighting consultant: Schuller & Schook

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AM

Coming Next Issue

Special Issue:
Renovation

A Summit Avenue
Mansion
Reincarnated

The Warehouse
Phenomenon

Built with Brick

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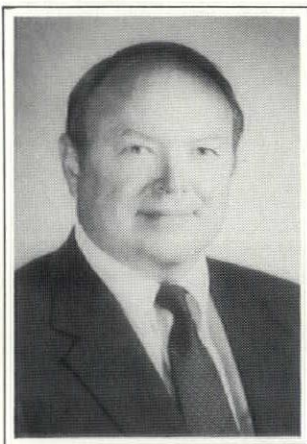


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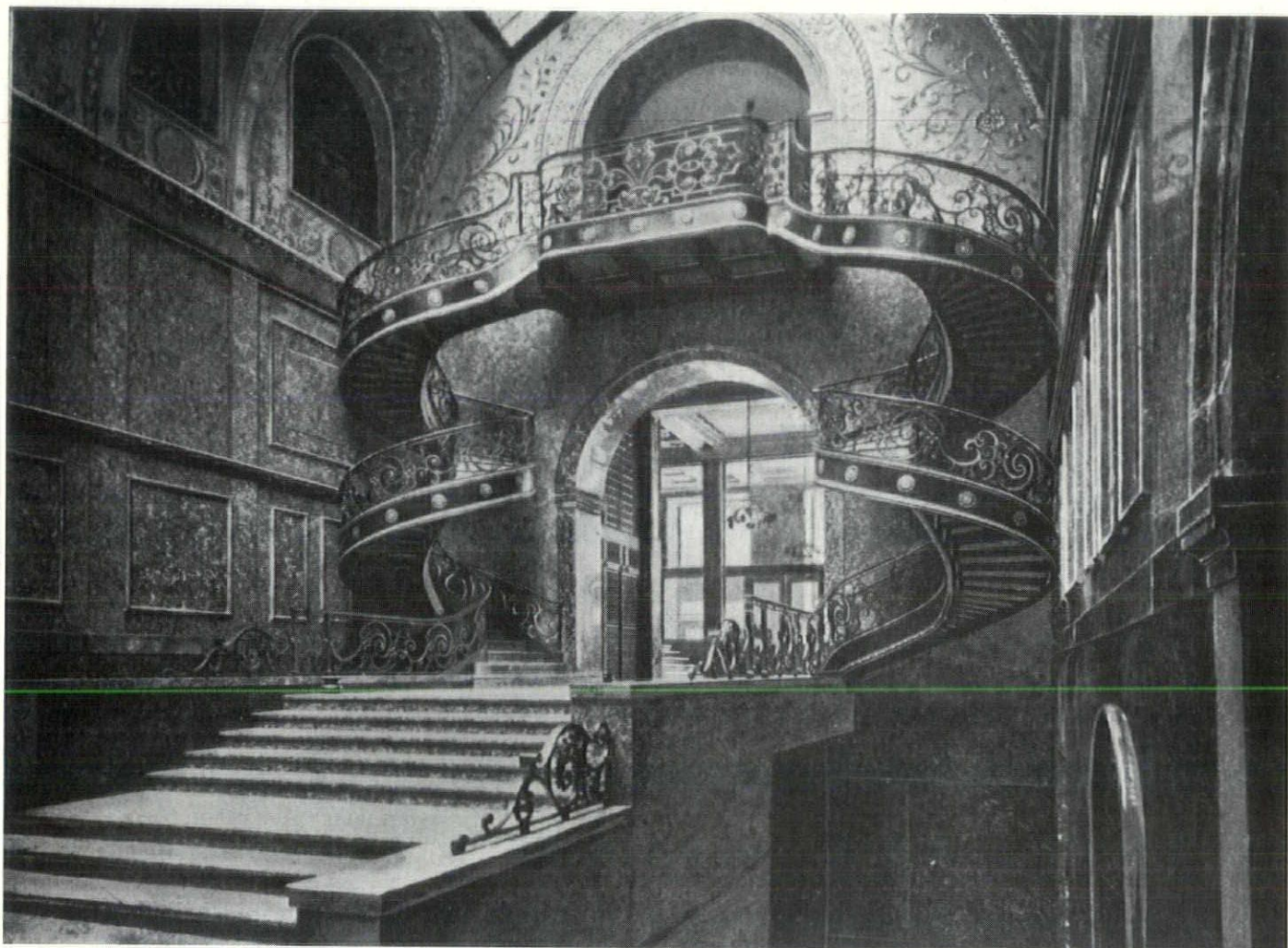


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