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Cover: Through the crystal pyramids of IDS. Photographer: Karen Melvin

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news briefs

Macalester opens new library

Macalester College in St. Paul has recently dedicated its new 69,000-square-foot library, a state-of-the-art facility that echoes the architectural character of its historic neighbor, Old Main. Designed by the Boston architectural firm of Shepley, Bulfinch, Richardson & Abbott, the \$10 million, five-level structure sits at the center of campus and replaces East Old Main, the oldest building on campus before its demolition two years ago.

The library, which is designed to house up to 450,000 volumes, recalls the Romanesque Revival style of the other century-old campus buildings. Connected to Old Main via a breezeway, the building features sloped roofs, limestone gables, a rough-hewn limestone base and arched windows. The architects re-used decorative elements from the razed East Old Main in the new building. Terra-cotta tiles from the late 1800s, for example, have found a new setting in a fountain and plaza near the entry pavilion.

Inside, the library provides seating for 650 students, archives and microfilm reading and storage areas, and on-line catalog terminals on all floors. The book stacks on five levels surround a large central open space.

The college raised \$15 million for the project, including \$5 million for operation and maintenance.

Ellerbe goes to the movies

Ellerbe Becket has been selected by Universal Studios to oversee the design and construction of a new movie studio in Orlando, Florida.

The \$150 million project is part of MCA Recreational Services' \$400 million Florida theme park development which is already under construction. Ellerbe will be responsible for turning dozens of movie sets, or "flats," into working studios and creating a series of streets and metropolitan composites



The Romanesque Revival library (left) at Macalester College is a compatible neighbor to Old Main.

for general use in movie production. As part of the theme park, the set will be open to visitors.

The project team will be based in the Twin Cities with additional team members working through the Tampa and Los Angeles offices of Ellerbe Becket. The theme park/movie studio, scheduled for completion late next year, will occupy more than 100 acres south of Orlando.

Tweed cracks open the champagne

The Tweed Museum of the University of Minnesota at Duluth will celebrate its 30th anniversary this November by officially opening the recently-completed Sax Sculpture Conservatory. The two-story conservatory addition, designed by Damberg, Scott, Peck & Booker of Duluth, features a ceramic and granite tile exterior and an interior brightly lit by a skylight.

The \$1 million addition, privately funded through the Sax Brothers Foundation of the University of Minnesota at Duluth, will allow the museum to expand its permanent sculpture collec-

tion. The entire museum had undergone renovation simultaneously with the construction of the new wing, which now provides the museum with nine exhibition galleries.

HGA on the go

Several projects by Hammel Green and Abrahamson of Minneapolis are pushing skyward in the Twin Cities.


Construction is on schedule for KTCA-TV's new studios and headquarters in downtown St. Paul. The \$10 million, two-story Minnesota Telecenter is located in the historic Lowertown district across from Union Depot Place.

The 82,000-square-foot structure, being built atop a 900-stall municipal parking ramp, will house three production studios and the station's 150 employees. It will nearly double KTCA's present facilities when completed.

Along the riverfront in downtown Minneapolis, HGA's addition to the main U. S. Post Office will reflect the streamlined detailing of the original 1933 Art Deco building. The 400,000-square-foot addition will span the back of the orig-

Continued on page 60

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previews

Design, Politics & All That Jazz Minnesota architects' and designers' exposition St. Paul Civic Center November 2, 3, 4

A presentation on successful open spaces, a talk by nationally known architect Paul Kennon, and walking tours of St. Paul's art and architecture will highlight the 1988 Minnesota Society of Architects' convention. This year's convention and products exposition, called Design, Politics & All That Jazz, incorporates the Minnesota Chapter American Society of Interior Designers' "Designers' Saturday" Show.

The three-day event opens November 2, with a presentation by the MSAIA honor awards jury. This year's jury brings together award-winning architects Margaret McCurry of Tigerman Fugman McCurry, Chicago; Jean Carlhian with Shepley, Bulfinch, Richardson & Abbott, Boston; and George Hartman of Hartman-Cox Architects, Washington, D. C. The jury will discuss their own work and present a short list of potential winners. Winners will be announced at the Honor Awards Banquet on Saturday, November 5.

The exhibit hall features more than 250 exhibitors representing both the national and regional building and design industries. Exhibits are free and open Wednesday, November 2 from 5:00 until 9:30; November 3, 4:30 until 9:00; and November 4, 11:00 until 2:00.

For more information, contact the MSAIA office at (612) 338-6763.

Architecture Tomorrow Franklin D. Israel Walker Art Center October 30—January 8, 1989

"Architecture Tomorrow," a three-year exhibition program at the Walker Art Center, will report on significant contemporary American architecture. The series focuses on the accomplishments of young American architects whose work

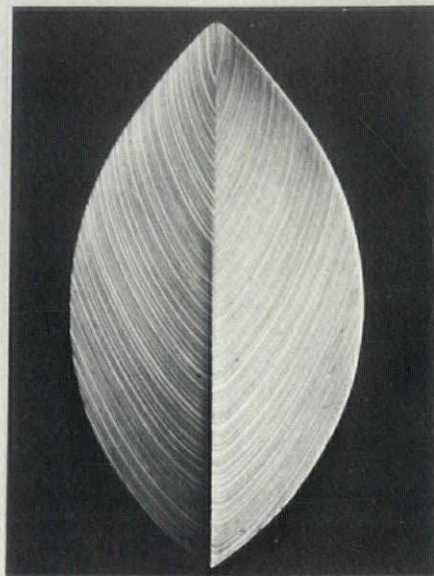
Reflections of Finland International Design Center Minneapolis Through December 1

The visual art and industrial design of 20th century Finland reflects the great forests, lakes and granite boulders, the harsh winters and glowing summers of the country itself. Unencumbered by embellishment or frivolous decoration, Finnish art is inspired by nature.

This two-part exhibition includes 50 objects made of glass, wood, paper, clay and fiber. Industrially produced objects by Alvar Aalto, Kaj Franck, Timo Sarpaneva, Tapio Wirkkala are displayed alongside the work of eight contemporary Finnish artists. Whether the work is unique or mass-produced, it reflects the Finnish aesthetic of simplicity and nature-inspired form.

The exhibition is part of New Sweden, the year-long celebration of the 350th anniversary of Swedish and Finnish settlement in America.

In conjunction with the exhibition, International Design Center will feature both production work and items by several of the same artists. For more information, contact the International Design Center, (612) 341-3441.



Plywood Bowl by Tapio Wirkkala, 1951

is original and experimental.

An exhibit of architect Franklin Israel's work will launch the series October 30. Israel, in the tradition established by the Walker's Frank Gehry show, has designed six wood and concrete pavilions especially for the exhibition. These pavilions represent many of the themes in his work. Models, drawings and photographs will be displayed inside—one pavilion simply contains six trees.

Israel was educated at Columbia, Yale and the University of Pennsylvania and held the prestigious Rome Prize in Ar-

chitecture before he moved to southern California because of an intense attraction to the movie industry. He has worked as a set designer and art director and continues to design commercial and residential projects for clients in the film industry.

The series will continue with Thom Mayne and Michael Rotundi's firm Morphosis featured in the spring of 1989; Todd Williams and Billie Tsien in the fall of 1989; Stanley Saitowitz in the spring, 1990; Liz Diller and Ricardo Scofidio in the fall of 1990; and Steven

Continued on page 62

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from these pages

A garage is born

By Mark Hammons

Which came first, the garage or the gas pump?

For progressive architect William Gray Purcell, who wrote for *Northwest Architect* from 1940 to 1955, the answer was one of practical experience. He was around when the question first came up.

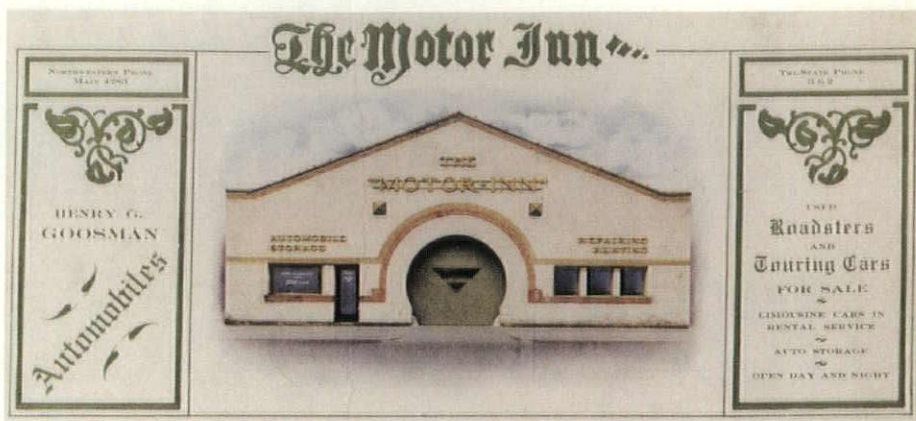
Writing in one of his earliest columns, Purcell observed that no other innovation of modern civilization had as pervasive and profound an influence on American architecture as the automobile. His own firm, eventually known as Purcell & Elmslie, was there when automobiles arrived in Minneapolis.

Their client was Henry G. Goosman, whom Purcell recalled as "a 'Dutchman' if there ever was one—short, round, bald and irascible." Since the 1880s, the Goosman Palace Stables had been the leading livery in Minneapolis, but the proprietor "was wise enough to see the doom of his business in the rise of the automobile."

In fact, Goosman had owned one since 1904, when he and his wife undertook what in those days was a perilous motoring excursion to Duluth. The trip required seven days of building bridges, fording creeks and getting unstuck from the mire of muskeg swamps. Apparently, he was convinced the future had arrived.

Back home, though he would keep his horse and buggy concern going until 1912, Goosman "was the first to set up a regular garage business other than those maintained by dealers in the corners of old buildings or in remodeled warehouses and horse barns." To get the new-fangled job done, he hired the cutting-edge architectural firm then called Purcell & Feick.

By 1908, the garage (a word then strangely pronounced 'gair-edge,' obviously related to 'carriage') was ready to open its doors.



Henry G. Goosman's *The Motor Inn*, designed by Purcell & Feick, features the electro-hydraulic door lift and other innovations for auto maintenance.

Or, rather, its door.

Since the whole purpose of the building was to service automobiles, Purcell & Feick made the entrance for the machines the most obvious and attractive feature. True to their own pioneering spirit as well as that of their client, they developed an automatic electro-hydraulic door lift. Manufactured by the Variety Fire Door Company of Minneapolis, the novel door was the subject of a magazine article which called it the "only door in the Northwest operated by water power."

Inside, there were other innovations. A 30-inch deep and six-inch high ledge around the interior served as "a clean, oil-free area handy to each car for tools and temporary storage." The curb had a very practical reason behind it. "In 1907," Purcell noted, "autos had no bumpers. They banged against the wall when backed in."

Meanwhile, there was a competitor who turned to the same architects.

In December 1909, the Electric Carriage and Battery Company decided to open a garage and dealership on Harmon Place that was solely dedicated to servicing the numerous electric automobiles then to be found on the streets of Minneapolis.

"Electrics were cars for ladies," re-

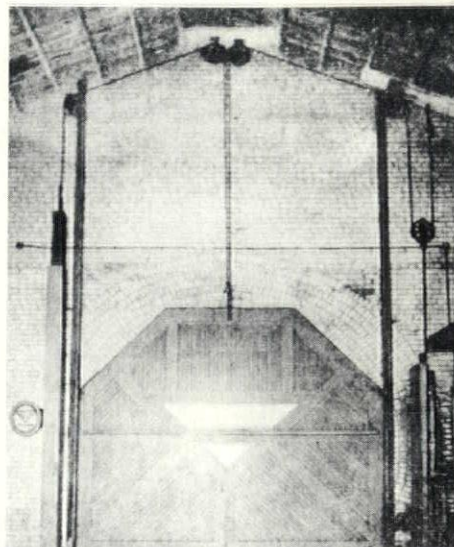


Photo and sketch: Courtesy Northwest Architectural Archives

called Purcell, "and this business was an institution for ladies." M. L. Hughes, the president of the company, "said it was the only all-electric garage in the U.S.A.—and no gas-driven car was allowed to drive in and contaminate the place, not even for the delivery of supplies."

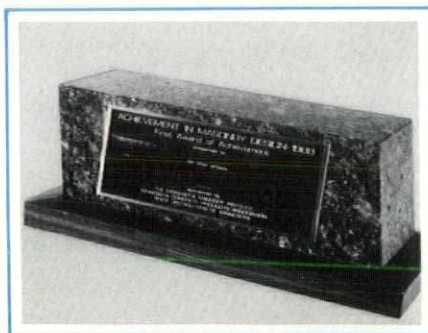
By 1910, when the building was being completed, George Grant Elmslie had joined the firm and lent his special flair for designing polychrome terra-cotta. Purcell found great joy in his first opportunity to follow through the process of making terra-cotta ornament.

A few weeks later after photographs of the clay models were approved and glaze colors chosen from sample por-

Continued on page 72

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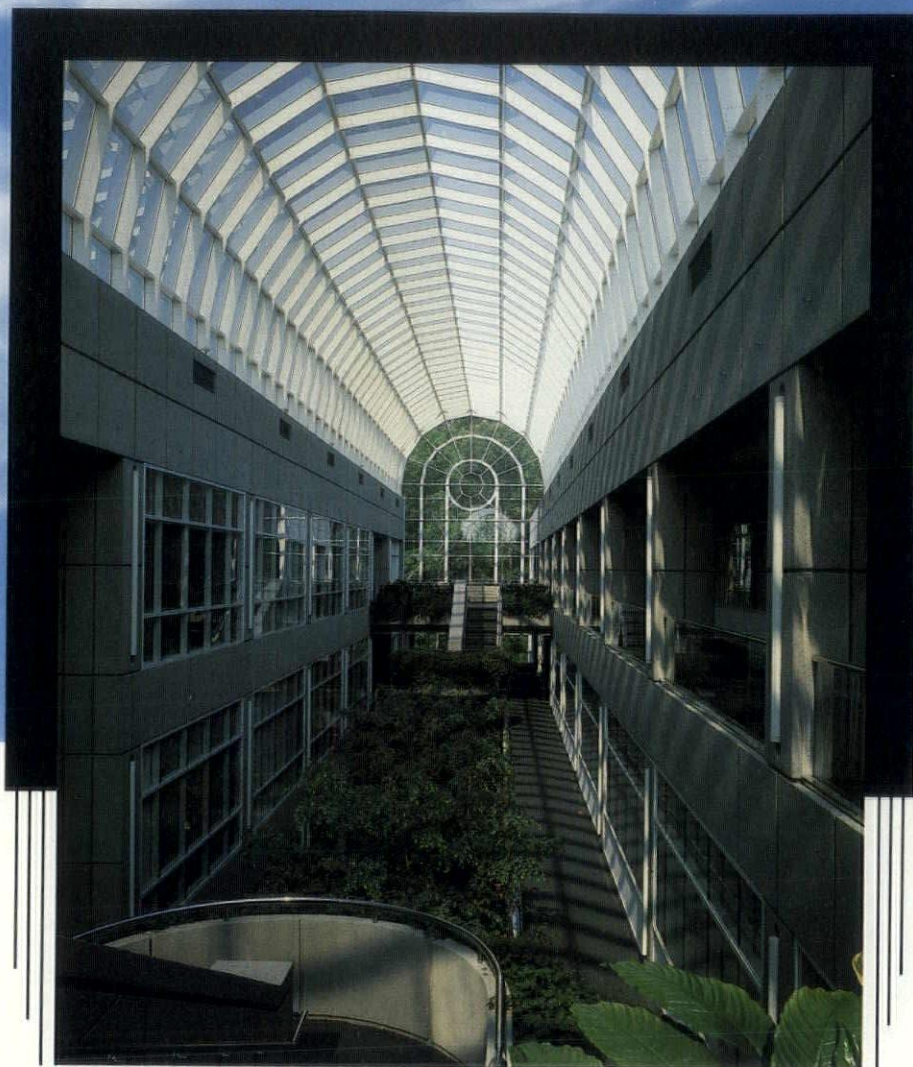
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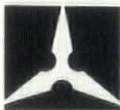


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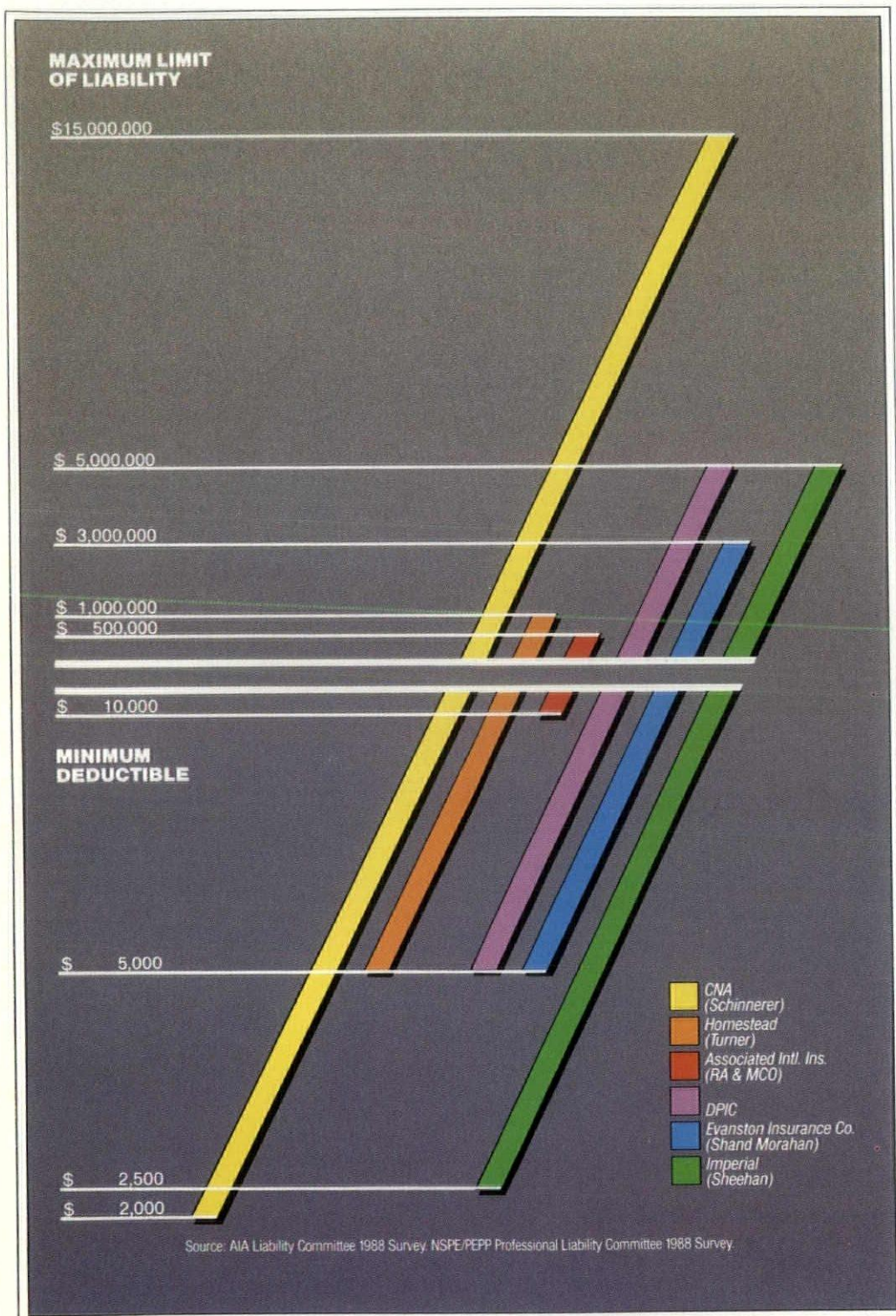
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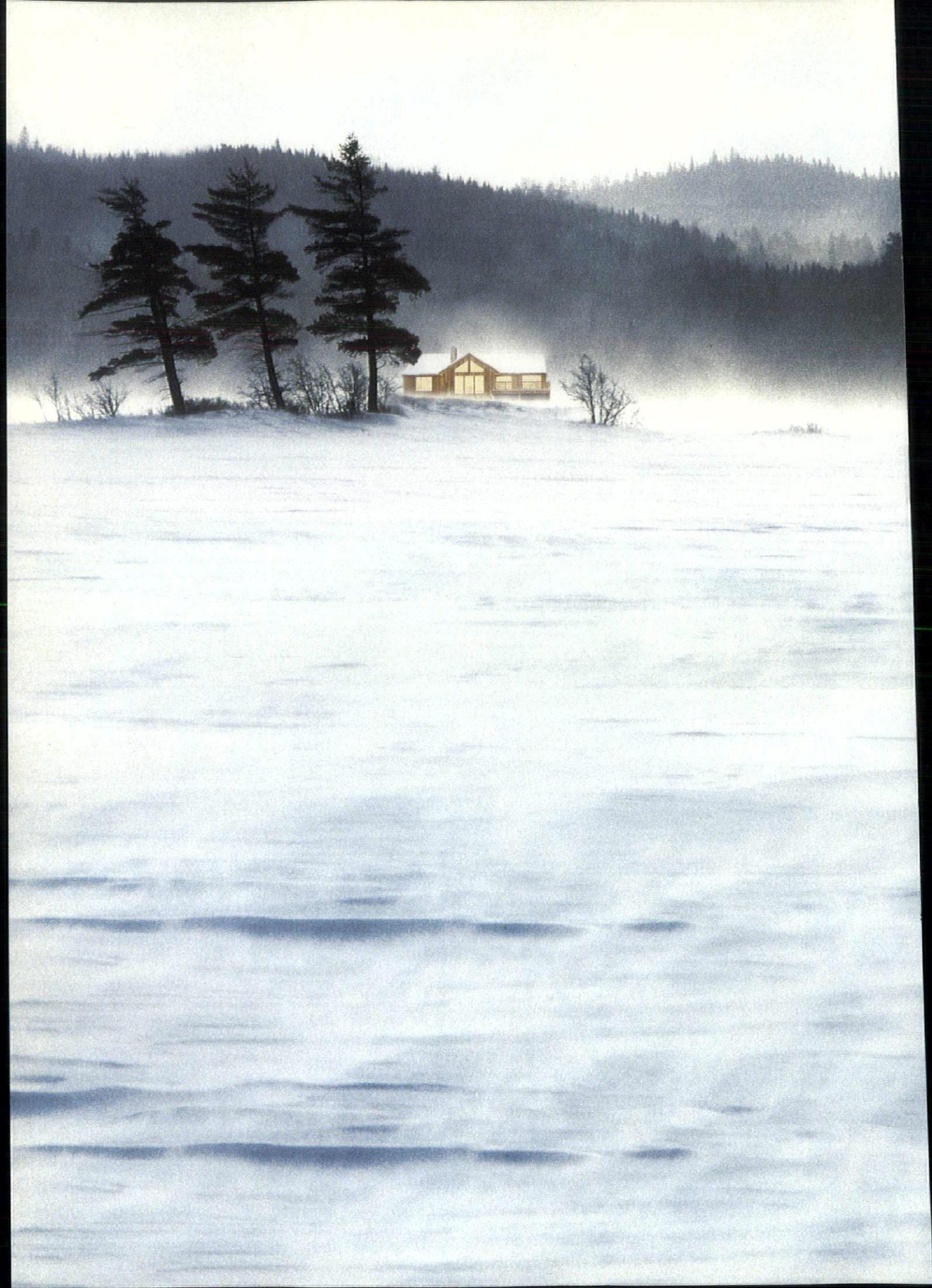
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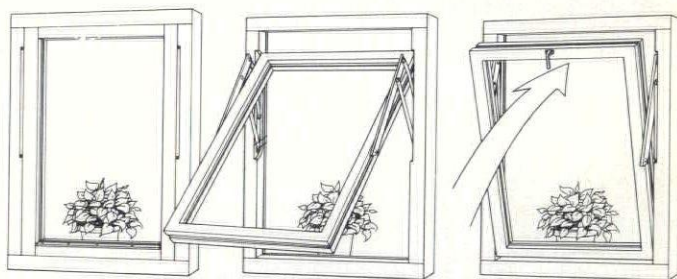
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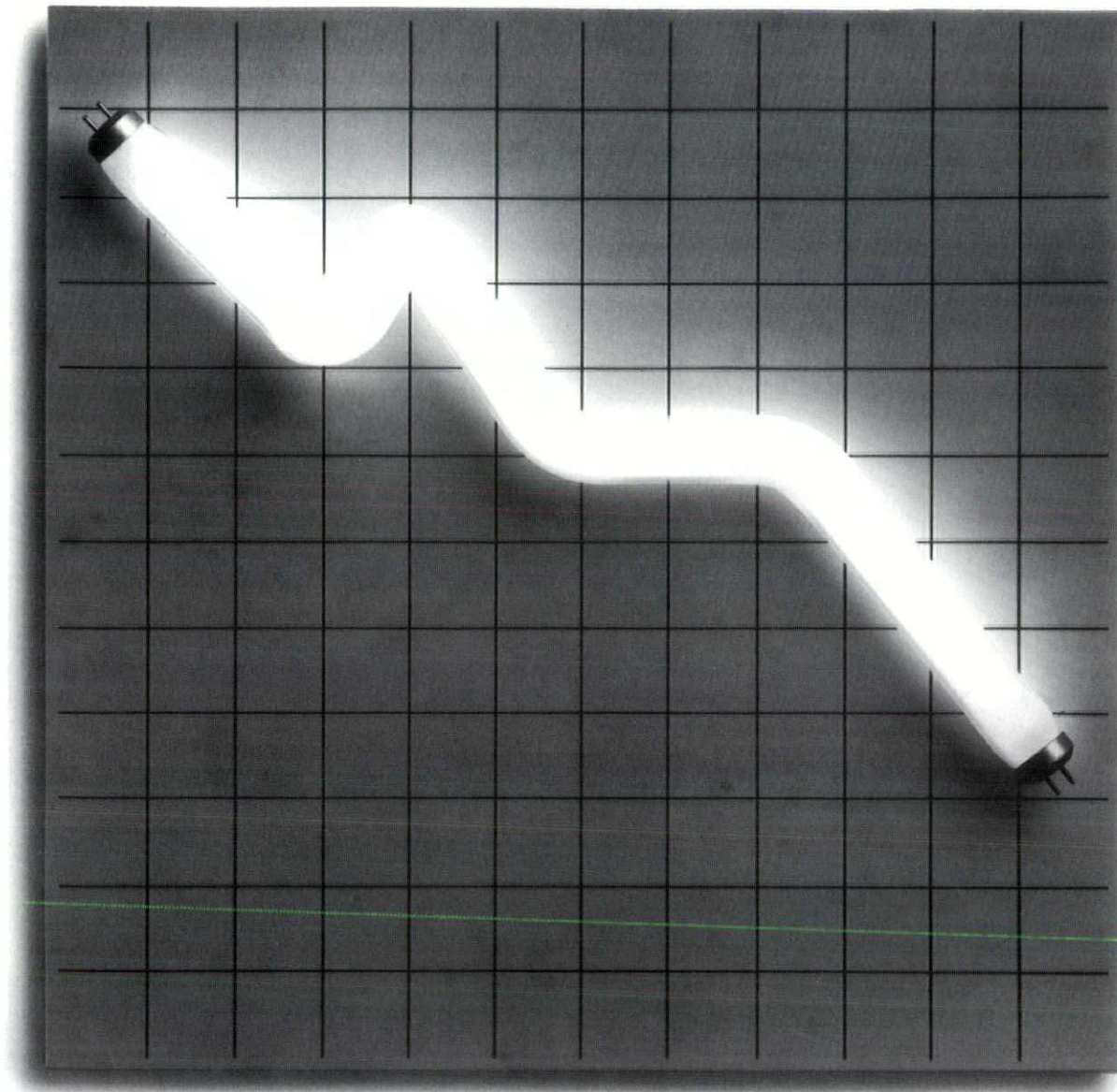
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David Runyan: The client comes first

By Eric Kudalis

For David Runyan, the 1988 president of the Minnesota Society of Architects, slow but steady growth is the key to success. Fifteen years ago Runyan teamed up with Gary Vogel to form the Runyan/Vogel Group, and in that time the firm has grown to fifteen employees, "a comfortable size that allows Gary and me to stay in touch with both our staff and clients," says Runyan. As firm principals, Runyan and Vogel have final say over the design of all projects, yet they give the staff the responsibility to run jobs in project teams.

With a client's encouragement in the early 1970s, Runyan decided to leave Robert Cerny's architectural office and start his own firm. He and Vogel, an associate from Cerny's firm, opened an office in downtown Minneapolis, with Deluxe Checks as their sole client. The first five years were slow but work picked up in the late '70s as they developed a network of repeat clients and did more work for developers.

Some of the more visible projects include the Space Center for the Minnesota Department of Natural Resources, a warehouse renovation in St. Paul, and Broadway Place in Northeast Minneapolis, its white facade and red columns a familiar sight to those traveling north on Highway 35W. Though their projects are small, their work is varied and includes suburban shopping plazas, housing, light industrial work and small office buildings.

Runyan doesn't ascribe to any particular architectural style or trend, instead he seeks designs that satisfy the client's needs. "David is a good listener and is responsive," says Leonard Wilkening of the Wilder Foundation, who has worked with Runyan on several projects over the past twelve years. "He remains flexible and works with you throughout a project."



Photo: George Heinrich

David Todd Runyan in front of Broadway West, the second phase of a two-phase office development that he and his firm designed in northeast Minneapolis. Runyan will relocate his office to the recently completed building this fall.

Runyan says you must be flexible to design a building that is functional for the client. "There has to be more to a building than just appearance," he says. "A building has to work; it has to fit the site and add something to the community. Good design is affected by many variables and it does little good to force a design down the client's throat."

Architecture, Runyan says, is in constant flux as is it gropes for new methods to express the way we work and live. Some of this groping leads to misunderstanding, as with Post-Modernism, which Runyan believes is a trend

that misinterprets our architectural past.

Early on Runyan expressed an interest in architecture, although the flat farmlands of Kansas hardly inspired high design. He was born to Methodist missionaries in Malaya and went to an English boys' school in India until the age of seven, at which time his parents sent him to live with an aunt in Independence, Kansas. In 1940, with bombs falling on Singapore Harbor, his parents set out for the States to spend a short time in Kansas before heading for England, where his father was stationed

Continued on page 74



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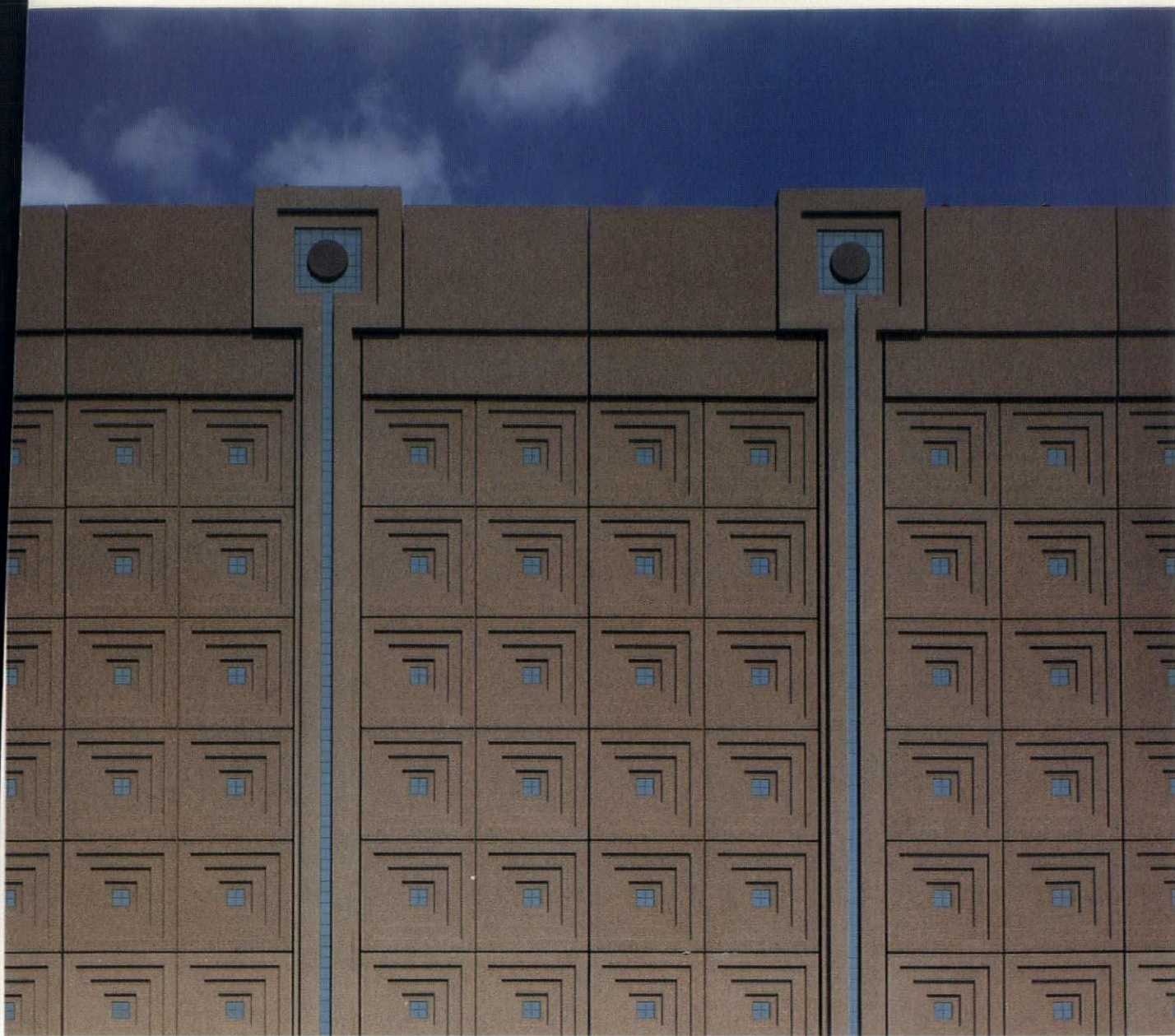
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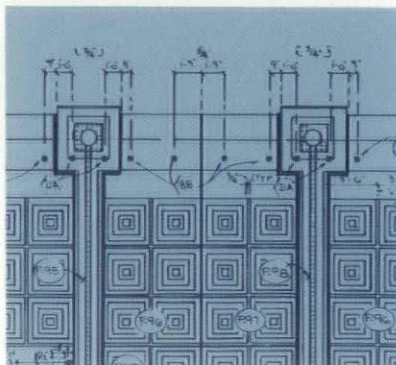
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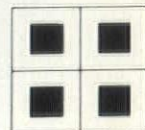
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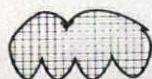
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Photos: George Heinrich

What happens when you have lots of ideas but no practical outlet? Six recent architecture graduates from the University of Minnesota solved that problem by forming ANARCH, a forum for discussion, question and design, an alternative place where they can come together after work on evenings and weekends to pursue personal, sometimes quirky, issues of design. The meaning of the name, which several group members interpret as an abbreviation for Another Architecture, is deliberately open-ended.

ANARCH's only built project is its own studio in an old storefront in northeast Minneapolis. It is an eclectic showcase of architectural ideas that highlight the group's concern with raw materials and the evolutionary process of architecture. Everything here is something you find at hardware stores or scrap yards, from two-by-fours to bowling balls.

The twelve-foot-high ceiling is an ex-

pressive interplay of contrasting materials. Sheets of aluminum framed in two-by-fours stretch the length of the narrow interior and arch to the center of the ceiling. Covering the other half of the ceiling is a fiberglass tarp, which is attached to the wooden frame with hinges and suspended across the ceiling. Hanging bowling balls pull the tarp taut.

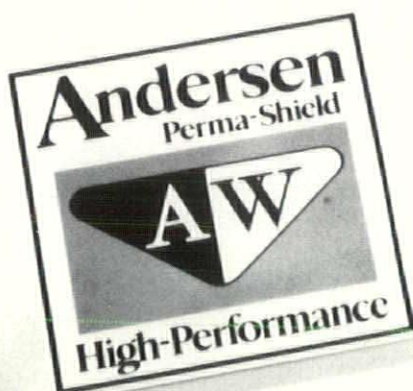
The walls are discolored and rough, the result of yanking off old paneling and steaming off layers of wall paper. Work stations are wooden planks that pull down from custom-designed wall units, and the improvised kitchen is a screened-off nook in the back of the studio.

This is not made-to-order architecture. It's exploratory architecture that seeks new meanings of expression.

ANARCH's members from left to right are, Marc Asmus (foreground); David Malcolm Scott, Rehn Hassell, Susanne Dehnhard (second row); Helena Espinosa, Bryan Carpenter (back row). E.K.



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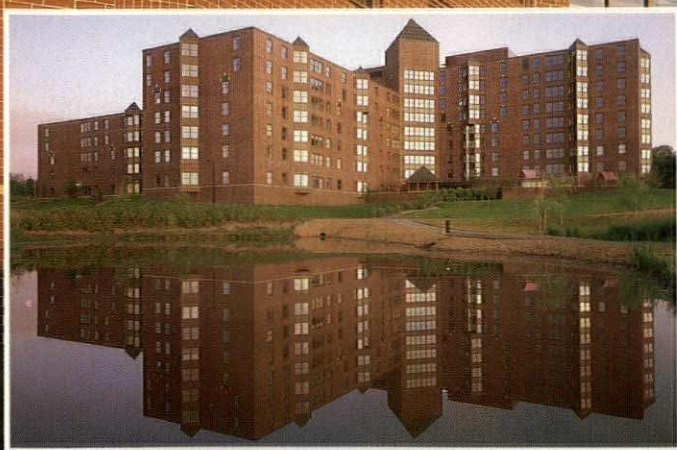
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BILL ENRIGHT, JR.

An inside look Woody Allen named his most somber movie "Interiors." But the interiors we present in this issue are far from somber. From the colorful lobby of Victory Envelopes to the playful offices of the Herman Miller company in Zeeland, Michigan, from the almost tongue-in-cheek studio of Twining Photography to the classy executive offices of the Ellerbe Group, the work of Minnesota architects looks surprisingly cutting-edge.

The editors of *Architecture Minnesota* chose three of the six interiors we present. We also present three of the four winners chosen by the 1988 interior awards jury—Anthony Tsirantonakis of Nine Square Design, New York; Roslyn Singer Brandt, principal of the consulting firm Barnes and Brandt and 1986 chairperson of the Interiors Committee of the American Institute of Architects; and Neil P. Frankel, head of the interiors section of Perkins and Will, Chicago, and 1988 chair of the AIA Interiors Committee. Their favorite, Our Lady of Grace Church in Edina by Hammel Green and Abrahamson, was also a 1986 Honor Awards winner and was previously featured in the January/February 1987 issue of *Architecture Minnesota*.

In addition to these inside looks, we take you inside the School of Architecture at the University of Minnesota. Four years ago, Harrison Fraker came from Princeton University to head the school after the 30-year tenure of Ralph Rapson. He has already made his mark. To bring you up to date—and to celebrate the school's 75th anniversary—we profile the school.

In the course of researching this article, I had the chance to pursue a question I have long been interested in—how architects are shaped by their educational experience. We give you a chance to discover the answers for yourself by playing "the architecture game" on page 50. It's admittedly tongue-in-cheek but based on actual assignments at the University of Minnesota School of Architecture and Landscape Architecture.

Good luck. We hope you graduate with honors.



Linda Mack
Editor

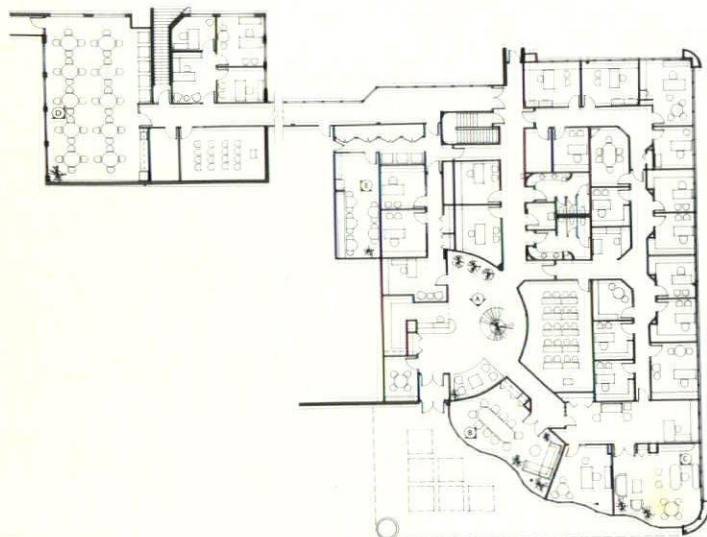
Playful pastiche

Victory Envelopes seals a design-conscious image



Photos: Lea Babcock

For Victory Envelopes, Spaces Interior designed a spanking white interior that is swept alive with bright colors, as seen in the entrance lobby (opposite). A cafeteria (above) recalls 1950s diners with its checkerboard floor and red and white wall banquettes. From the lobby (floor plan below), conference rooms play off a wavy outer wall. Office systems and an employee cafeteria occupy the main building, and a walkway (upper left of plan) leads to the plant cafeteria and beyond to the printing plant.



Printing is messy business, and printing facilities are often grim, odoriferous places that hardly inspire high design. Victory Envelopes, a branch of Instant Web, wanted to dispel such images by creating a contemporary plant that would project a design-conscious image.

The company hired Spaces Interior Design, a division of Korsunsky Krank Erickson of Minneapolis, to design the interiors of its new facilities in Chanhassen, Minnesota, a 200,000-square-foot building incorporating the printing plant, a warehouse, administrative offices, conference rooms and employee cafeterias.

Says principal-in-charge Stephen Lanak, "The company trusted us enough after several previous projects to give us design freedom."

This freedom converted into a bright interior full of splashes of color. The entrance lobby is bathed in light from the skylight. Here, as throughout the building, contrast is the name of the game, and the result is something that speaks more of an advertising agency than a printing company.

The walls are white, the floors a gray and white checkerboard pattern. Primary colors of the printing trade play off the white. Bright red chairs, a band of orange neon encircling the reception desk and a colorful, three-dimensional artwork on the wall greet guests.

Beyond the reception area are the administrative offices, with Herman Miller systems predominating. It is the common spaces, however, that offer the most pizzazz.

The office employees' cafeteria recalls a 1950s diner. A checkerboard floor, red aluminum-frame chairs, red and white striped banquettes and hanging lamps are pastiche '50s. The plant cafeteria, in contrast, is less adorned yet equally invigorated by neon art sweeping across the wall in blue, red and green bands.

The designers did not overlook the printing plant itself, where the pounding machinery is the chief design element. Punches of color on the air ducts, pipes and columns unify the plant with the rest of the building.

Color and contrast is what printing is all about. The new Victory Envelopes plant and offices say that printing is also about good design.

E.K.



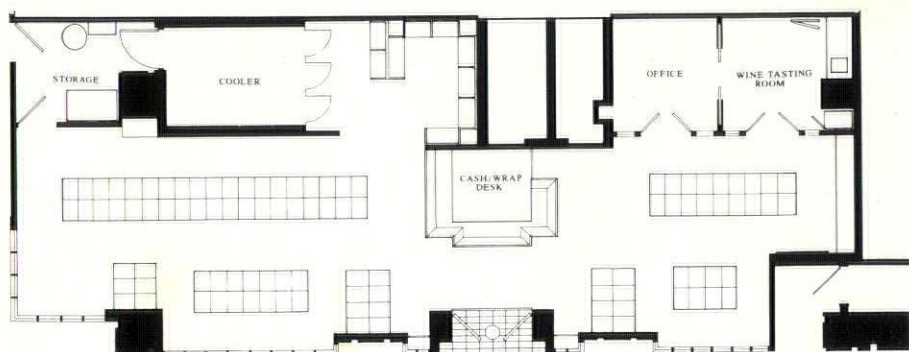
A library for wine

T. Burton Wines offers a vintage setting

Photos: George Heinrich



This is no liquor store. Rather, T. Burton Wines, Ltd., designed by Kodet Architectural Group, is a library for wine. Wines are organized by country of origin and then within each rack by variety and regions of the country. Hand-crafted, custom-designed racks store at least half a case of each wine and properly display bottles at an angle to keep the corks moist. A library ladder provides access to the upper reaches. Even the plan, a model of simplicity and order, recalls that of a library.



Kodet Architectural Group's design for T. Burton Wines, Ltd., a wine shop located in the Conservatory on Nicollet, turns the typical notion of a liquor store on its head. Here, shopping carts, blue light specials and walls of coolers would be as out of place as in a library.

In fact, this elegant showcase for wine melds the climate control and storage capabilities of a wine cellar with the subdued atmosphere of a library. Store owner Tom Burton explains, "We wanted to reflect the tradition of British wine sellers where the customers get to know you and rely on your advice. Although the store offers the same pricing as liquor warehouses, we offer a richer environment."

The shop's exterior, says principal-in-charge Ed Kodet, had to reflect the up-scale image of the Conservatory yet retain its own identity. Maple and glass distinguish the symmetrical storefront from the marble and tile of the shopping center.

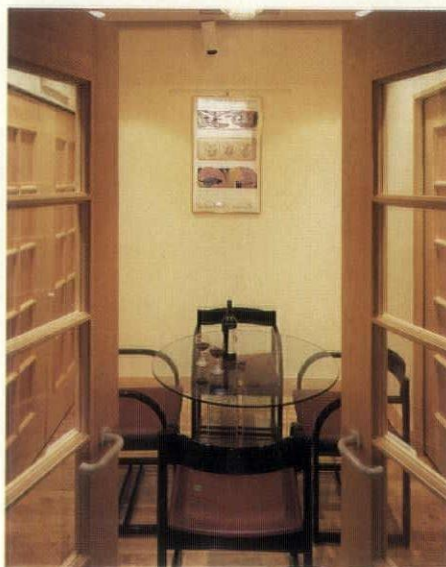
And while its location on the still relatively empty lower level of the Conservatory makes T. Burton Wines a destination shop, the open storefront is designed to attract the casual passerby. Through the window panes of the facade, special vintages are displayed like precious jewels.

Inside, a Zen-like simplicity reigns. Handcrafted, custom-designed maple racks divide the shop's long and narrow space. Not only do they store and display the wine, their arrangement creates nooks and crannies ideal for browsing. A cooler and liquor section are modestly hidden from view behind the cash wrap.

A small room tucked into a corner offers a private space for wine tastings. Separated by French doors that repeat the storefront's grid, it's a place to savor new stock or become initiated in the art of wine.

Although wall space has been reserved for art work, it is the wines—the glowing ambers and dusty mauves—that decorate the space. And that is perhaps the most telling detail of this shop's success.

The happy marriage of design and product—here the result of careful planning between store owner and architect—equals a quality retail setting. The design for T. Burton Wines, Ltd. achieves this balance. *K.O.*



Through the gridded glass and maple doors (above), it's just a few steps back in time to the tradition of the British wine merchant. Located on the lower level of the Conservatory on Nicollet, the wine shop offers an elegant, service-oriented environment. The open storefront resists flamboyance and lets the product speak for itself. And through more doors, a wine-tasting room (left) allows the perfect answer to the question, "How dry is it?"

A city at work

Color and symbols add whimsy to Herman Miller's offices



Photo: Timothy Hursley

Color is the name of the game for the redesign of Herman Miller's administrative offices in Zeeland, Michigan. Meyer, Scherer & Rockcastle of Minneapolis devised an interior that is defined by the "fat wall," a three-foot thick structure that gives permanence amidst the impermanence of the Herman Miller office systems. The fat wall (above) is a bright yellow to indicate the commons area. Color is also used to highlight the entrance to a new department, such as the red nautilus (opposite) above the entrance to the finance department.

The Herman Miller systems have been putting offices in order for half a century, yet the main Herman Miller administrative offices in Zeeland, Michigan were anything but organized. Administrative functions occupied a former manufacturing plant in which the office systems were arranged in a maze-like fashion throughout the cavernous, high-ceilinged plant. To put its office in order, Herman Miller teamed its interiors department with Meyer, Scherer & Rockcastle of Minneapolis to develop interior architecture that would complement the systems.

"What the space needed," says Jeff Scherer, whose firm also had been studying the nature of the wall for Herman Miller, "was a sense of permanence and place, something the office systems themselves could not provide."

Scherer and colleague Tom Meyer introduced the architectural concept of office as city. Corridors become streets, departments become neighborhoods and individual work stations become homes. Serving as parks are communal areas in which the common functions of different departments, such as conference rooms, vending machines and copiers, are brought together, thus encouraging interaction between the departments.

Running throughout the space is the "fat wall," a unifying device that defines departments and creates permanence; while the office systems within the departments change, the wall remains constant.

The wall is idiosyncratic, as are the diverse elements within a city. On the corridor side, for instance, there may be a little niche carved out to display a small art piece, "just to have a little fun and add diversity and interest to the corridors," says Scherer.

While the fat wall adds permanence, color and signage lend whimsical variety. Above the doorway to each department is a sculptural element—a mountain, square, wave, nautilus, cloud or pyramid. Bright red, purple or yellow, the symbols have no pragmatic meaning except to indicate a new department.

With the redesign of its new administrative offices, Herman Miller has combined permanent fixtures with movable parts to create an arresting new environment.

E.K.



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Page 1

Corridors become colorful streetscapes

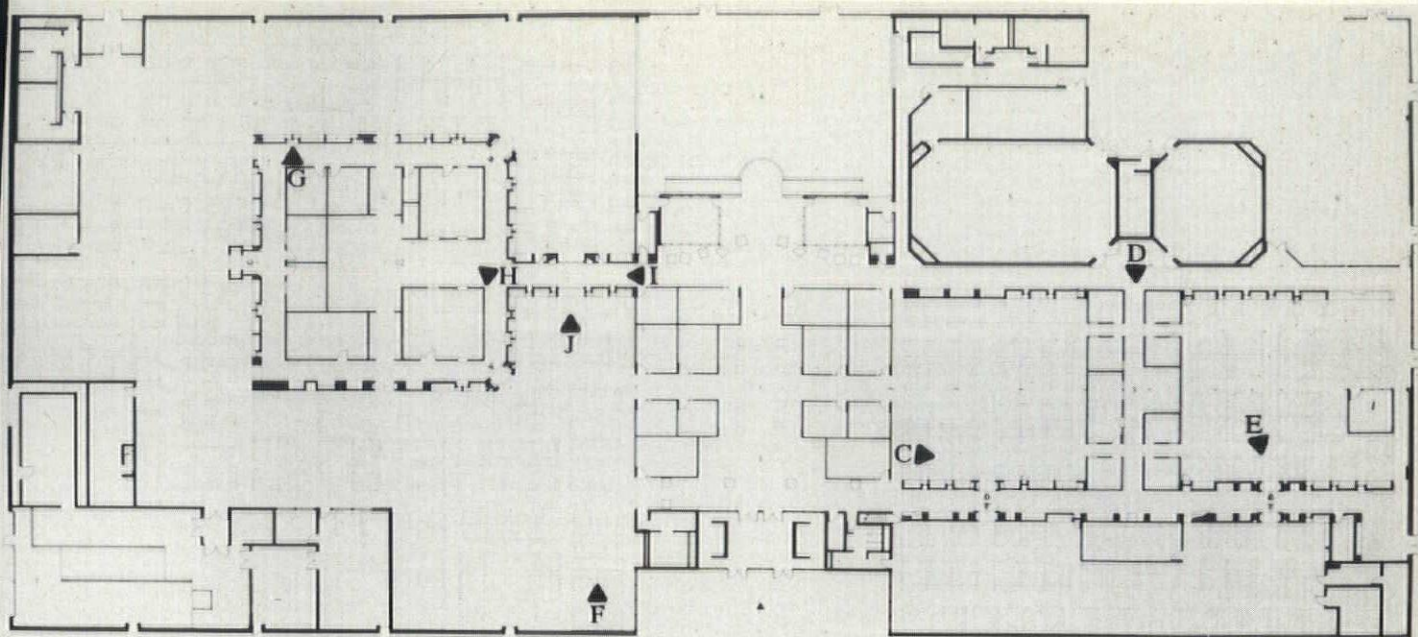


Photo: Timothy Hursley

The entrance lobby (left), a kind of town square, serves as an orientation point for visitors and employees alike. The information kiosk contains a map color-coded to the different departments and also contains the various symbols for each department, such as the mountain, square, wave, nautilus, cloud or pyramid. The clock tower in the background, which serves as a focal point, was one of several specially-commissioned clocks for the facility. Inside the departments (below), the neutral tones are dictated by the Herman Miller office systems.



Photo: Lea Babcock



The interior is made accessible by cutting the space in half and grouping departments at each end (plan above). General accounting and personnel are on the right half, and customer service and corporate finance on the left half. The long corridors (left) seem less so because of the sudden bursts of color signaling a new department. The industrial-looking ceiling reminds one that this was once a manufacturing plant.

Photo: Timothy Hursley

Classical spirit

Ellerbe Becket returns to its roots



Photos: Esto Photographics

The Ellerbe Group's executive offices in the World Trade Center mark the firm's return to its St. Paul roots. The architectural/engineering firm of Ellerbe (now Ellerbe Becket) originated in St. Paul in 1917.

As it expanded in the 1970s, the company moved into a spiritless corporate box in Bloomington. The fluorescent lights inside were about as uninspiring as the view of the suburban crackerbox developments outside.

The new offices, which house executive functions, human resources and marketing divisions on the fourteenth floor of the World Trade Center, are anything but spiritless. Here the view alone speaks of architectural tradition, with two of Minnesota's gems, the State Capitol building and the St. Paul Cathedral, framed in the windows.

"We wanted an office interior that would reflect the traditions of the past with an eye on the future," says project designer Ted Davis of Ellerbe Becket.

Classical detailing is realized in a formal, symmetrical entrance gallery. Coffered columns that arch across the gridded ceiling define the space, and dramatic lighting illuminates display areas between the columns.

The gallery culminates at one end with a custom-designed black lacquer reception desk and at the other with a model of Ellerbe's unbuilt design for the Norwest Center.

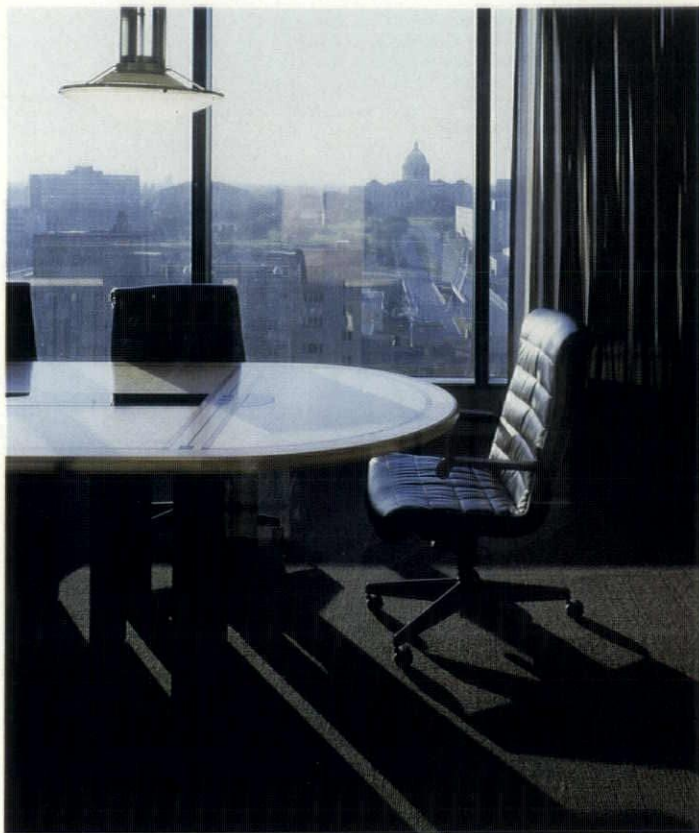
Beige Kasota stone, indigenous to Minnesota, adds warmth and texture, with a rough finish for the column bases and a polished finish for the floors. Diamond-shaped tiles of Spanish marble and sandblasted stone accent the floor. But all is not carved in stone.

Glass and stainless steel add a high-tech look amidst the classicism of stone, as stainless steel blades cut through the center of the columns and a wall of glass opens the conference room to the gallery.

Because of the faceted exterior of the Trade Center, individual offices are often an unwieldy wedge-shape. "There's something to be said for the rectangle," says Davis.

Though Ellerbe Becket would like to design its own building, its new St. Paul offices are the next best thing: a striking architectural statement of its new design image.

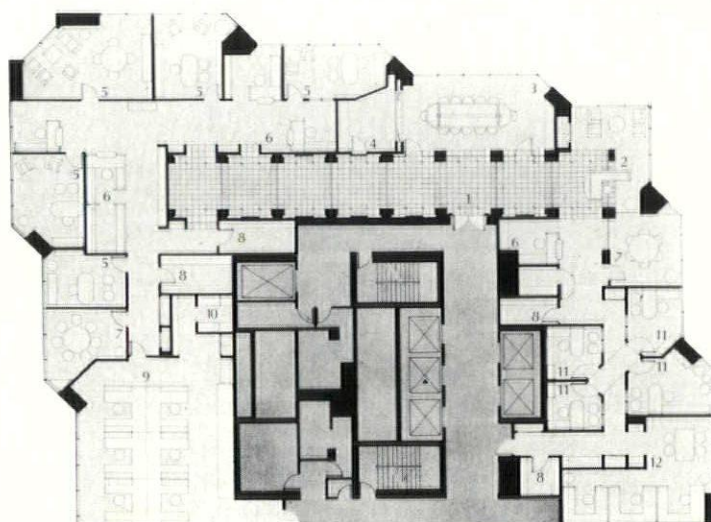
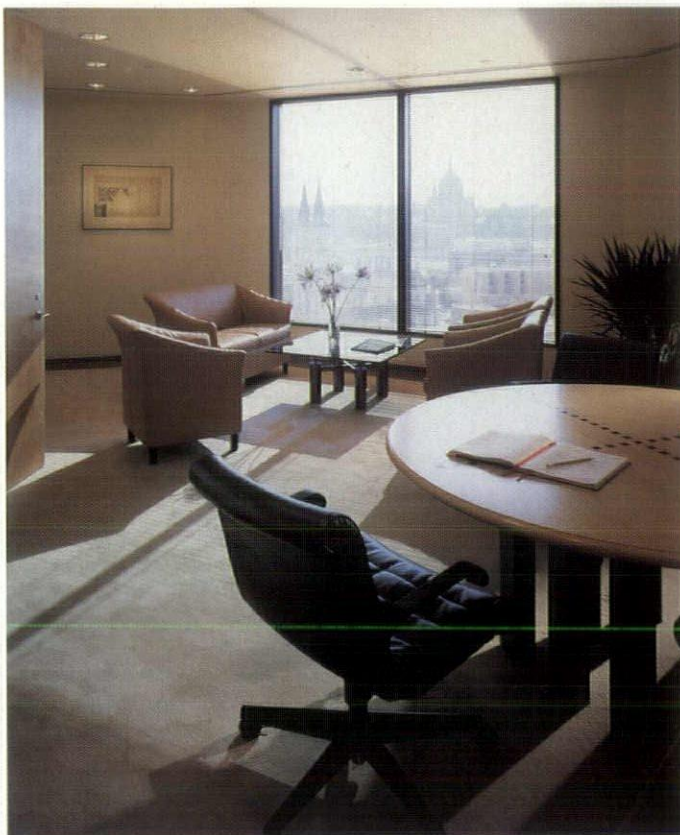
E.K.



The Ellerbe Group's executive offices in the World Trade Center in St. Paul feature the warm tradition of stone in a glassy new tower. The classical symmetry of the entrance gallery (opposite) creates a dramatic setting for models and graphics. The choice of furnishings and lighting (above) projects a sophisticated image against the backdrop of St. Paul.

Contemporary images against a St. Paul backdrop

Because of the contours of the World Trade Center building, many of the offices are wedge-shaped, as with the office for the Chief Executive Officer (right). The gallery runs the length of the fourteenth floor (plan below). The conference room is adjacent to the gallery and directly across from the entrance door. To the right are clustered human resources and marketing divisions, to the left executive offices. Word processing stations are in the far lower left of plan.





The conference table is an impressive feature of the new office. Designed by Sandra Becker of Ellerbe and built by Elvig Design, the table of bird's-eye maple epitomizes the richness and various textures of the office, with its smoky glass piercing the center, little black nuggets as highlights and contrasting darker wood encircling the table. The floor (below) is a combination of polished Kasota stone, sandblasted stone and diamond-shaped highlights of Spanish marble. The black lacquer desk recalls the starkly beautiful furniture of Charles Rennie Mackintosh.



A studio with snap

Form and color define Thomas Twining Photography



Photos: Thomas Twining Photography

With the help of Pfister Architects, a photo studio was born from an echoing big warehouse space. The award-winning studio boasts a strong plan and a contemporary image—both derived from sculptural elements that bring human scale to this 3,000-square-foot space. Functions are organized around a central T-shaped shooting area. Near the windows (above), the gray house-shaped darkroom connects to a full bath. The kitchen and client sitting area are up a few steps. "We wanted to minimize the walls that went to the ceiling to avoid a 'Grand Canyon' effect," says designer Sixto Beltrandy. On the other side of the shooting area (right), storage areas take advantage of the fifteen-foot-high ceilings. Colors—gray, rose, teal and white—help define different functions.



Transforming a cavernous warehouse space into a photography studio without the benefit of expensive materials earned Pfister Architects a 1988 MSAIA Interior Design Award. The studio's sculptural elements and playful wit have helped earn the client, Thomas Twining Photography, a contemporary and professional image.

With fifteen-foot-high ceilings, soaring windows and 3,000 square feet of uninterrupted space, Thomas Twining's studio in the old Merchandise Mart building in Minneapolis needed much more than strategically placed chairs.

"The client needed to fit a large number of functions within the space," project designer Sixto Beltrandy explains, "so the plan really drove the project. We wanted it to generate the aesthetics."

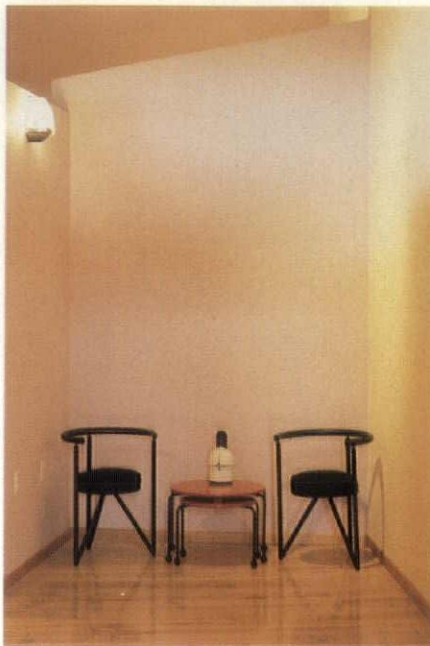
The jury commended the project for its strong plan and "lyrical and intriguing interplay of parts." A central T-shaped "shooting canyon" ends in a large white wall. On either side of the shooting area, arches, walls and enclosed spaces within the larger space designate functions. A private office and conference room, kitchen, and client sitting area face the windows. Storage areas, workroom, makeup and production areas are grouped on the other side.

Form and color define the different functions. "The darkroom's shape and placement was the design's inspiration point," says Beltrandy. With its peaked roof, the darkroom looks like a little gray house. The kitchen and client sitting area are on a raised platform and divided from the shooting area by a white sculptural wall with three inset windows. Storage areas and a workroom take advantage of the fifteen-foot-high ceiling and are the only areas contained within walls that go to the ceiling.

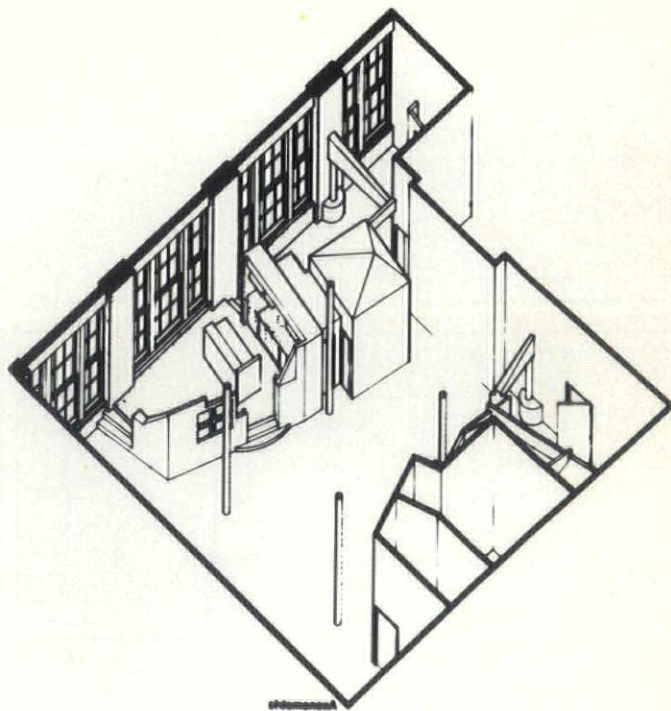
Parallelogram arches demarcate passageways and bring human scale to the former warehouse space. Painted bright blue, the arches mark the entrance into the shooting area and separate private office space from the conference area.

Although it may look arbitrary, there is an order to this well modulated space. Completed for about \$20 a square foot, the interior architecture exemplifies the power of form, not material. The only thing missing? Principal-in-charge Peter Pfister suggests...a token piece of marble.

K. O.



The front door opens onto a small waiting nook (left) and reception area. To the left, a bright blue arch announces the passage into the central shooting area. This open space in the middle actually has a splayed formation to allow for uninhibited long shots. The axonometric (below) gives a bird's-eye view of the plan. Four cast-iron columns are original to the space.



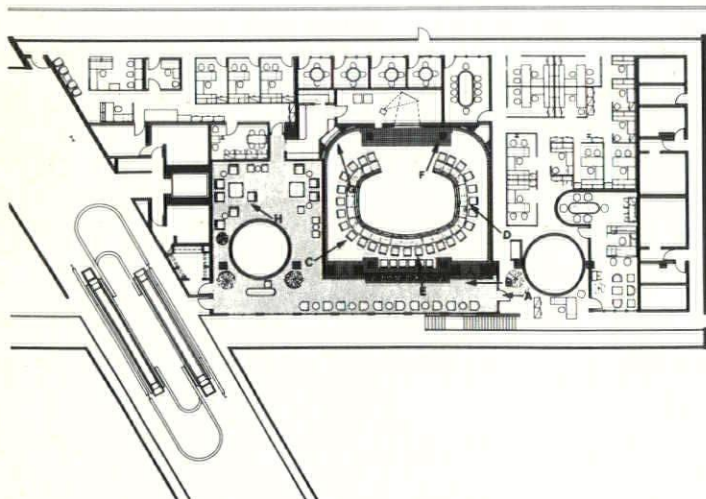
More than mahogany

A state-of-the-art boardroom for Blue Cross & Blue Shield



Photo: Steve Brady

Blue Cross & Blue Shield of Minnesota presented The Alliance with a challenge: combine cutting edge audio-visual capabilities with a conservative image in a new boardroom. The designers responded with materials such as mahogany and etched glass to fend off a high-tech image. Two existing red brick mechanical shafts (represented on the plan below by circles) dictated the boardroom's placement and warm palette. A corridor runs the length of the remodeled 10,000 square feet. A kitchen and pantry, also part of the remodeling, nestle behind the boardroom. The remodeled area is separated from its 1970s environs by a glass and mahogany.



The recent remodeling of Blue Cross & Blue Shield's boardroom by The Alliance, Minneapolis, represents the insurance company's efforts to bring comfort and up-to-date technology to a 1970s office building.

While the Blue Cross & Blue Shield's brick and Cor-Ten steel building in suburban Eagan has provided enlightened office space for the past eighteen years, the existing boardroom had become cramped and uncomfortable.

Client specifics dealt with both creature comforts and style. They needed a meeting room where all 27 board members would have no trouble hearing or seeing presentations. "The boardroom had to have state-of-the-art audio-visual equipment. At the same time, Blue Cross & Blue Shield wanted to project a solid and conservative image," designer Ron May explains.

The new boardroom is part of a larger remodeling of a lounge area for board members, a kitchen and pantry and an office. Etched glass and mahogany doors signal the passage into this inner sanctuary. A glass and mahogany window wall sets off the space from the rest of the building. Behind it is the boardroom, "a self-contained world within another world," as designer May describes it.

Here is a sense of quality at every turn: Mahogany covers the walls, brass accents the doors and walls, and custom-designed wool carpeting with a marble border is underfoot. In awarding the project a 1988 MSAIA Interior Design Award, the jury commended the consistent detailing and use of materials in the boardroom.

The corners of the square room are rounded off to provide good sight lines to the projection screen from every seat. Commanding the space is the arena-shaped boardroom table, designed by May. Made of mahogany, it offers just under three feet of desk space for each board member. The soffited ceiling reflects the shape of both the table and room.

Like all good corporate Minnesotans, Blue Cross & Blue Shield officials would hesitate to call their newly remodeled space luxurious.

But in their boardroom, quality has paid off—with a 1988 MSAIA Interior Design Award.

K. O.



Photo: Ron May

Quality is the byword in the boardroom. The table's control panel hints of the boardroom's high-tech capabilities: slide and video rear screen projection; computer linkage to both the video system and overhead projection; and a sophisticated voice reinforcement system. But the massive mahogany table, leather chairs, wool carpeting and mahogany paneling are firmly grounded in corporate conservatism. A blue neon tube articulates the ceiling's soffit and offers a soft glow of supplementary light.

Portrait of a school in forward gear

Where Harrison Fraker leads,
students follow



Photo: George Heinrich

By Linda Mack

The Architecture building at the University of Minnesota stands as stolidly as it did when first built in 1960. Collegiate Modern, it might be labeled, and its square form, flat roof and brick exterior give no hint that architecture is anything more than a pragmatic profession.

But inside those uninspiring doors a new sense of architecture as an intellectual discipline is taking root—and growing so fast it can barely be contained in those impassive four walls.

In his almost four years as head of the School of Architecture and Landscape Architecture, Harrison Fraker has built on the strong foundation laid by his predecessor Ralph Rapson, shored up weak spots and created new structures to enrich the education of Minnesota's architecture students. These changes may soon become tangible in an addition and renovation of the school which will both express the new spirit and allow it to grow.

The foundation laid by Ralph Rapson was both firm and firmly in the Modernist tradition. Rapson came to Minnesota in 1954 as a brilliant young designer and teacher and in his thirty years as head, the school gained a national reputation. Minnesota students were sought after from Boston to San Francisco. They could draw, produce good buildings under the pressure of time, and make a significant contribution to their firms.

If they were not leading the profession to new design or theoretical breakthroughs, that was not surprising. Minnesota is a state school, does not have a Ph. D. program, and most of its 250 bachelor of architecture students enter from high school rather than after college. (Most of the 50 masters of architecture students enter after college.) Still, the Higher Education Council has consistently ranked the school in the top ten in the nation, along with non-state schools such as Harvard, Princeton, Yale and Cornell.

Minnesota's pragmatic approach to architecture was not surprising either: The majority of people teaching at the school were part-time professors with active architectural practices rather than full-time professors. The use of practicing architects, a scheme which al-



Photo: Joel Koyania

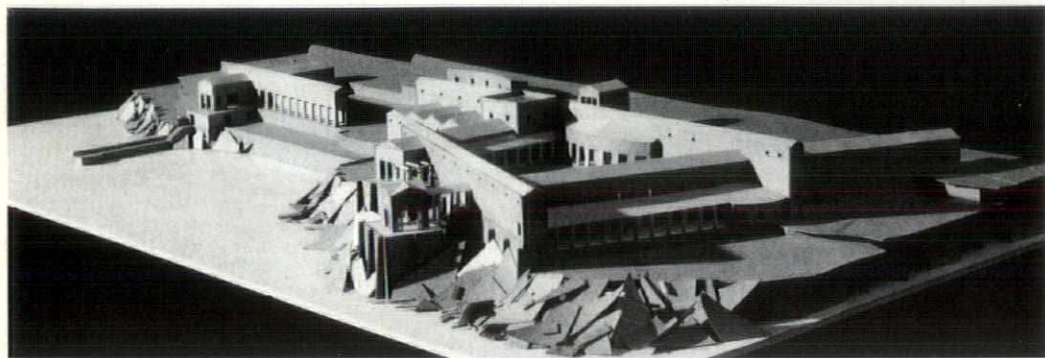
The "Collegiate Modern" school of architecture and landscape architecture building at the University of Minnesota (above), built in 1960, will soon see a 62,000-square-foot addition and undergo extensive renovation. Harrison Fraker, head of the school of architecture (opposite) with his predecessor Ralph Rapson in the atrium of the architecture building.

lowed Rapson to best utilize his woefully small budget, fostered an interrelationship between the school and the profession that bordered on the incestuous.

When Fraker, a 42-year-old Princeton professor, was selected as the new head in 1984, fears were rife that he would come from the academic East and wipe away that system. He has, instead, redressed the balance. "The mix was 65 percent part-time to 45 percent full-time; now it's 65 full-time to 45 part-time," says Fraker. "And the number of practitioners teaching—25—is still higher than the sixteen full-time faculty. I'm committed to maintaining that mix. At the same time we need enough full-time faculty to create a critical intellectual mass and to carry the burdens of academic administration."

Fraker is well on the way to achieving that critical mass. Within two years of his arrival, he hired Joseph Burton and Leon Satkowski to teach architectural history; Mary Alice Dixon Hinson to teach theory; and Susan Ubbelohde to teach building technology—all areas that needed strengthening. Another

A "visual" school gains intellectual ground



Project: Pliny's Villa
Student: Tom Jenkinson
Critic: Cynthia Jara

person in building technology will give two in each area—the number Fraker sees as essential. In addition, resources from other parts of the university are being used: professors from humanities, art history and classics are teaching courses for architecture students.

But the heart and soul of architectural education at Minnesota remains the design studio, a four-year series of problem-solving classes which under Rapson's rule became *the* formative experience. From day one of architecture school to the final thesis presentation, students' lives revolve around "studio."

There they are assigned problems that force them to learn architecture by doing. The story of the first day of studio is legendary: the critic (as the professor is called) stalks into the room, tells students they have one week to design a symbol of hope using one piece of paper and no fasteners, and stalks out. "Such assignments teach you how to abstract form," says Peter Rand, co-executive vice-president of the Minnesota Society of Architects. "The trick is not to find the right answer, because there is no one right answer. The trick is to find a process that makes sense."

To solve a design problem that has an almost infinite variety of solutions, students start to grope toward some set of ordering principles that lead to one solution over another. The principles

might be historical (How have symbols of hope been conveyed in the past?), structural (How am I going to hold this together?) or experimental (How can I represent hope in a new way?), among others. The solutions, of course, are drawings or models not essays or reports.

"We're a visual school," comments Dale Mulfinger, co-director of graduate studies. "That's what the emphasis on design studio means." "We teach a body of knowledge, but not primarily a body of knowledge," elaborates Susan Ubbelohde. "We teach a way of understanding and viewing the world that is visual, not verbal. It's like what happens when you learn to read—a whole new world opens up. You see the world visually."

For Fraker, "the design studio is the heart and soul of the school and I wouldn't have it any other way." He has strengthened the studio experience by re-ordering the first, third and fourth years. The second year, professor James Stageberg's famous set of seven projects designed as in an architectural office, has remained the same.

"We analyzed what was being taught in each quarter, and *how* it was being taught," says Fraker, "and found that some issues and approaches were being missed. We found four studio models: the practice model; the research model; the architecture as language model; and

the architecture as issues model. We now introduce the students to all four models in the first two years and then let them explore some in greater depth in years three and four. With some further adjustments in the studios, students will have a comprehensive and integrated educational experience."

The proof of this change is in the pudding. Students graduating last year showed more experimental approaches to their thesis projects. For example, Kenneth Potts took a symbol—a timepiece—rather than a building site as the starting point for his project; Helena Espinosa created a new monastic order of beekeepers and designed a monastery complex; and Geoff Warner designed a motel in the desert because he would not be bound by precedents for such a building type.

At the same time that this core experience of architecture school has been enriched, Fraker has encouraged new initiatives in architectural research. The Regional Daylighting Center researches the use of daylighting, pursuing such topics as energy use in Minnesota buildings and the psychological advantages of daylight. The Minnesota Cold Climate Building Research Center, which has the appropriate acronym MnBRC, focuses on the development of improved technologies for building design and fabrication in cold climates.

The new Center for Urban Design, whose director William Morrish arrived in September, will explore issues facing the cities and small towns of Minnesota and the Upper Midwest. Fraker sees the center as an important opportunity for the school to serve the community. It also has been a catalyst for community involvement in the school—it was funded with a \$2.3 million endowment from the Dayton Hudson Foundation.

All these new structures give students greater opportunity to pursue individual interests. The programs also enhance the positions of faculty who are full-time academics as well as attracting research funds from outside the university. "The school's operating budget minus salaries now is \$44,000, only \$4,000 more than when I came four years ago," says Fraker. "But this year we will spend \$1 million in research funds from outside the university."

Another healthy part of the financial picture is alumni contributions, which last year added \$75,000 for visiting lecturers, exhibitions, the alumni newsletter, publication of student works, conferences and faculty travel. "Unlike other areas of the country," says Fraker, "the architectural community has a sense of involvement in the school."

Fraker has fostered that sense of involvement and extended it beyond the architectural community. He has actively sought support of the school's Advisory Board, which gives the school vital links to architectural firms, construction suppliers, and the Society of Architects. He is also a known entity among the business and social elite, a position his recent residential commission for the Whitney family will enhance. It all translates into a new clout

that is wielded with a most diplomatic sword.

Two developments show how far Fraker has moved the school forward in less than four years—a blink of an eye in the bureaucratic time of the University of Minnesota.

This June the Board of Regents agreed to allow the School of Architecture and Landscape Architecture to take steps to become a college within the university. Rather than being a department within the Institute of Technology, as it now is, the school would become a college with status equal to that of the college of liberal arts, law or agriculture.

"We would be one of the smaller colleges," says Dale Mulfinger, who worked for this change, "but we would have significantly more control over our own destiny." Fraker would become a dean rather than a department head, and report directly to a vice-president of the university. Architecture and landscape architecture and urban design would form the core disciplines. In the future, interior design might be included. The potential is for a more comprehensive, fully integrated education for every architecture and landscape architecture student.

The enormous potential of this change can only be realized, however, if the physical setting changes as well. Landscape architecture must be moved from its scattered quarters on the St. Paul campus. The Urban Design Center, the Minnesota Cold Climate Research Center, the environmental behavior, daylighting, and technology transfer programs need room for studios, laboratories and offices.

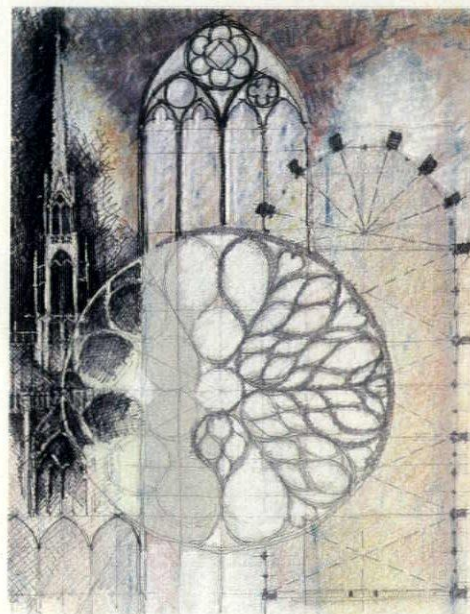
Again, clout worked. The 1987 Minnesota Legislature funded the design of a 62,000-square-foot addition and complete renovation of the architecture building. The team of Ellerbe Becket of Minneapolis with Steven Holl Associates of New York was selected and the design process is underway.

The accomplishment of both of these initiatives despite the turmoil created by the controversy over Commitment to Focus and the resignation of university president Kenneth Keller was no small achievement.

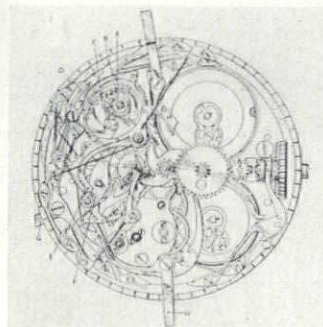
By Christmas, a new image for the School of Architecture and Landscape Architecture will be emerging. With

funding for construction by the legislature next year, work could begin in the spring of 1990.

Meanwhile, Fraker and the architecture faculty continue to discuss how to produce professionals who are grounded in the discipline of design and also have a broad and serious enough education to lead the profession in new directions. With the foundation secure, and bricks and mortar for a larger program in the offing, what is the next step? Down the line there are plans for the School of Architecture and Landscape Architecture to offer a Ph. D.



Project: Europe trip, 1987
Student: Scott Sorenson
Critic: Thomas DeAngelo



Project: Honor's thesis
Student: Kenneth Potts
Critic: Duane Thorbeck

The Players



Mollie



Bob



Joe

College Graduate

Start

Your first design assignment: Design a gastronomic garden for an Italian tenor.

One year of college

Start

High School Graduate

Technical School Graduate

First Year Courses

Go to design studio. Panic! Skip a turn.



Draw a beautiful watercolor in color class. Take two turns.



Take structural course. Drop your first brick. Skip turn.

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Do honor's thesis. Jump ahead one space.

Use more work in professional office. Use two turns.



Second Year Courses

fourth year
io. Feel de-
ssed. Skip
e turns.

Make a sound ma-
chine based on
Greek architecture.
Get rave reviews
from jury. Take
three turns.

Stay in game and
continue or give up
architecture and go
to life.

Enter James Stage-
berg's famous de-
sign studio. Learn
about deadlines.
Skip two turns.

Your balsa wood
bridge holds the
most bricks in
structural design
class. Take three
turns.

Fail to understand
how heating sys-
tems work. Skip
one turn.

RUSH

Either stay in game
or leave school with
a BS degree and
become a lawyer or
an architectural
journalist.

Advance one
space and choose
a design studio for
your fall/winter
quarter.

Design a mu-
seum of Viking
exploration. Win
a national com-
petition.

Design a build-
ing based on
symbols in your
favorite dream.

Design a villa
for the Roman
statesman, Pliny
the Elder, written in 61
B.C.

Design a school
of arts and re-
source center.

Advance one
space and
choose your
spring quarter.

Get snake eyes!
Go to Europe or
China.

Stay home and
take a collabo-
rative studio.

Take architectural
history. Fall in love
with Renaissance
buildings.

Take your first
professional prac-
tice course. Decide
to be a professor.

Get a summer job
in a top architec-
tural firm. Take five
turns.

Advance one
space and choose
a design studio.

Design a club
building to fit an
urban setting.

Do a master
plan for the Min-
nesota State
Fair.

Develop design
guidelines for
Pigeon Cove, a
village.

Play the part of
a developer in a
nineteenth cen-
tury rivertown.
Decide what
your building
will look like.

Take your first ur-
ban planning
course. Decide to
run for mayor.

Go back to first
year design studio
to critique first-year
students.

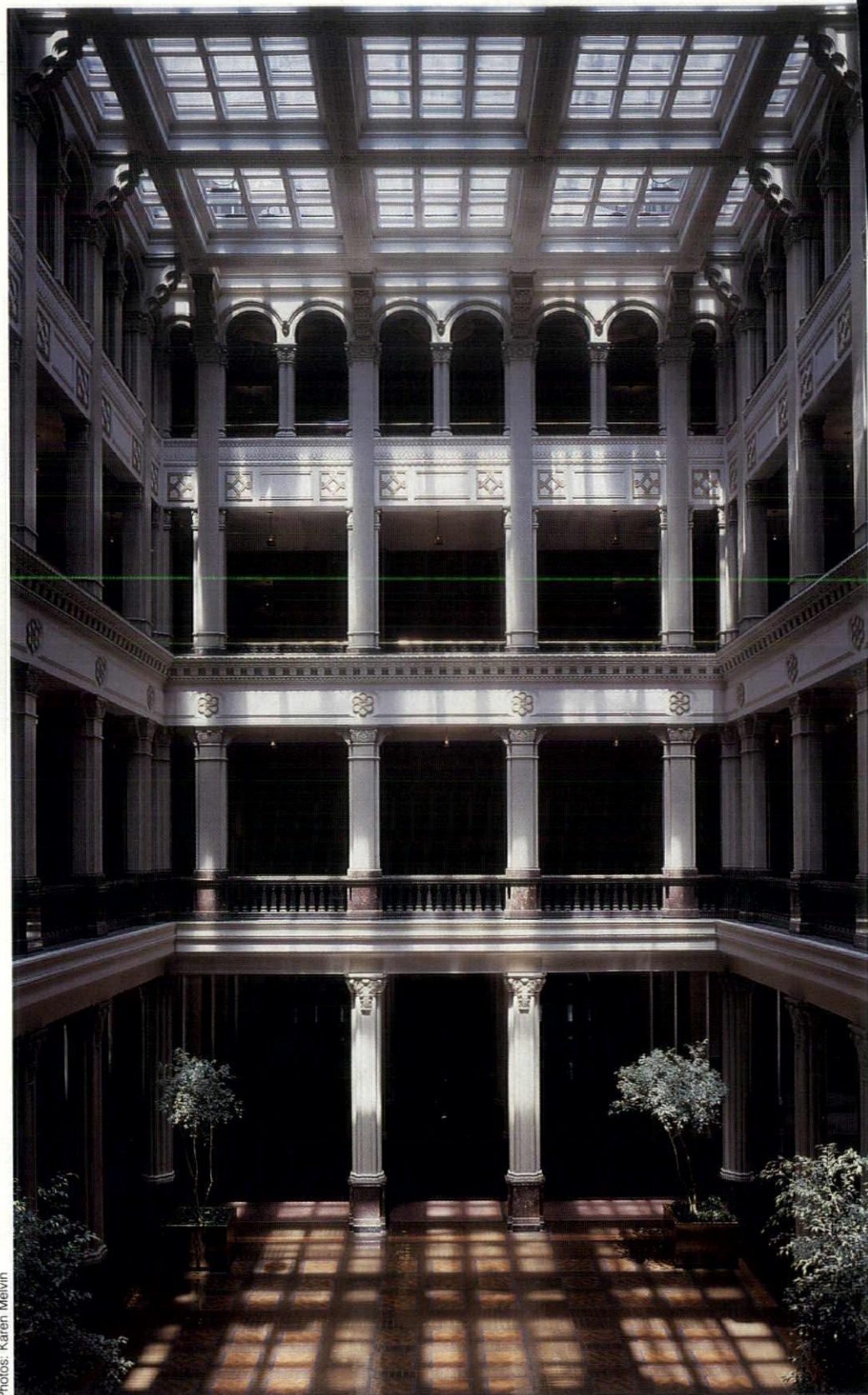
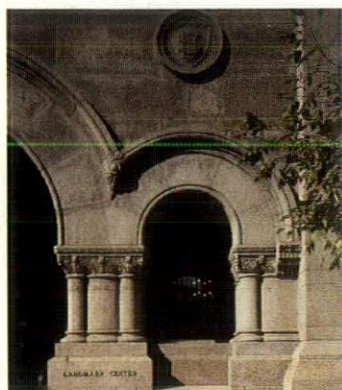
Fourth Year Courses

Third Year Courses

And there was light

The play of sun animates space, from Landmark Center to IDS

Neither the Romanesque arches nor the loadbearing walls of Landmark Center's Richardsonian exterior suggest the luminous volume within. The dynamic daylight of the full four-story courtile completed in 1906 was revealed for the first time in the 1979 renovation by Winsor Faricy Architects and Stahl/Bennett Architects. The old post office work room originally occupied the bottom of this internal court, separated from the offices above by a curved glass ceiling which filtered daylight from above for mail sorting. With the removal of this ceiling, the constantly changing daylight creates a dramatic public space for the city of St. Paul. Designed by Willoby J. Edbrook. 95 Fifth Street, St. Paul.



Photos: Karen Melvin



With the Crystal Court of the IDS Center in Minneapolis (1968–1973), Johnson and Burgee rediscovered the relationship between daylight and memorable urban space. The eight-story Crystal Court was not conceived as a light court for offices, as in the Landmark Center, but instead looks back to the urban street of the Galleria Vittorio Emanuel in Milan. Connecting the 51-story office tower, the nineteen-story hotel and three levels of shops, the Crystal Court becomes a daylit plaza, continually alive on a clear day with the movement of sun and shadow. On overcast days the court seems to gather light through the white eggcrate structure and reflect it from the glass walls of the towers to the plaza below. Designed by Philip Johnson and John Burgee with Edward F. Baker. 777 Nicollet Mall, Minneapolis.

By Susan Ubbelohde

Before incandescent light bulbs were widely used in the 1890s, building occupants were essentially dependent on daylight for illumination. So all rooms would have access to light and ventilation from the outside, building depths were kept narrow. In buildings with exterior bearing walls, such as the Landmark Center, only small windows could be punched in the building skin.

The decade of the 1890s produced large changes in building technology. Ironically, incandescent bulbs were extremely inefficient and produced a great deal of heat for the illumination pro-

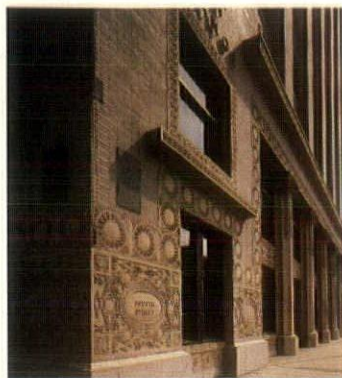
vided. The larger window openings made possible by the structural steel frame could exhaust this heat, but also delivered more daylight to the interior and reduced dependence on the electric lighting system. As a result, daylight continued to be an essential method of building illumination after 1900.

This balance of daylight and electric light would remain essentially the same until the introduction of the fluorescent bulb and air conditioning in the late 1930s. Architectural theory and fashion, however, continued to evolve. In the '20s and '30s, the architects developing the International Style equated sunshine and daylight with physical and

mental health. Building walls made of large glass sheets would bring sun to the building interior. Looking back on this period, LeCorbusier wrote in 1947, "Steel and reinforced concrete led to the open plan; the open plan led to the nonbearing facade; the nonbearing facade led to the glass skin." It was a natural, inevitable evolution."

But many who were building in Minnesota did not see the inevitability so clearly. Art Deco offered a welcome alternative for local men of business and industry. Introduced in the 1925 Paris Exposition Internationale des Arts Decoratifs et Industriels Modernes, this eclectic style used futuristic forms and

Light or lack thereof—
used for dramatic effect



Visual evaluation of grain for quality and price still takes place under natural daylight in the 1902 Grain Exchange building in Minneapolis. In spite of technical progress in electrical light sources since the turn of the century, the color rendering available with daylight remains necessary for judging the quality of some products. The early use of a steel frame structure in this building frees the exterior walls from bearing the building loads and allows large window areas to illuminate the interior, including the trading pit in the Exchange. Formerly the Chamber of Commerce, designed by Kees and Coburn. Renovation by MacDonald and Mack Partnership. 400 Fourth Street South, Minneapolis.



motifs while being firmly rooted in the Beaux-Arts traditions of building massing, ornament and color. Lighting in the office towers illustrates the desire for change bound by existing building technologies. The office floors, such as the 80-foot by 80-foot floors of the Dain Tower in Minneapolis, relied on windows for light and air. The public rooms such as the lobby, however, borrowed heavily from the chiaroscuro of the theater. Daylight was excluded to create a totally controlled experience—a world of mystery in which streamlining and industrial ornament announced the technological future.

In the 1940s, with the more efficient

fluorescent lights and large-size air conditioners, interiors were no longer dependent on windows for light and air. Building depths increased and windows were tinted and sealed.

Wide scale application of these two technologies in the 1950s and 1960s led to a scarcity of memorable public rooms in Twin Cities' buildings. In the early '70s, the IDS Center and the Hennepin County Government Center were the first to reintroduce daylight. This time, however, daylight was brought into the lobbies, which once again acted as major urban spaces. While the large office floors above consume tremendous energy in lighting and refrigeration, the

public spaces have learned the wisdom of Louis Kahn: "Artificial light is a single, tiny, static moment in light and is the light of the night and can never equal the nuances of mood created by the time of day and the wonder of the seasons..."

Susan Ubbelohde is an associate professor at the University of Minnesota School of Architecture and Landscape Architecture and co-director of the Regional Daylighting Center. She worked with photographer Karen Melvin to document original lighting schemes in Twin Cities buildings. One building from each decade, from 1890 to the present, was selected. We have featured four.

The Art Deco lobby of the 1929 Dain Tower in Minneapolis heightens the sensory experience by excluding daylight entirely. Polished terrazzo floors with ornamental brass stars and crescents, Fossgreynelle marble walls and ornamental nickel elevator doors reflect light from the original tubular fixtures covered with frosted and etched glass. The darkness and reflections create a room of wonder and surprise while the recessed lighting, the aviation motifs in the ornament and the "Wings" sculpture express the exhilaration of a new world of science and industry. Formerly the Rand Tower, designed by Holabird and Root. 527 Marquette Avenue, Minneapolis.



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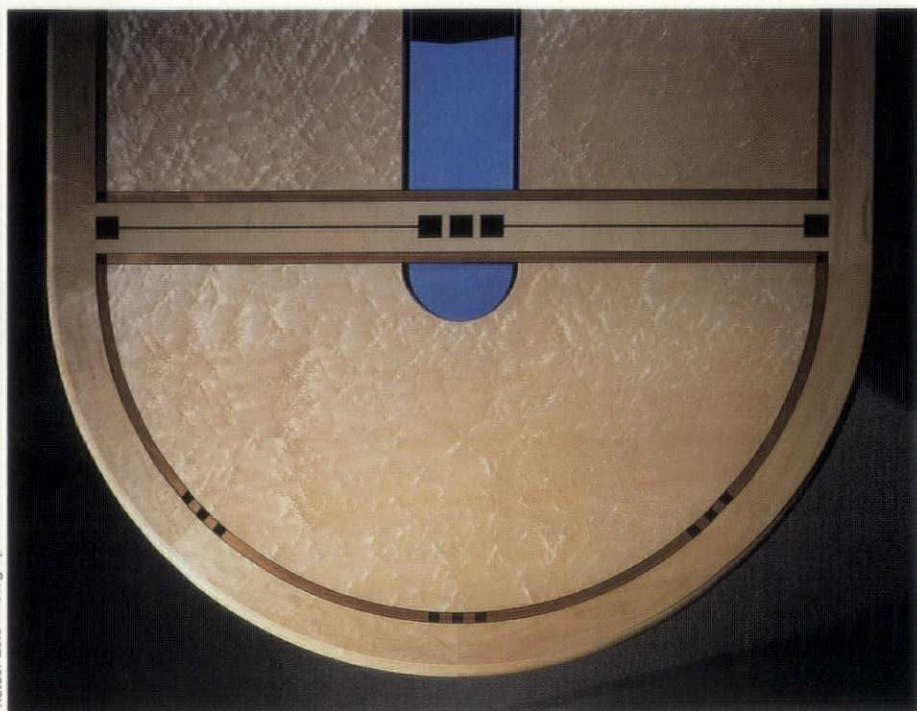
details

A fine finish The first thing visitors do on entering the Ellerbe Group's St. Paul offices, says architect Ted Davis, is walk over and touch the gallery columns. Throughout the offices finishes and custom furnishings fashioned from provocative materials invite closer examination. The conference table, designed by Ellerbe's Sandra Becker and crafted by David Elvig, exemplifies the theme of dramatic detailing. Inside a bullnosed maple border, inlaid strips and medallions of abachi, ebony and cherry set off the bird's-eye maple top. A central stripe of dark blue glass can be subtle or dazzling depending on the light. Materials in the table are repeated in countertops and tables in other office spaces. Architects deal in scales ranging from vast to more intimate. At this most fine-grained level, our senses are challenged by tactile as well as visual clues. That challenge has been met in a rich new workplace full of beguiling details and loving touches.

Bill Beyer



At first glance, the gallery columns appear to be the same brown marble as the floor accent tiles. A closer look suggests soft leather. One touch tells, but doesn't tell all. The faux finish was created by artist Elise Kinhead with two painted layers over the primed gypsum board surface. The second layer, massaged with sponges and crinkled wax paper to obtain the variegated pattern, is protected by a final coat of clear lacquer.



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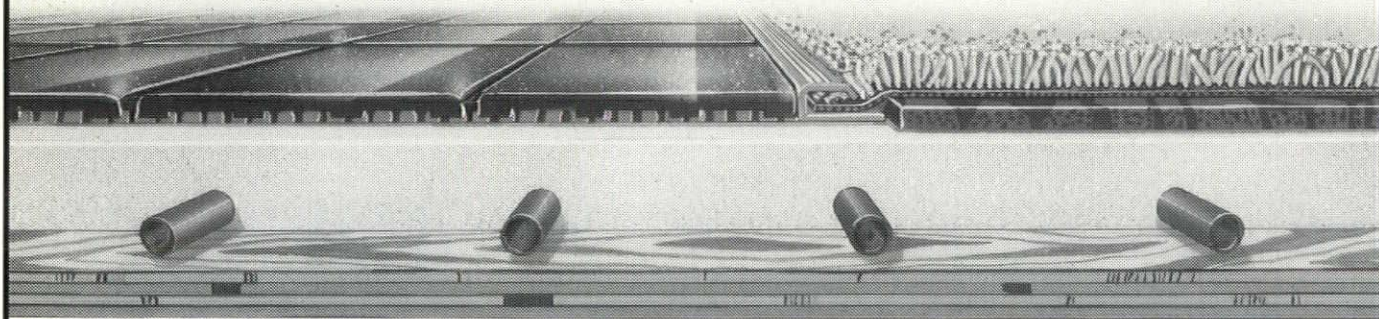
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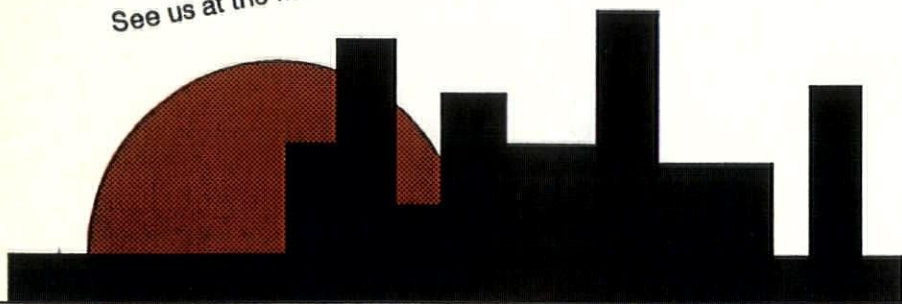
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Opus Corporation
Project: The Atrium at
150 South Fifth
Minneapolis, MN

The atrium at 150 South Fifth is a well-appointed, intimately scaled two-story link that connects the recently completed office building to its sister tower, 100 South Fifth, and the Minneapolis skyway system. The atrium features an entry accent wall of Carnelian granite and Rojo Allecante marble. Small balconies wrapped around the

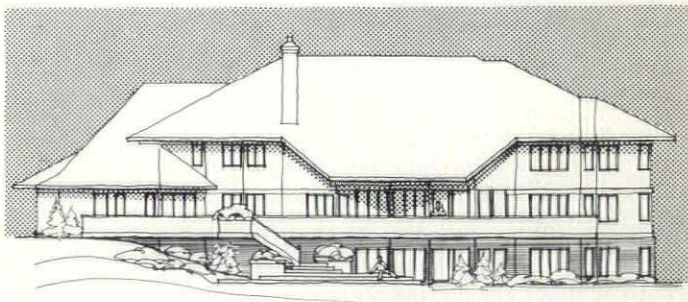
space give skyway pedestrians a place to gather away from mainstream traffic. Two neon-ribbed skylights create a festive atmosphere. Among the atrium's amenities are Park Cafe, a full service skyway sidewalk restaurant and a TCF banking facility. The atrium will soon house five commissioned art works including sculptures by Minnesota artists Doug Freeman and Steven Woodward. (612) 936-4444.



Rosemary A. McMonigal
Architects
Project: Walsh Residence
North Oaks, MN

The 1.3 acre site features expansive views across the open prairie to the South and West, and oak trees on the North and East. The shape of the house evolved from exposing as many

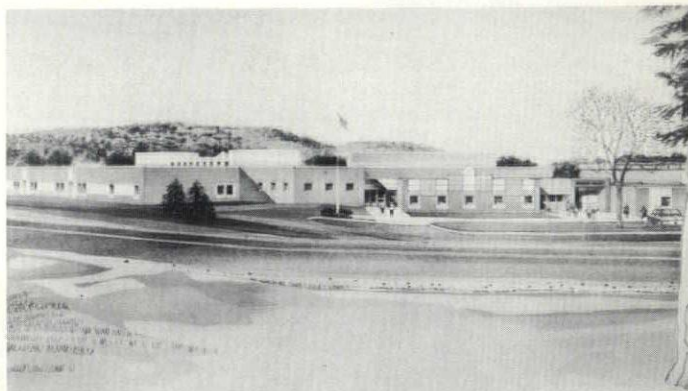
interior spaces as possible to the South sun and fantastic views. A long, main level deck visually ties together the stepping facade while linking the living spaces to the outdoors. Large overhangs, decks and planters provide shade for late afternoon sun. (612) 789-9377.



TSP/ADG
Architects, Engineers
Project: Bamber Valley
Elementary
School Addition, ISD 535
Rochester, MN

The district requested a flexible partitioning system throughout with conventional partitioning for learning disabled, computer labs, and special areas. The design provides maximum flexibility for the instructional program of today and latitude for new directions, in-

cluding: 3 flexible learning pods, gymnasium, media center, support facilities, 57,000 SF new & 35,000 SF renovated. Bid at \$3,670,000 (12% under the allocated budget) the project provides: durability and beauty of exterior brick, warmth of interior burnished block, low energy indirect lighting and custom designed interior graphics. Call Steve Sorensen (507) 288-8100.



Charles R. Stinson
Architects
Builder: Mason Homes
Project: McHale
Residence
Wayzata, MN

Terracing to the top of one of the highest points in Wayzata, this "pure white" residence opens graciously to the pool area and to its dramatic views. Upon entering, a sculptural staircase flows up the 2½ story atrium, allowing the home to slowly re-

veal itself, as well as the owners' collection of fine art. A sophisticated "gourmet" food preparation area has been developed as a functional focal point to serve the lifestyle needs of extensive casual and formal entertaining. Horizontal and vertical spatial relations blend with light and forms to create a unique blend of drama, intimacy and surprise. Eden Prairie, MN and Stuart, FL (612) 944-5334.



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

news briefs

Continued from page 5

inal building and will feature a stairway leading down to the Mississippi River. An arcade on the lower level will offer small retail spaces facing the river. Completion is expected by summer 1991.

Farther down the river at the University of Minnesota, the new Electrical Engineering and Computer Science building opened this September to become the heart of the university's Institute of Technology. The 320,000-square-foot center includes research and instructional facilities, a state-of-the-art micro-electronic research laboratory, general classrooms, computer machine rooms and administrative and faculty offices.

The six-story building is made of reinforced concrete with one-third of the building mass below grade. The exterior of brick and limestone harmonizes with the traditional buildings lining the university mall, but the U-shaped courtyard, in contrast, boasts a high-tech look that reflects the university's sights on the future.



The addition to the main post office building in downtown Minneapolis, designed by Hammel Green and Abrahamson

Putting on a glassy face

The American Hardware Mutual Insurance Company building, located at the north end of Lake Calhoun in Minneapolis, will put on a new face this winter when Hoskins, Scott, Taylor & Partners of Boston redesign the building to accommodate expanded office space.

Improvements will include a new glass facade, a two-level parking ramp on the west end of the building and extensive landscaping throughout the grounds. A partial fifth-floor penthouse will be expanded to a full fifth story. The four lower floors will have seven-foot windows and the fifth floor will have floor-to-ceiling windows. Also planned are a

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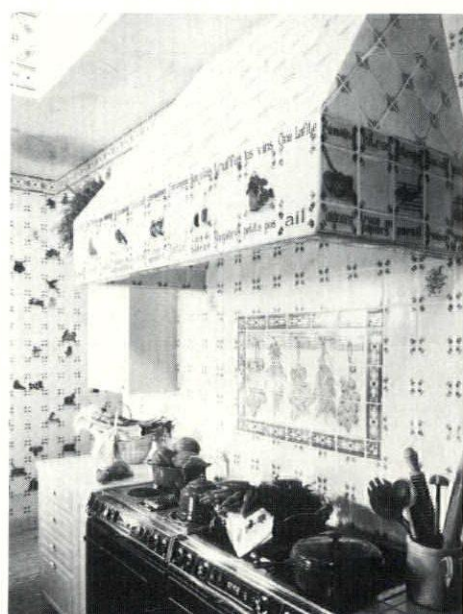


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fitness center, retail space and a restaurant.

The project is being developed by the Lexington Company of Chicago, with offices in the Twin Cities. Work should begin this January and be completed by July 1989.

Isozaki wins Brunner prize

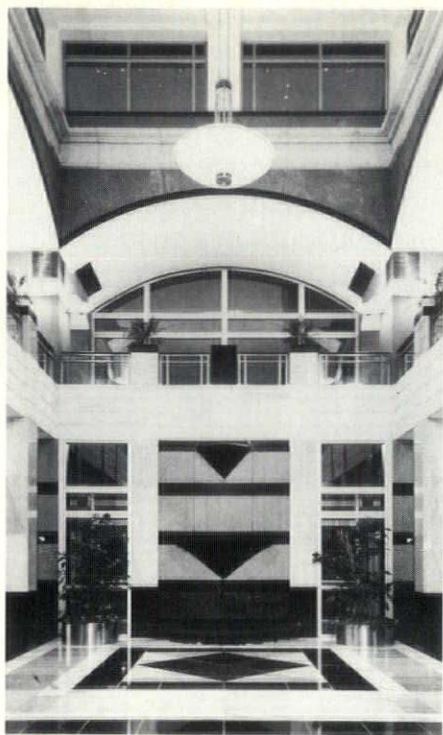
Arato Isozaki is the recipient of the 1988 Arnold W. Brunner Memorial Prize in Architecture from the American Academy and Institute of Arts and Letters. The award is given annually to an architect in recognition of his contribution to architecture as an art.

Isozaki is best known in this country for his design of the Museum of Contemporary Art in Los Angeles. He has also been commissioned to design the Minnesota School and Resource Center for the Arts in St. Paul.

The jury consisted of architects and architectural critics who are members of the Institute of Arts and Letters.

Lincoln lights up award

Lincoln Centre in downtown Minneapolis was presented with a 1988 Special



The main lobby of the Lincoln Centre, an award-winner in lighting

Citation National Lumen Award, which recognizes the building's lighting design in the lobbies, corridors, elevators, entry areas and exterior. Presented by the New York Section Illuminating Engineering Society, the

Lumen Awards acknowledge contributions to the art and science of lighting. The lighting was designed by Cline, Bettridge, Bernstein Lighting Design, Inc. of New York. Lincoln Centre was one of four winners. The building was designed by the New York architecture firm Kohn Pedersen Fox.

Health care center in Duluth

Horty, Elving & Associates has been commissioned to design a \$16 million health care center in Duluth. The project is a joint venture between Miller-Dwan Medical Center, St. Mary's Medical Center and the Duluth Clinic.

The center will provide office space for more physicians, add clinical space for Miller-Dwan and physically link the three medical centers with a skyway. The new facility also will offer patient/visitor lodging, update and expand Miller-Dwan radiation therapy services and improve the physical medicine department of St. Mary's. Excavation work is underway. **AM**

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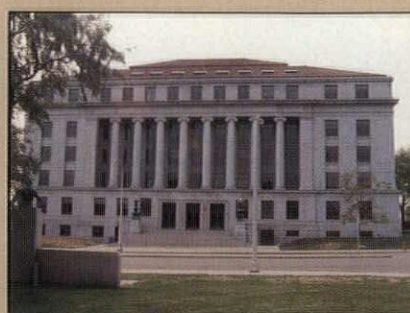
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previews

Continued from page 7

Holl completing the series in the spring of 1991.

For more information, contact the Walker Art Center, (612) 375-7600.

Going Public St. Paul November 4, 5

A regional conference on recent developments in public art is planned for St. Paul, November 4 and 5. "Going Public" will address issues such as managing public art programs, preservation of public art, planning and funding, and grassroots efforts. Speakers include artists, art consultants and arts policy makers from across the United States.

This conference is directed at artists, civic leaders, planners, architects, administrators and public art enthusiasts. The cost for the two-day conference is \$35. For conference brochure and more information, contact Anne Howden, St. Paul Department of Planning and Economic Development, (612) 228-3216.

Back to the Future



Entrance, 1409 Willow Street Office Building, Minneapolis.
Interior and Exterior Renovation.

OWNER: KENCO PROPERTIES, INC.
ARCHITECTS: THE ANDERSEN GROUP



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1409 Willow Street, Minneapolis, MN 55403
Phone (612) 870-9550

Contact: Tom Wilson, Business Development Manager.

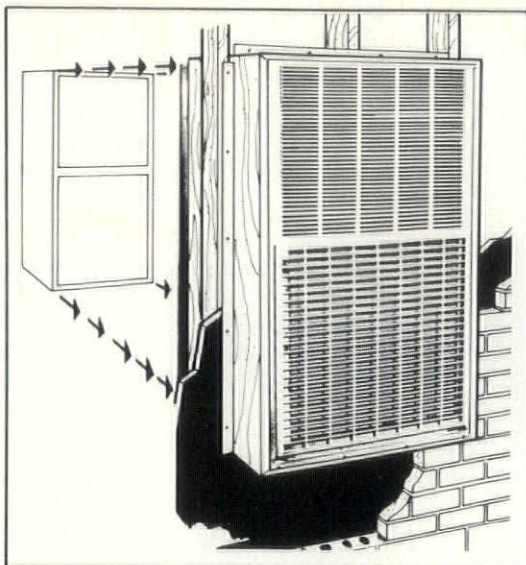
Fall lectures U. of M. School of Architecture and Landscape Architecture Minneapolis November 4, 11

Architect Cesar Pelli and landscape architect Dan Kiley will present their work and thoughts as part of the annual fall architectural lecture series, sponsored by the University of Minnesota.

Dan Kiley has practiced landscape architecture for more than 40 years and has collaborated with architects on many well-known projects, including Dulles International Airport and Independence Mall in Philadelphia. Kiley will speak November 4 at 4:00.

Architect Cesar Pelli was educated in Argentina and the United States, served his apprenticeship in Eero Saarinen's office and has been Dean of the Yale School of Architecture since 1977.

His work has become an important part of Minneapolis' urban fabric with the recent completion of the Norwest Tower and the still-in-progress Sak's building. Mr. Pelli will speak Friday,



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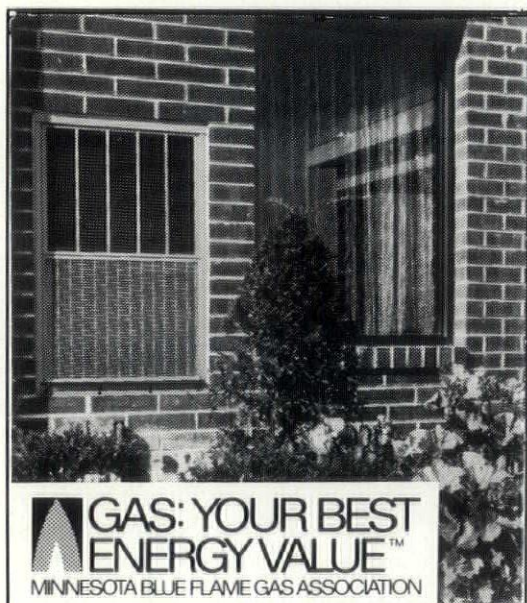
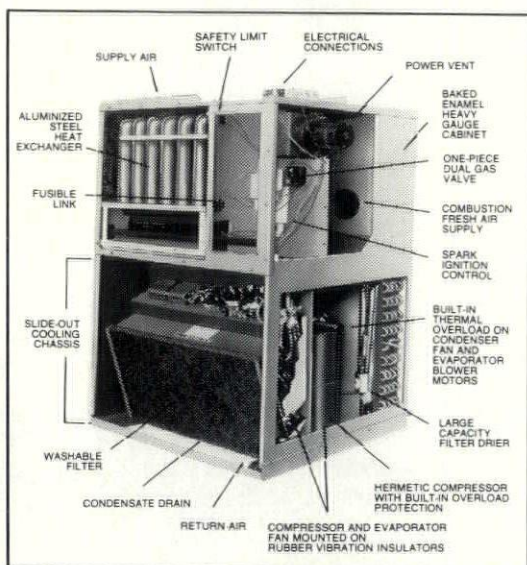
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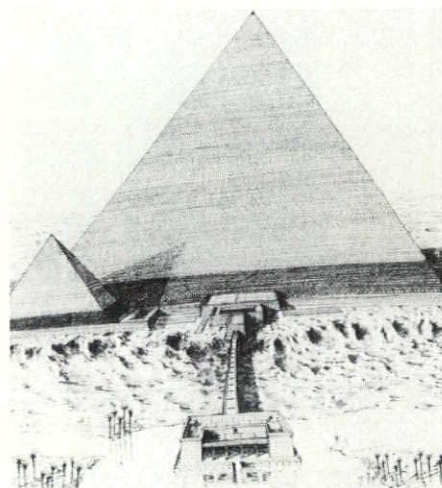
Both lectures will be held at the University of Minnesota new Electrical Engineering and Computer Science building at the corner of Washington Avenue and Union.

For more information, contact the School of Architecture at (612) 624-7866.

Pyramid KTCA, Channel 2 November 28, 7 pm

While this hour-long documentary doesn't solve the mysteries of ancient Egypt, it does tell the story of the planning and construction of the greatest pyramid in history—the Great Pyramid of Giza.

Based on David Macaulay's best-selling book *Pyramid*, the program combines location photography with animation. Locations for filming included



The Great Pyramid at Giza, illustration by David Macaulay

the pyramids and temples at Giza; Step Pyramid complex at Saqqara; Valley of the Kings including the tombs of Seti I and Tutankhamen. The animation sequences detail the intriguing life of Egyptian King Khufu, for whom the Great Pyramid of Giza was built.

Public Art Possibilities Art Center of Minnesota, Wayzata November 28–December 16

This exhibition features fifteen proposals for public art projects in Minneapolis, including designs for sculptures, benches, sound installations, bridge railings, landscape environments, pavilions and streetscape treat-

nents.

The fifteen proposals were funded through the Art in Public Places Program of the Minneapolis Arts Commission, established recently through an appropriation from the city's capital budget.

Featured projects include: A proposal by ANARCH, a group of six young architects, for a paddle wheel-driven music box on Nicollet Island; Karen Sontag Bacig's plan for a riverfront sculpture made of excavated boulders; artist Paul Benson and architect Steve Jensen's proposal for a park pavilion; and James Johnson's urban streetscape designs for the Lyndale-Lake intersection in Minneapolis.

For more information, contact Jack Becker, program coordinator for the Art In Public Places Program, (612) 348-5486.

**The Interiors Conference for
Historic Buildings
Franklin Plaza Hotel, Philadelphia
December 7-9**

Preserving our complete architectural past means recognizing the artistic and historical merits of interiors as well as exteriors. This three-day conference is devoted exclusively to the rehabilitation and preservation of interiors in historic buildings.

The conference is intended for architects, engineers, interior designers, developers, historic site managers and conservators. Topics addressed range from fire protection and building codes to decorative finishes and selecting new electrical systems.

A special exposition featuring 70 exhibitors will be held in conjunction with the conference. For more information, contact Charles Fisher or Camille Martone at (202) 343-9578.

**A Houseman's Holiday
James J. Hill House, St. Paul
December 14-31**

The historic James J. Hill House comes alive for the holidays. Costumed actors will portray scenes from the turn of the century in this dramatized tour. Visitors will step back in time and encounter servants preparing for the holidays at the Hill House.

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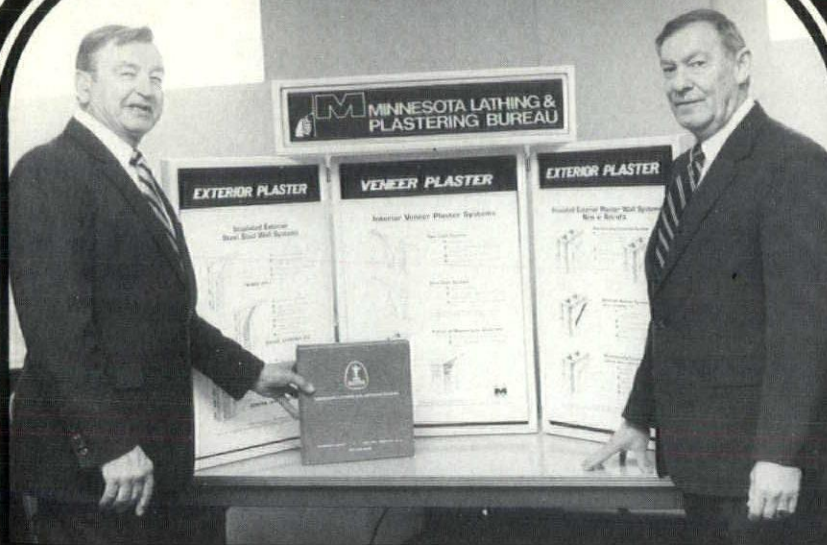
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The James J. Hill House, built in the Richardsonian Romanesque style between 1888 and 1891, is a National Historic Landmark. James J. Hill, a railroad magnate whose Great Northern Railway opened up the Northwest, lived in the house with his family until 1925.

The performances run Wednesday through Saturday at 11:00, 1:00 and 3:00. For reservations, call the James J. Hill House at (612) 297-2555.

Sweden: A Royal Treasury 1550-1700

Minneapolis Institute of Arts Through January 1, 1989

Bejeweled crowns, orbs and scepters, royal costumes heavy with silver and gold and a rare sixteenth-century suit of armor are among the royal treasures



Celestial globe presented to Gustavus Adolphus by Nuremberg in 1632

of Sweden on display at the Minneapolis Art Institute.

Sweden has been ruled by some of the most fascinating monarchs in Western history, including Gustavus Adolphus (1594-1632) who led the Protestant forces to victory in the Thirty Years' War. His temperamental daughter Christina rejected Protestantism, converted to Catholicism and after a short reign, abdicated her throne.

This exhibition brings together the regal artifacts of Sweden's grand monarchies. For ticket information, call (612) 870-3242.

AM



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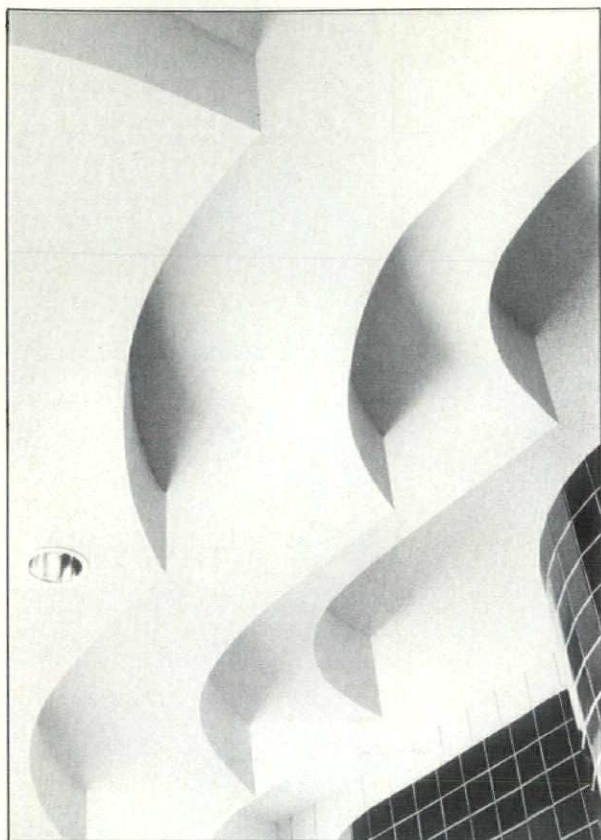
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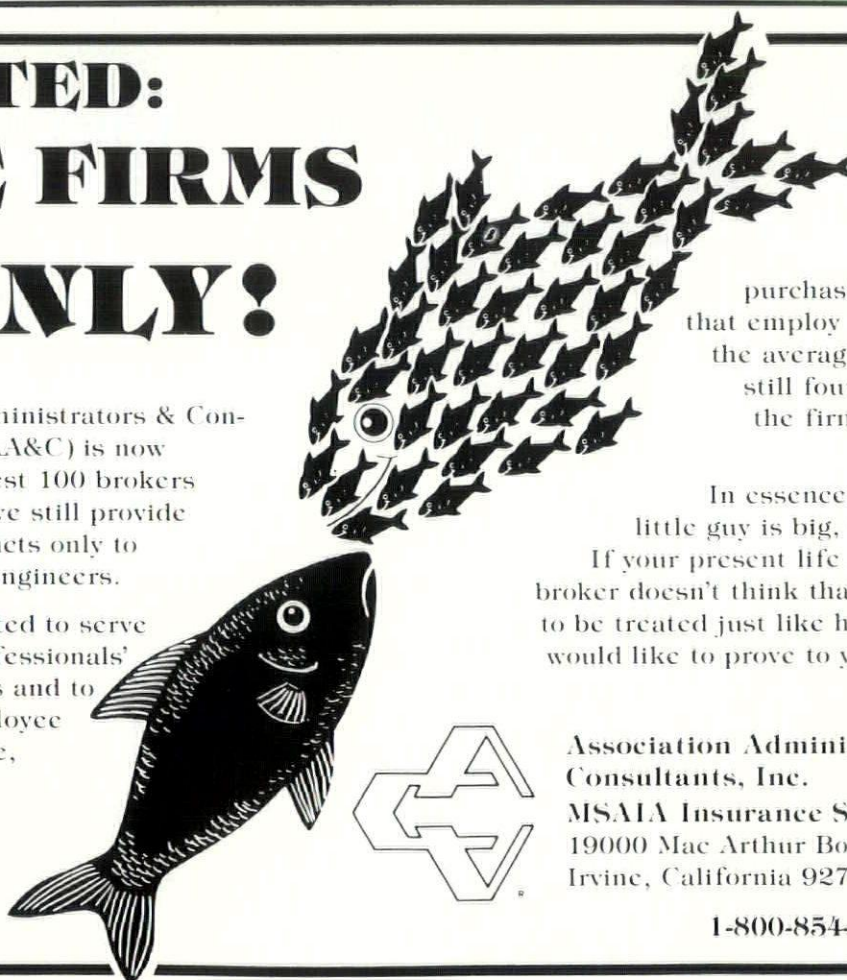
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The firms listed on the following pages include members of the Minnesota Chapter, American Society of Interior Designers (ASID) and the Minnesota Chapter of the Institute of Business Designers (IBD).

The firms offer a broad range of interior design and space planning services to clients of every type.

I invite you to contact any of these firms to assist in implementing your interior design projects.



Ron Noel, ASID
President, Minnesota
Chapter ASID



Louise Naomi Stein, IBD
President, Minnesota
Chapter IBD

ALBITZ DESIGN, INC.

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

Paul D. Albitz ASID
James Moeller
Robert Kloster
David Albitz

| | |
|------------------------------|---|
| Firm Personnel by Discipline | |
| Interior Designers | 5 |
| Other Technical | 2 |
| Administrative | 2 |
| Total | 9 |

| | |
|-------------------------------|----|
| Work % | |
| Single Family/Residential | 5 |
| Multi-Family/Hotels/Nurs. | |
| Homes | 20 |
| Office Spaces/Banks | 40 |
| Retail/Commercial/Restaurants | 30 |
| Medical/Health Care Spaces | 5 |

First MN Savings Bank, IDS Bldg., Mpls.; Nankin Restaurant, Mpls.; Kahler Hotel & Restaurants, Rochester, MN; Maddews New Pine Portage and Convention Center, Brainerd, MN.

CORPORATE INTERIORS, INC.

4275 Polaris Lane North
Minneapolis, MN 55446
612/553-0818
Established 1982

Teresa Hirsch IBD, ASID

| | |
|------------------------------|-------|
| Firm Personnel by Discipline | |
| Interior Designers | 2 |
| Administrative | 1/2 |
| Total | 2 1/2 |

| | |
|-------------------------|-----|
| Work % | |
| Office Spaces and Banks | 100 |

Investors Savings Bank, Mpls., St. Paul, Ridgedale, Roseville, Edina, Brookdale, Highland Park; Investors Mortgage, Bloomington, Brooklyn Center, Eagan, Minnetonka, Roseville; Investment Advisors Inc., Dain Tower, Mpls.

THOMAS EICKHOFF/DESIGN

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

Thomas Eickhoff Allied ASID
Patricia Finlayson Allied ASID

| | |
|------------------------------|---|
| Firm Personnel by Discipline | |
| Interior Designers | 5 |
| Architects | 1 |
| Administrative | 1 |
| Total | 7 |

| | |
|-------------------------------|----|
| Work % | |
| Single Family/Residential | 40 |
| Office Spaces & Banks | 40 |
| Retail/Commercial/Restaurants | 20 |

American Hardware Insurance Group-Corporate Headquarters, Minnetonka, MN; Sunsets on Wayzata Bay-Restaurant, MN; Pflager Residence, Mpls.; Fingerson Residence, Chatfield, MN.

ELLERBE BECKET, INC.

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

Nora Akerberg
John Crosby Assoc. ASID
Ted Davis
Suzanne Kochevar ASID, IBD
Ken LeDoux ASID, IBD, AIA
Jean Pontzer

| | |
|------------------------------|----|
| Firm Personnel by Discipline | |
| Interior Designers | 14 |
| Architects | 7 |
| Other Technical | 3 |
| Administrative | 3 |
| Total | 27 |

| | |
|-------------------------------|----|
| Work % | |
| Multi-Family/Hotels/Nurs. | |
| Homes | 5 |
| Office Spaces/Banks | 70 |
| Retail/Commercial/Restaurants | 10 |
| Educational/Academic | 10 |
| Restoration/Preservation | 5 |

US West, MN and ND; Ellerbe Becket Corporate Office, St. Paul; Piper, Jaffray & Hopwood, Mpls.; Young Quinlan, Mpls.

ELLERBE BECKET, INC.

Medical Interiors
One Appletree Square
Minneapolis, MN 55425
612/853-2000
Established 1909

Barbara Huelat ASID
Tama Duffy Barutt ASID
Faye LeDoux
Susan Farr Affil. IBD

| | |
|------------------------------|----|
| Firm Personnel by Discipline | |
| Interior Designers | 8 |
| Architects | 1 |
| Other Technical | 1 |
| Administrative | 1 |
| Total | 11 |

| | |
|----------------------------|----|
| Work % | |
| Multi-Family/Hotels/Nurs. | |
| Homes | 15 |
| Medical/Health Care Spaces | 85 |

Mayo North, Rochester, MN; St. Luke's Methodist Hospital, Cedar Rapids, IA; Minor and James Medical, Seattle, WA; Midland Hospital Center, Midland, MI.

DAN FOX ASSOCIATES, INC.

400 Groveland Avenue
Minneapolis, MN 55403
612/871-3538
Established 1988

Dan R. Fox ASID

| | |
|------------------------------|-----|
| Firm Personnel by Discipline | |
| Interior Designers | 1 |
| Architects | 1/2 |
| Other Technical | 1/2 |
| Total | 2 |

| | |
|-------------------------------|----|
| Work % | |
| Single Family/Residential | 25 |
| Office Spaces and Banks | 50 |
| Retail/Commercial/Restaurants | 25 |

Eberhardt Real Estate Headquarters, Mpls.; Wells and Miller-Thresher Square, Mpls.; Latham Optical, Wayzata, MN; Christianson Residence, Mpls.

GENERAL OFFICE PRODUCTS COMPANY

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

Jack Boss
Tom Glorvick
Vaike Radamus Affil. ASID

| | |
|------------------------------|--------|
| Firm Personnel by Discipline | |
| Interior Designers | 9 |
| Administrative | 11/2 |
| Total | 10 1/2 |

| | |
|-------------------------------|----|
| Work % | |
| Single Family/Residential | 5 |
| Multi-Family/Hotels/Nurs. | |
| Homes | 5 |
| Office Spaces & Banks | 70 |
| Retail/Commercial/Restaurants | 10 |
| Medical/Health Care Spaces | 5 |
| Educational/Academic Spaces | 5 |

3M, Austin, TX & St. Paul; Bartley Lindsay Co., Mpls.; Knutson Mortgage Co.; DePaul Rehabilitation Hospital, Milwaukee, WI.

HGA INTERIORS

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

Nancy Cameron IBD
Louise Fontaine ASID
Nancy Stark

| | |
|------------------------------|----|
| Firm Personnel by Discipline | |
| Interior Designers | 6 |
| Architects | 2 |
| Other Technical | 1 |
| Administrative | 1 |
| Total | 10 |

| | |
|-------------------------------|----|
| Work % | |
| Multi-Family/Hotels/Nurs. | |
| Homes | 20 |
| Office Spaces and Banks | 25 |
| Retail/Commercial/Restaurants | 15 |
| Medical/Health Care Spaces | 25 |
| Educational/Academic Spaces | 15 |

Baker Center Management Co., Mpls.; Electrical Engineering Facility-Univ of MN, Mpls.; Briggs and Morgan, P. A., Mpls. and St. Paul; Mayo Educational Bldg. Rochester, MN.

SUSAN HOFFMAN INTERIOR DESIGN, INC. DBA DESIGNS!

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

Susan Hoffman ASID
Verna Von Goltz Allied ASID

| | |
|------------------------------|-------|
| Firm Personnel by Discipline | |
| Interior Designers | 2 |
| Other Technical | 1/2 |
| Administrative | 2 |
| Total | 4 1/2 |

| | |
|-------------------------------|----|
| Work % | |
| Single Family/Residential | 75 |
| Office Spaces and Banks | 10 |
| Retail/Commercial/Restaurants | 5 |
| Medical/Health Care Spaces | 5 |
| Churches/Worship Places | 5 |
| Industrial/Manufacturing | 5 |

Korbel Mansion, San Rafael, CA; Varitronic Systems-Corporate Office and Manufacturing Facility.

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
Administrative 1
Total 2

Work %
Single Family/Residential 60
Multi-Family/Hotels/Nurs. Homes 10
Office Spaces and Banks 10
Medical/Health Care Spaces 10
Churches/Worship Places 5
Restoration/Preservation 5

MORINE DESIGN ASSOCIATES, INC.

300 First Avenue North, Suite 115
Minneapolis, MN 55401
612/342-9302
Established 1983

Marcia Morine ASID

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

Work %
Single Family/Residential 75
Multi-Family/Hotels/Nurs. Homes 10
Office Spaces & Banks 5
Retail/Commercial/Restaurants 5
Restoration/Preservation 5

One Ten Grant Apartments, Mpls.; Nelson Residence, Long Lake, MN; Witebsky Residence, Mpls.; Macke Residence, Edina, MN.

PAPPAS

20 Ardmore Drive
Minneapolis, MN 55422
612/377-6100

Mary Jane Pappas Assoc. ASID

Firm Personnel by Discipline
Interior Designers 2

Work %
Single Family/Residential 80
Multi-Family/Hotels/Nurs. Homes 5
Offices Spaces and Banks 5
Retail/Commercial/Restaurants 5
Restoration/Preservation 5

Props-Calhoun Square, Mpls.; Kaplan Residence, Mpls.; Falk Residence, Mpls.; Messenger Residence, Mpls.

PRIME INTERIORS

6442 City West Parkway
Eden Prairie, MN 55344
612/941-9827

Todd Mohagen AIA
Patty Kurth Allied ASID
Kelley McClymond Allied ASID

Firm Personnel by Discipline
Interior Designers 2
Architects 1
Other Technical 3
Total 6

Work %
Office Spaces and Banks 70
Retail/Commercial/Restaurants 30

Fine Line Music Cafe, Mpls.; US West, Eden Prairie, MN; Cafe Mirage, Eden Prairie, MN; Military Communication Center, Eden Prairie, MN.

M. QUINN DESIGNS, INC.

245 Aldrich Avenue North Suite 333
Minneapolis, MN 55405
612/377-8411
Established 1983

Maira Quinn Leite Allied ASID

Firm Personnel by Discipline
Interior Designers 5
Architects 1/2
Other Technical 1
Administrative 1
Total 7 1/2

Work %
Single Family/Residential 35
Multi-Family/Hotels/Nurs. Homes 25
Retail/Commercial/Restaurants 25
Medical/Health Care Spaces 12
Churches/Worship Spaces 3

Augsburg College lighting, Mpls.; Lord Fletchers-Beanery, MN; Green Bay Embassy Suites, Green Bay, WI; Civil Center Inn, Eau Claire, WI.

SHEA ARCHITECTS, INC.

100 North Sixth Street, Ste. 300A
Minneapolis, MN 55403
612/339-2257
Established 1978

David A. Shea AIA
Steven Haasl
Sharon Gibbons Assoc. AIA
Janice Linster ASID
Linda Myers IBD

Firm Personnel by Discipline
Interior Designers 5 1/2
Architects 17
Administrative 4
Total 27

Multi-Family/Hotels/Nurs. Homes 5

Office Spaces & Banks 75
Retail/Commercial/Restaurants 20

Norwest Center, Mpls.; Carlson Companies Headquarters, Minnetonka, MN; Patti's Restaurant, Golden Valley, MN; Vista Marquette Hotel, Mpls.

SMILEY GLOTTER ASSOCIATES, INC.

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

S.C. Smiley FAIA
J.H. Glotter AIA
G.R. Nyberg AIA, Allied ASID
R.Y. Laiderman AIA

Firm Personnel by Discipline
Interior Designers 3
Architects 8
Other Technical 5
Administrative 2
Total 18

Work %
Single Family/Residential 5
Multi-Family/Hotels/Nurs. Homes 15
Office Spaces & Banks 30
Retail/Commercial/Restaurants 5
Medical/Health Care Spaces 35
Churches/Worship Spaces 5
Educational/Academic Spaces 10
Industrial/Manufacturing 5
Restoration/Preservation 5

First Bank, St. Paul; Phillips Eye Institute, Mpls.; Chandler Place, Mpls.; Lacey LaMaster Nelson Farmer, Mpls.

TOUCH OF CLASS INTERIORS, LTD.

10280 County Road 18
Eden Prairie, MN 55347
612/941-3023
Established 1980

Kate Halverson Allied ASID
Mary Gullickson Allied ASID

Firm Personnel by Discipline
Interior Designers 3
Administrative 3
Total 6

Work %
Single Family/Residential 50
Multi-Family/Hotels/Nurs. Homes 30
Office Spaces and Banks 10
Retail/Commercial/Restaurants 5
Medical/Health Care Spaces 5
Churches/Worship Places 5
Educational/Academic Spaces 5
Restoration/Preservation 5

The Village Inn, Lutsen, MN; Riverwood Senior Housing Project, Cambridge, MN; Grandview Nursing Home, Cambridge, MN; Edenlake Elementary School, Eden Prairie, MN.

WACHSMUTH & ASSOCIATES, INC.

837 North Glenwood Avenue
Minneapolis, MN 55405
612/374-2577
Established 1966

Beverly Wachsmuth ASID

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

Work %
Single Family/Residential 25
Office Spaces and Banks 50
Educational/Academic Spaces 25

IBM, Interiors Master Plan, Endicott, NY; IBM, Burlington, VT; Rochester Institute of Technology, Rochester, NY; C.N. Mills Residence, Rochester, NY.

WHDI, INC. -WHEELER-HILDEBRANDT

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

Nila R. Hildebrandt ASID
Gary E. Wheeler ASID
Lyn A. Berglund ASID

Firm Personnel by Discipline
Interior Designers 8
Architects 1
Other Technical 3
Administrative 4
Total 16

Work %
Multi-Family/Hotels/Nurs. Homes 5
Office Spaces and Banks 55
Retail/Commercial/Restaurants 5
Medical/Health Care Spaces 25
Educational/Academic Spaces 10

Marsh & McLennan, Inc., Mpls.; Methodist Hospital, St. Louis Park, MN; Minneapolis Convention Center, Mpls.; Patti's Restaurant, Golden Valley, MN.

WHITNEY BAYBER INTERIORS, INC.

837 Glenwood Avenue North
Minneapolis, MN 55405
612/377-3301
Established 1985

Barbara Whitney ASID

Firm Personnel by Discipline
Interior Designers 1
Administrative 1
Total 2

Work %
Single Family/Residential 60
Office Spaces and Banks 40

Security State Bank, Marine on the St. Croix, MN; Comstock Office, Dorsey Whitney, Mpls.; MN Society of CPA Headquarters; Private residences.

CORPORATE INTERIORS, INC.

4275 Polaris Lane North
Minneapolis, MN 55446
612/553-0818
Established 1982

Teresa Hirsch IBD, ASID

| | |
|------------------------------|-------|
| Firm Personnel by Discipline | |
| Interior Designers | 2 |
| Administrative | 1/2 |
| Total | 2 1/2 |

| | |
|-------------------------|--------|
| | Work % |
| Office Spaces and Banks | 100 |

Investors Savings Bank, Mpls., St. Paul, Ridgedale, Roseville, Edina, Brookdale, Highland Park; Investors Mortgage, Bloomington, Brooklyn Center, Eagan, Minnetonka, Roseville; Investment Advisors, Inc.-Dain Tower, Mpls.

DAYTON'S COMMERCIAL INTERIORS

81 South Ninth Street, Suite 350
Minneapolis, MN 55402
612/343-0868
Established 1953

Kathryn Ebert IBD, ASID
Beatriz Aquerrevere
Karen Brodie Affil. IBD
Patti Hiatt ASID, IBD
Diane Westad IBD

| | |
|------------------------------|----|
| Firm Personnel by Discipline | |
| Interior Designers | 11 |
| Architects | 1 |
| Other Technical | 5 |
| Administrative | 2 |
| Total | 19 |

| | |
|------------------------------|--------|
| | Work % |
| Office Spaces and Banks | 80 |
| Retail/Commercial/Restaurant | 5 |
| Medical/Health Care Spaces | 5 |
| Educational/Academic Spaces | 5 |
| Restoration/Preservation | 5 |

FMC Corp.-Northern Ordinance Div., Mpls.; ITT Life Insurance, Mpls.; The Pillsbury Company, Mpls.; St. Paul Pioneer Press and Dispatch, St. Paul.

DESIGN SYNDICATE, INC.

254 First Avenue North
Minneapolis, MN 55401
612/375-0000
Established 1983

C. Suzanne Bates IBD
Karilyn Earl Affil. IBD
Eric Holland Affil. IBD
Cindy Nagel

| | |
|------------------------------|---|
| Firm Personnel by Discipline | |
| Interior Designers | 6 |
| Administrative | 2 |
| Total | 8 |

| | |
|-------------------------------|--------|
| | Work % |
| Single Family/Residential | 10 |
| Multi-Family/Hotels/Nurs. | |
| Homes | 10 |
| Office Spaces and Banks | 40 |
| Retail/Commercial/Restaurants | 10 |
| Medical/Health Care Spaces | 30 |

Yoplait USA, Mpls.; Rosemount Office Systems-Merchandise Mart, Chicago; ConAgra Grain Companies, Mpls.; Southdale Pediatric Associates, Edina, MN.

ELLERBE BECKET, INC.

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

Nora Akerberg
John Crosby Assoc. ASID
Ted Davis
Suzanne Kochevar ASID, IBD
Ken LeDoux ASID, IBD, AIA
Jean Pontzer

| | |
|------------------------------|----|
| Firm Personnel by Discipline | |
| Interior Designers | 14 |
| Architects | 7 |
| Other Technical | 3 |
| Administrative | 3 |
| Total | 27 |

| | |
|-------------------------------|--------|
| | Work % |
| Multi-Family/Hotels/Nurs. | |
| Homes | 5 |
| Office Spaces and Banks | 70 |
| Retail/Commercial/Restaurants | 10 |
| Educational/Academic Spaces | 10 |
| Restoration/Preservation | 5 |

US West, MN and ND; Ellerbe Becket Corporate Office, St. Paul; Piper, Jaffray & Hopwood, Mpls.; Young Quinlan, Mpls.

ELLERBE BECKET, INC.

Medical Interiors
One Appletree Square
Minneapolis, MN 55425
612/853-2000
Established 1909

Barbara Huelat ASID
Tama Duffy Barutt ASID
Faye LeDoux
Susan Farr Affil. IBD

| | |
|------------------------------|----|
| Firm Personnel by Discipline | |
| Interior Designers | 8 |
| Architects | 1 |
| Other Technical | 1 |
| Administrative | 1 |
| Total | 11 |

| | |
|----------------------------|--------|
| | Work % |
| Multi-Family/Hotels/Nurs. | |
| Homes | 15 |
| Medical/Health Care Spaces | 85 |

Mayo North, Rochester, MN; St. Luke's Methodist Hospital, Cedar Rapids, IA; Minor and James Medical, Seattle, WA; Midland Hospital Center, Midland, MI.

FACILITY SYSTEMS/ OFFICE PAVILION

6423 City West Parkway
Minneapolis, MN 55344
612/829-4300
Established 1980

Chuck Buth
Dan Boss
Duane Frederiksen
Melissa Nelson
Louise Naomi Stein IBD
Cindy Bach IBD

| | |
|------------------------------|----|
| Firm Personnel by Discipline | |
| Interior Designers | 10 |
| Other Technical | 2 |
| Total | 12 |

| | |
|----------------------------|--------|
| | Work % |
| Office Spaces and Banks | 75 |
| Medical/Health Care Spaces | 15 |
| Educational/Academic | 5 |
| Industrial/Manufacturing | 5 |

Dataserv, Eden Prairie, MN; FSI/Office Pavilion, Eden Prairie, MN; State of MN-Dept. of Revenue, St. Paul; St. John's N.E. Medical Center, Maplewood, MN.

GENERAL OFFICE PRODUCTS

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

Jack Boss
Tom Glorvick
Linda Orton IBD

| | |
|------------------------------|--------|
| Firm Personnel by Discipline | |
| Interior Designers | 9 |
| Administrative | 1 1/2 |
| Total | 10 1/2 |

| | |
|-------------------------------|--------|
| | Work % |
| Single Family/Residential | 5 |
| Multi-Family/Hotels/Nurs. | |
| Homes | 5 |
| Office Spaces and Banks | 70 |
| Retail/Commercial/Restaurants | 10 |
| Medical/Health Care Spaces | 5 |
| Educational/Academic Spaces | 5 |

3M, Austin, TX and St. Paul, MN; Bartley Lindsay Co., Mpls.; Knutson Mortgage Co.; DePaul Rehabilitation Hospital, Milwaukee, WI.

RADIUS DESIGN, INC.

510 First Avenue North, Suite 403
Minneapolis, MN 55403
612/332-4367
Established 1978

Glendel Huneycutt ASID, IBD
Mary Jo Hanson

| | |
|------------------------------|---|
| Firm Personnel by Discipline | |
| Interior Designers | 2 |
| Other Technical | 1 |
| Total | 3 |

| | |
|----------------------------|--------|
| | Work % |
| Multi-Family/Hotels/Nurs. | |
| Homes | 10 |
| Office Spaces and Banks | 85 |
| Medical/Health Care Spaces | 5 |

National Car Rental, Edina, MN; Elvin Safety Supply, Eden Prairie, MN; Water Department, Mpls.; King of Owatona, Owatona, MN.

SHEA ARCHITECTS, INC.

100 North Sixth Street, Suite 300A
Minneapolis, MN 55403
612/339-2257
Established 1978

David A. Shea AIA
Steven Haasl
Sharon Gibbons Assoc. AIA
Janice Linster ASID
Linda Myers IBD

| | |
|------------------------------|----|
| Firm Personnel by Discipline | |
| Interior Designers | 6 |
| Architects | 17 |
| Administrative | 4 |
| Total | 27 |

| | |
|-------------------------------|--------|
| | Work % |
| Multi-Family/JHotels/Nurs. | |
| Homes | 5 |
| Office Spaces and Banks | 75 |
| Retail/Commercial/Restaurants | 20 |

Norwest Center, Mpls.; Carlson Companies World Headquarters, Minnetonka, MN; Patti's Restaurant, Golden Valley, MN; Vista Marquette Hotel, Mpls.

SPACES INTERIOR DESIGN

300 First Avenue North, Suite 400
Minneapolis, MN 55401
612/339-4400
Established 1982

Stephen J. Lanak
Charlotte Schwartz Affil. IBD
Gina Wagenaar IBD, ASID
Janet Henrich IBD
Jim Smart

| | |
|------------------------------|----|
| Firm Personnel by Discipline | |
| Interior Designers | 11 |
| Administrative | 1 |
| Total | 12 |

| | |
|-------------------------------|--------|
| | Work % |
| Single Family/Residential | 5 |
| Multi-Family/Hotels/Nurs. | |
| Homes | 15 |
| Office Spaces and Banks | 25 |
| Retail/Commercial/Restaurants | 20 |
| Medical/Health Care Services | 25 |
| Churches/Worship Places | 5 |
| Educational/Academic Spaces | 5 |
| Industrial/Manufacturing | 5 |
| Restoration/Preservation | 5 |

Zapp Bank, St. Cloud, MN; River Garden Continuing Care Campus, Jacksonville, FL; Holiday Corporate Offices, Bloomington, MN; Shopko Stores Interior Prototype, Reno, NV.

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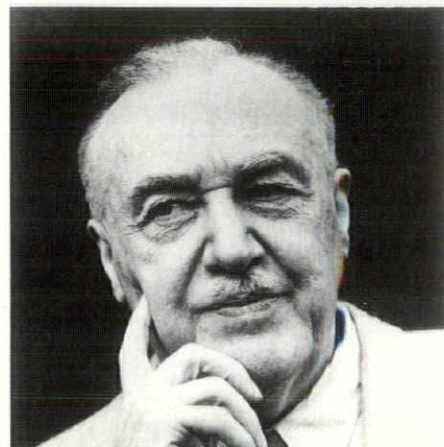
from these pages

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celain enamel plaques, out came the finished pieces from hay-padded crates. "There was a delicate frame around the entrance door, and some well-designed terminals at each end of the sign which was the principal area of the facade."

What happened?

Both buildings died at the wheels of the machine which they had been created to serve. For Henry Goosman's



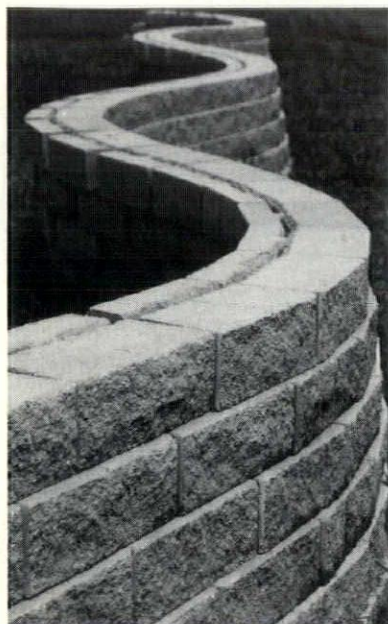
William Gray Purcell

"Motor Inn," cars became too common-place. Where once it had been thought provident to bring an automobile inside for the delicate task of refueling, by 1925 a new outside "filling station" cruelly cut into the once-proud automatic doorway.

Electric cars, of course, vanished. The building, however, still fell prey to marauding automobiles. In the 1920s, Harmon Place was widened to accommodate increasing traffic and, Purcell lamented, "This architectural landmark and its beautiful terra-cotta was pick-axed into wheelbarrows and hauled to the dump. A cheap brick front now faces the public."

Still, perhaps there is a happy ending.

What remains of the Electric Carriage and Battery Company building is home to the engineering firm of Fowler Hanley. Purcell would have enjoyed that, just as he liked the playful humor in the name given to Goosman's garage—The Motor Inn. He always believed that architecture without fun was merely engineering. Looking at the way things turned out, he might say a garage by any other name would still smell like gasoline. **AM**



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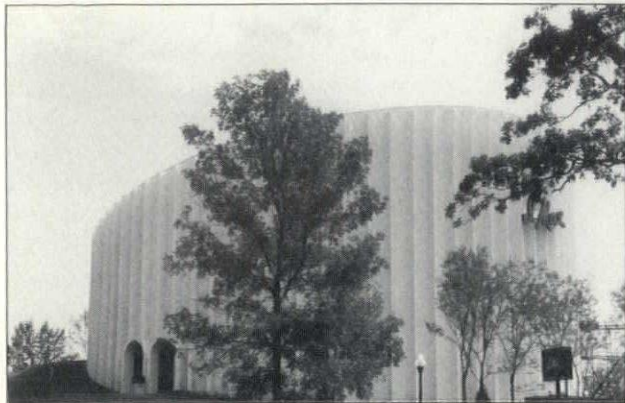
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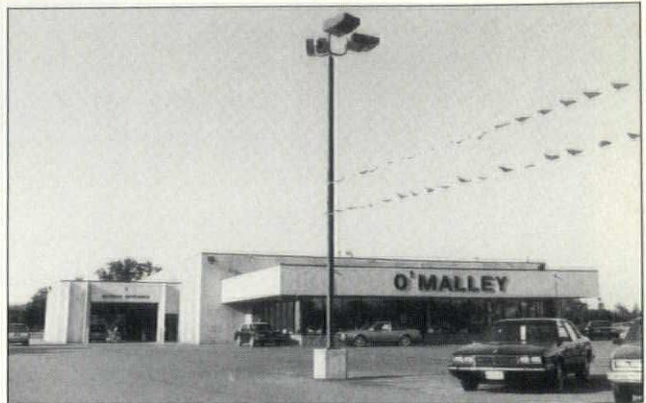
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North St. Paul, MN 55109

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O'Malley Buick, St. Cloud, MN. Architect: Pauly, Olsen,
Bettendorf, Eastwood & Assoc's, Ltd., St. Cloud, MN.
Contractor: Conlon Construction Co., St. Cloud, MN.



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Ekberg Associates.



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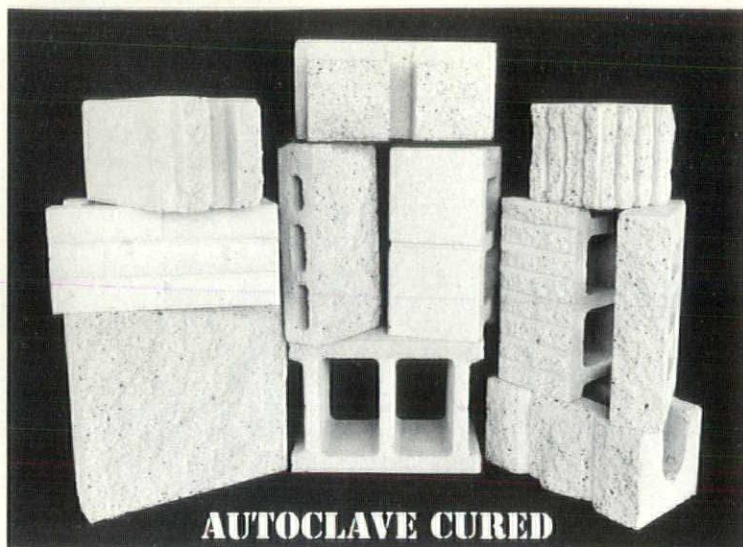
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Continued from page 21

as an air force chaplain during the war.

After the war, Runyan's parents returned to the Far East as missionaries and he stayed in Kansas, went to the local junior college and then enrolled in the architecture program at the University of Kansas-Lawrence. In college, he was excited by the work of Mies van der Rohe and Frank Lloyd Wright and today admires the Modernism of I. M. Pei. Summer jobs in Minneapolis encouraged a move to the Twin Cities after graduating in 1958, where he found positions at several small firms before landing a job at the Cerny Associates in 1966.

This past year Runyan has served as the president of the Minnesota Society of Architects. "The president is the spokesman for the state's architects and as such he must be both a team player and share the general goals of the board," says Peter Rand, co-executive vice president of the Minnesota Society of Architects. "David has been a strong leader because he understands group dynamics."

As president, Runyan sees the need to increase the public's perception and understanding of the role of architects. He also hopes to see stronger ties develop between the profession itself and the University of Minnesota School of Architecture and Landscape Architecture. "I would like to see the school make a stronger effort to ascertain what firms look for in recent graduates. Part of the school's goal should be aimed at making students proper employees when they graduate."

For his own firm, Runyan would like to continue steady growth without getting too big. "We feel there is a certain size where you can achieve quality and still maintain control," says Runyan. Steady growth for Runyan means increasing the variety of buildings they design and continuing to be more selective in the kind of commissions they accept.

"We want commissions that will challenge the staff and allow them to grow together as designers and architects," says Runyan. "After all, we like to think of ourselves as a small, happy family here. The office is really a family affair."

AM

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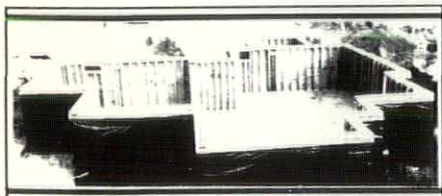
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General Contractor: Kraus-Anderson Construction Co. (St. Paul Division)

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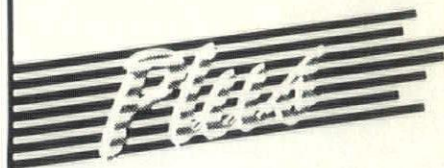
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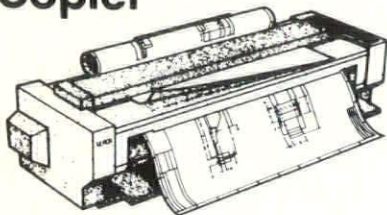
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Electrical engineers: Emanuelson-Podas
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Art consultant: Lynn Stacker

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Project team: Ken Stone, AIA, John Klockeman, AIA, Lisa McNelis and David Hatton
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Electrical engineers: Nelson-Rudie & Associates
Contractor: M. A. Mortenson Company

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Director: Doug Zimmerman
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Project manager: Patsy Jackson
Construction manager: Gord Nagelkirk
M, S & R design team: Lynn Barnhouse, Victoria Gibbs, Rich Laffin, Thomas Meyer, AIA, Garth Rockcastle, AIA, Jeffrey Scherer, AIA
Herman Miller design team: Rick Edwards, Jeff Meyer, John Kriekaard
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Project: The Ellerbe Group Inc. Executive Offices

Location: St. Paul, Minnesota
Client: The Ellerbe Group Inc.
Architects: Ellerbe Becket, Inc.
Principal-in-charge: Kenneth A. LeDoux
Project manager: Nora Akerberg
Project designers: Ted Davis, Sandra Becker
Project team: Pat Bougie, John Rova, Brian Johnson
Mechanical engineers: Ellerbe Becket Inc.
Rex Rundquist, Tom Peine
Electrical engineers: Ellerbe Becket Inc.
Mark Jacobson
Construction management: Ellerbe Builders, Inc.

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Location: Minneapolis, Minnesota
Client: Thomas Twining Photography
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Principal-in-charge: Peter J. Pfister, AIA
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Interior design: Pfister Architects
Furniture: Metropolis

Project: Blue Cross & Blue Shield Boardroom

Location: Eagan, Minnesota
Client: Blue Cross & Blue Shield of Minnesota
Architects: The Alliance
Principal-in-charge: Mark Merrill, AIA
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Project architect: Carolyn Berman
Project designers: Ron May, Sharry Cooper
Project team: Ron May, Sharry Cooper, Jan Dehnert, Jan Dufault, Mark Rosberg, Gregg Brauns, Eames Gilmore
Structural, mechanical, electrical engineers: Dunham Associates
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Interior design: The Alliance
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Lighting: Orfield Associates
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Daylighting article by Susan Ubbelohde

The financial support of Exxon Oil Over-charge Funds administered by the U. S. Department of Energy and the Minnesota Department of Public Service Grant #DE-FG02-80CS69105 is acknowledged, but the author assumes complete responsibility for the contents.

Righting the record on Nicollet Mall

We were pleased to see in the July/August *Architecture Minnesota* a series of articles on the Nicollet Mall. Particularly interesting was the round table discussion on the redesign of the mall.

In your gathering of eight architects, landscape architects, and lay people there seems to be a commonly held misconception about the original design of the Nicollet Mall. For many years, Lawrence Halprin has received credit for the design of the mall. We are not sure how this has happened but only that this notion has persisted over the years.

In fact, Barton-Aschman Associates, Inc. prepared the original plan for the Nicollet Mall in December of 1961. Mr.



Nicollet Mall, c. 1970

Halprin's involvement was directed to certain surface amenities, as a subcontractor to Barton-Aschman. For further information, see *Planner's Notebook* September 1971.

We enjoy your magazine and your efforts to bridge the gap between landscape architecture and architecture are commendable. Keep up the good work!

Paul W. Miller

Associate

Barton-Aschman Associates, Inc.

Editor's note: We sincerely apolo-

gize for furthering a widely held misconception about the design of Nicollet Mall and thank Mr. Miller both for his kind words and for drawing this error to our attention.

Praising the Minneapolis Sculpture Garden

Thank you for the elegant coverage of the Minneapolis Sculpture Garden (*AM*, September/October 1988). We were all delighted with the photographs by George Heinrich and the commentary by Linda Mack.

The Minneapolis Park and Recreation Board has been proud to be associated with the Walker Art Center and all the other public and private agencies involved in creating this newest city park. The reaction of the community and the press has confirmed our commitment to this project.

Ruth Humleker

Public Relations Consultant

Minneapolis Park and Recreation Board

Coverage of handicapped accessibility

It was good to see MSAIA's seminar on handicapped accessibility and barrier-free design September 13. I would like to thank Bill Beyer (contributing editor) and the staff of *Architecture Minnesota* magazine for the coverage that is devoted to barrier-free design.

Involvement and education by architects, builders, code officials, accessibility specialists and disabled persons are crucial. We appreciate MSAIA's continued support.

Susan Lasoff

Accessibility Consultant

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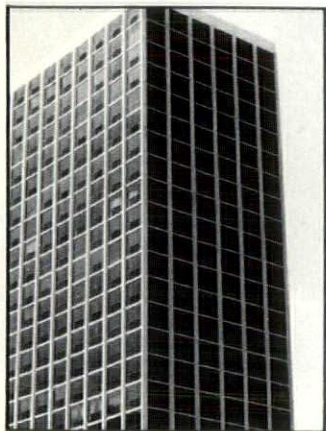
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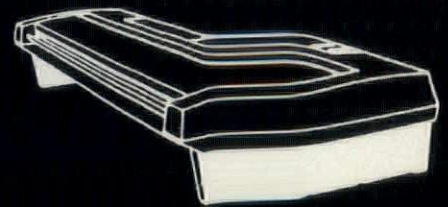
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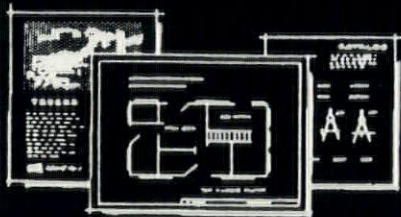
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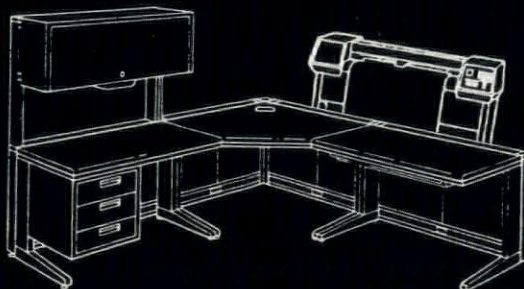
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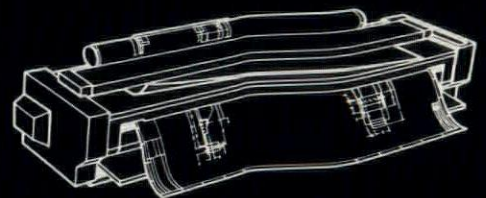
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Reception Hall, The Ryan Hotel,
St. Paul, 1885–1962

The entry lobby of the Ryan Hotel in St. Paul was one of the first truly grand architectural spaces in the state. Nicknamed “the rotunda,” the lobby offered to weary travelers a 75-foot Gothic hall wrapped in oak and marble and flooded with natural light. Above the clerestories which lined the sides were art-glass panels, which gave way to a 30-foot ceiling coffered in oak and personally frescoed by the master designer of the hotel interior. Oak covered with intricate carving lined the walls.

The hotel that rose around and above the rotunda was equally Gothic in inspiration, effect and cost. Built in 1884–1885 to the plans of Chicago crypto-medievalist James J. Egan, the building was a high risk venture even for that 36-year-old prodigy of local capi-

talists, Dennis Ryan. The hotel was the fourth first-class accommodation in the city, and like the others, catered to the prominent easterners and southerners who flocked to Minnesota for the supposed benefits of “its famed ozone during the summer months.” But Ryan meant for his project to soar above its competition by offering first-class reception, banquet and convention space year-round. The Ryan was to be “to St. Paul what the Palmer is to Chicago and the Fifth Avenue is to New York.”

Initial optimism ran so high that an ambitious addition matched to the seven-story hotel was appended in the late 1880s. But the euphoria of its investors was short-lived, for St. Paul failed to bring in a steady stream of tourists and convention traffic. Even during the

Ryan’s first eight years, the management changed four times.

Loss of the hotel, like that of most grand 19th Century structures in this country, was incremental. Some time after the turn of the century, all of the oak woodwork was painted out and the art glass windows blocked off to “classicize” the space. Changing tastes also dictated the replacement of a fresco at one end with an enormous draped curtain; and natural light was closed out by an insertion of panels into the clerestory lights. After years of neglect, the hotel was razed in 1962. Its site on the block bounded by Sixth, Robert, Seventh and Jackson Street is now filled by the Minnesota Mutual Insurance Company building.

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