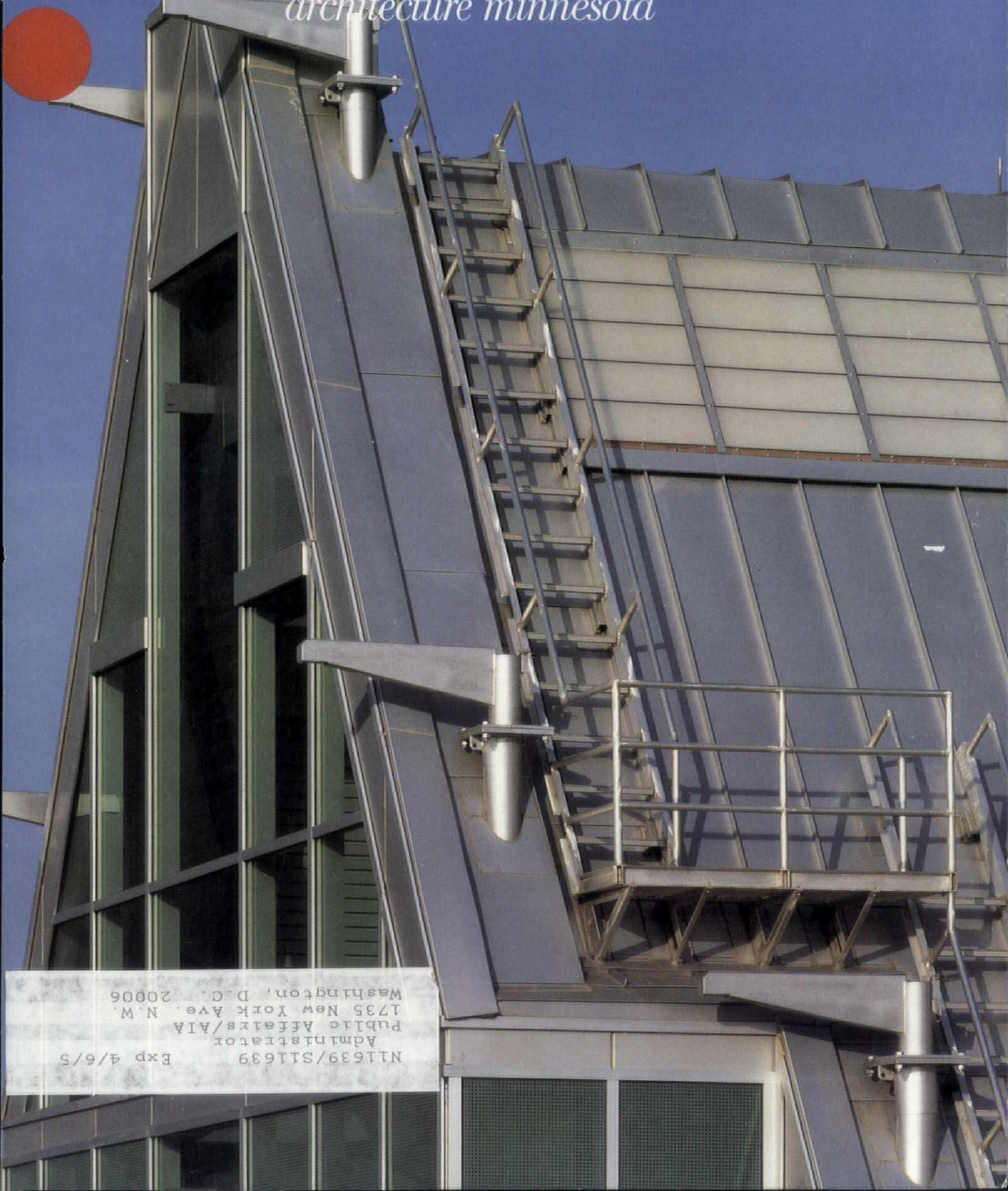


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VOL. 18 NO. 4

THE MAGAZINE OF AIA MINNESOTA

JULY/AUGUST 1992



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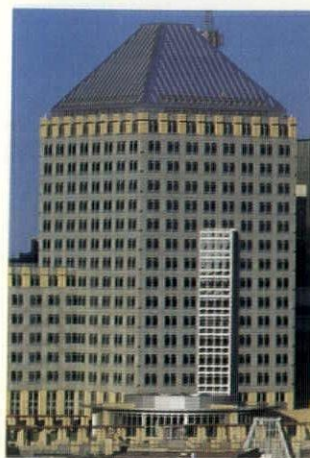
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# AM

## sketches

### An accessible State Theatre?



*The State Theatre has been renewed to its former architectural glory, but it still falls short on providing adequate handicapped accessibility.*

But when the performance ended and the audience was invited to wander through the reprised opulence of the 1920s, there was exasperation amid the joy. An elderly man in the balcony had fallen and injured himself at a point where the original handrail was interrupted by a restored pilaster. New wooden handrails along the exit path looked historically accurate, but did not meet code. And several members of the City's community of people with disabilities were genuinely pained by what they thought to be second-class seating opportunities for wheelchair patrons.

While walking around absorbing the State's restored grandeur, I appreciated the enormous challenge that accessibility presented to the architects. Short of total demolition and reconstruction, it appeared impossible to provide accessible balcony seating. The original public toilets, located between balcony landings, were almost perfectly inaccessible. The new unisex toilet adjoining the lobby seemed barely adequate, but no better solution was immediately apparent. It appeared that better wheelchair seating could have been created on a main floor cross-aisle, but it was a close call. The overall impression on accessibility was disappointment and missed opportunity. I left the theater that afternoon giving the architects the benefit of the doubt, but with diminished delight.

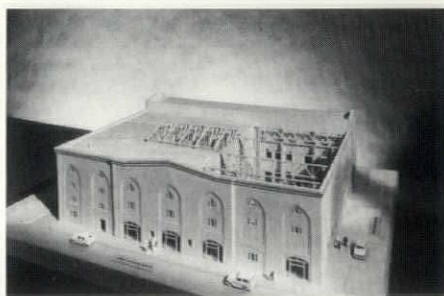
The preservation of our architectural heritage is an essential part of good urban design. What we cannot afford to preserve are the architectural barriers attached to this "golden age." Minneapolis recently voted to restore the historic Orpheum Theater. The top priority should be to make it more accessible than the State.

*Bill Beyer*

If you happened to be in downtown Minneapolis one Sunday afternoon last fall, time travel was a reality. The restored State Theatre opened its doors and embraced the public with a glittering marquee, stately terracotta, and brilliantly painted plaster. When the house lights went down and the curtain up, octogenarian pianist Andre Basque completed the transformation from 1991 to 1921. The energy and joy created by the rescue of an architectural treasure of a golden age were palpable.

### New space for Jeune Lune

After nearly 13 years of bringing innovative theater to the Twin Cities, the Theatre de la Jeune Lune will have a permanent home in the 1904 Minneapolis Van and Warehouse Company Building at the corner of First Avenue and First Street in the warehouse district. Approximately two-thirds of the 68,000-square-foot, historic building will be converted into space for offices and workshops, dressing rooms, a lobby, a main performance stage with seating for 500, and an adjacent secondary performance/rehearsal stage with 100-seating capacity. The remaining warehouse will be used for future theater expansion. Architect Kim Bretheim, serving as a consultant to Arvid Elness Architects, says that the interior detailing will be minimal to emphasize the warehouse's raw, "unfinished" aesthetics. The front portion of the building will be gutted for performance and public functions, creating a 3-story high interior. The stage will be simple and functional, consisting of an open



*The curtain will rise this fall on Theatre de la Jeune Lune's new stage in the historic Minneapolis Van and Warehouse Building.*

floor surrounded by movable chairs set on risers. The seating, stage and layout will be adjusted to each show's specific requirements, maintaining a flexible space.

The Minneapolis Van and Warehouse Building, originally used for cold storage, consists of seven bays that were built in phases. Cass Gilbert designed the red-brick facade at the turn-of-the-century to unify the bays. Because of historic designation, the architects will leave the street facades untouched, instead punching new office windows on the nonpublic, alley side. The \$2.8 million project will be completed this fall.



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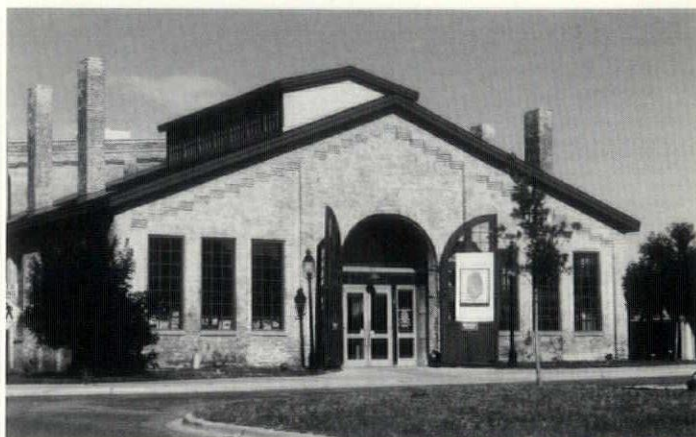
## sketches

### Children's new museum

The team of James/Snow Architects and The Alliance, both of Minneapolis, has been selected to design the new Children's Museum in downtown St. Paul. Expected to be completed by early 1995, the new museum will be built at Seventh and Wabasha streets in the heart of the city's "cultural corridor." The proposed 55,000- to 60,000-square-foot building approximately will triple the museum's current facilities at Bandana Square in St. Paul. Facility requirements call for long- and short-term exhibit space, as well as areas for public education, classrooms, programming, offices, meeting rooms, exhibit-fabrication shops, a retail store and other functions. James/Snow and The Alliance were selected from a field of 20 national and local firms.

The Children's Museum, founded in 1979, opened to the public in 1981 in a 6,500-square-foot space in Minneapolis's Itasca Warehouse before moving to Bandana Square. Annual attendance has grown from 84,000 in the early days to more than 250,000 in 1991, making the museum among the 10 most-visited children's museums in the country.

The \$11 million facility will be funded through private contributions, with \$3 million of tax-increment financing coming from the City of St. Paul.



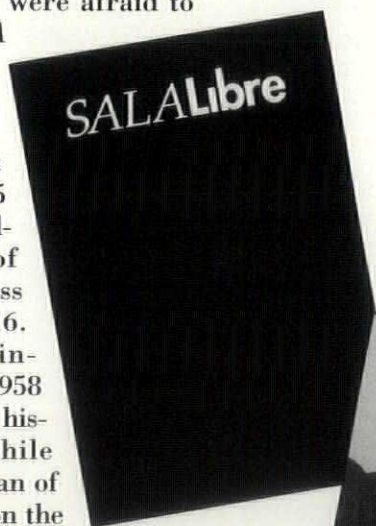
Courtesy Children's Museum

The Children's Museum located at Bandana Square (above) approximately will triple its operations when it moves into a new home by the mid-1990s in St. Paul's "cultural corridor" downtown.

### Hot off the presses

Everything you ever wanted to know about the University of Minnesota College of Architecture and Landscape Architecture but were afraid to ask is revealed in *SALA Libre*.

Published by the AIA Minnesota, *SALA Libre* is the ultimate yearbook that spans the school's first 75 years and includes an alphabetical directory of alumni, as well as a class listing beginning in 1916. Bernard Jacob, a Minneapolis architect and 1958 alumnus, chronicles the history of the school, while Harrison Fraker, the dean of the College, updates us on the school today and discusses the future. Also included is a reprint of a speech that *New Yorker* architecture critic Brendan Gill gave at the 75th anniversary Jubilee banquet. Edited by Mark Hammons, *SALA Libre* is available in both hardcover and paperback and can be ordered by calling the AIA Minnesota offices at (612) 338-6763.



*Downtown, Inc.: How America Rebuilds Cities*, by Bernard J. Frieden and Lynne B. Sagalyn, traces the origin of American urban renewal after World War II. Rather than go out with a whimper, most cities chose to fight for survival, tapping into federal funds of highway and urban-renewal programs to clear acres of decay with the hope of rebuilding better cities. But as the authors illustrate, many of the cities' renewal plans were ill-conceived, routinely displacing minority and poor populations. In addition, the cities plowed through downtown blocks without having redevelopment packages in hand, frequently leaving downtown lots undeveloped years after demolition.

The sterile high-rises that finally got built were alienating to the general public. The authors highlight the struggles cities went through to lure retail back downtown with the hope of reviving the urban core. Case studies look at the successes of Plaza Pasadena in California, Faneuil Hall Marketplace in Boston and Town Square in St. Paul, among others. *Downtown, Inc.*, which offers both commentary and history, is published by MIT Press.

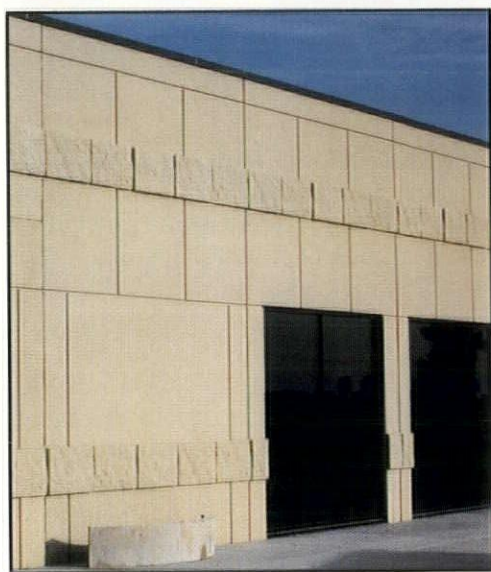


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# AM

## sketches

### Sprucing up office furniture

By Sharry L. Cooper

The 1990s surely will be known as the decade of pragmatism. This is true in the home—and in the office. The Alliance, associate architects for the St. Paul Companies' corporate-headquarters offices, has found a cost-effective way to renew the company's interiors without completely replacing the furniture.

The modular-furnishing system the St. Paul Companies had used for 15 years was still good, but the finishes were outdated. In lieu of purchasing new work stations, the company decided to reuse major portions of the modular furniture that it already owned. "We had a big investment in the current [office-systems furniture]," explains David J. Block, vice president of administrative services at the St. Paul Companies. "There was no reason to discard it, and it would have been hard to justify buying new."

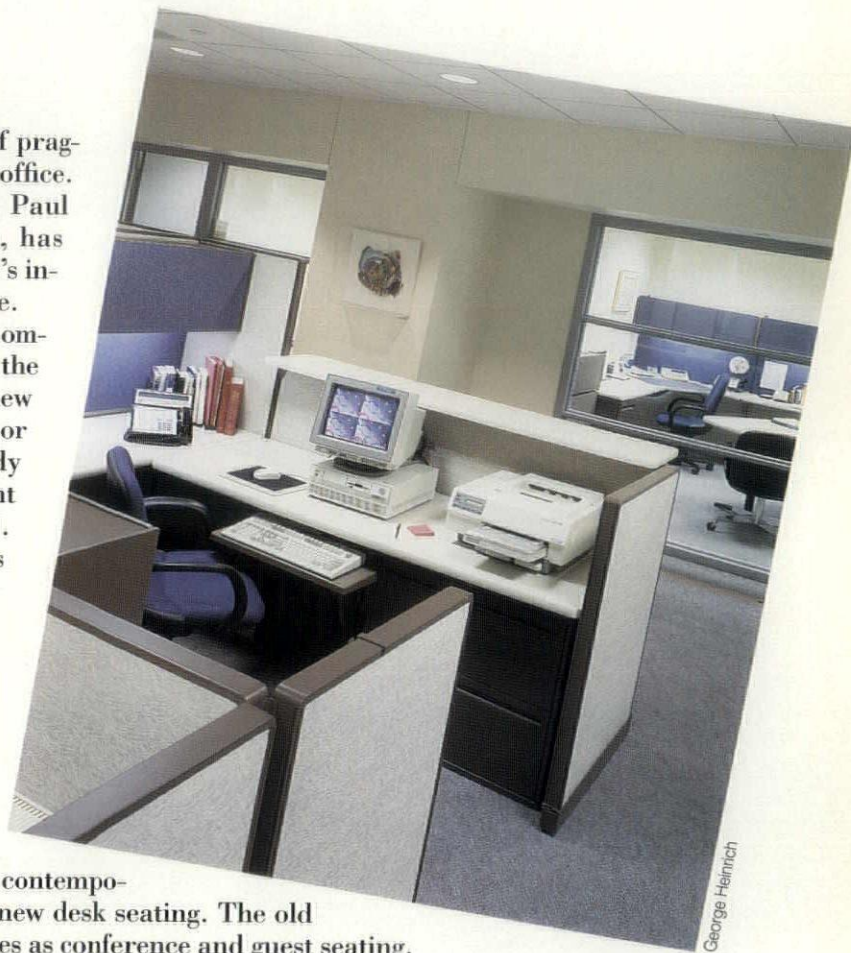
The design team began by evaluating the existing furniture to determine which pieces could be saved and which needed to be replaced. The team designed each work station to correspond with the new interior-design scheme. Panels and tackboards received new fabric, and work surfaces were replaced. Due to contemporary ergonomic guidelines, the design called for new desk seating. The old chairs were reupholstered for such short-term uses as conference and guest seating.

Because of the size of the project—encompassing more than 2,000 work stations—the selected refurbisher, Pink Office Interiors Division, held to a tight schedule to minimize employee down time. The initial step was to purchase and install 2 1/2 floors of new work stations. The project entailed refurbishing approximately 150 stations a month: As the work stations were dismantled and removed, the staff was relocated to the next floor where the renewed pieces were installed.

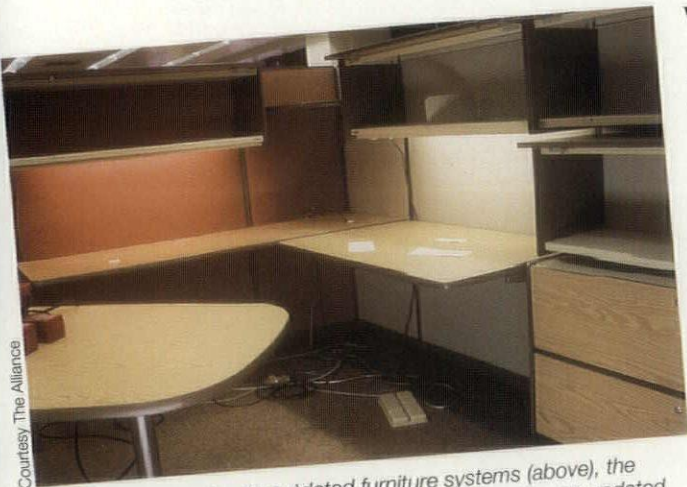
Pleased with the results, Block says, "We actually have refurbished furniture side by side with new. An expert would have difficulty telling them apart."

The St. Paul Companies refurbished at significantly less than the cost of buying all new systems. The process also allowed the company to standardize its work-station footprints, maximize the usable area on each floor, and maintain flexibility. Owners generally can save from 10 percent to 35 percent by refurbishing instead of completely replacing. Of course, revamping is not appropriate for every situation. If a company has depreciated a significant portion of its existing system, is seeking a complete image change, or has accumulated a variety of office systems over time, the best option may be to buy new.

*Sharry L. Cooper is a principal and director of Interiors at The Alliance in Minneapolis.*



George Heinrich

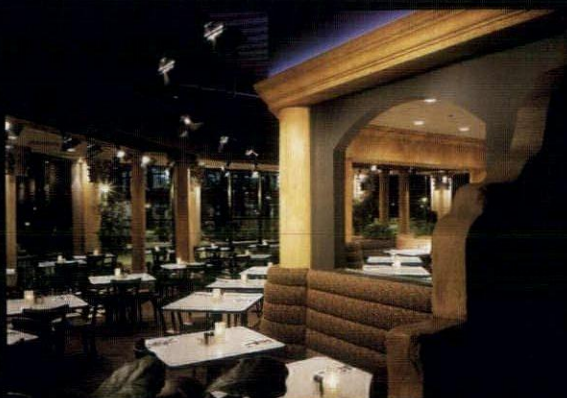


Rather than replacing its outdated furniture systems (above), the St. Paul Companies decided to refurbish (top), creating an updated look by using existing pieces.

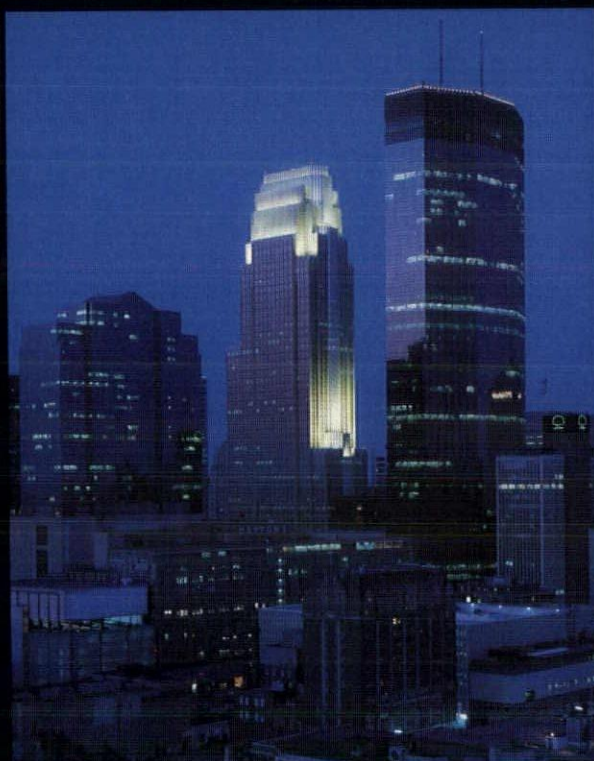
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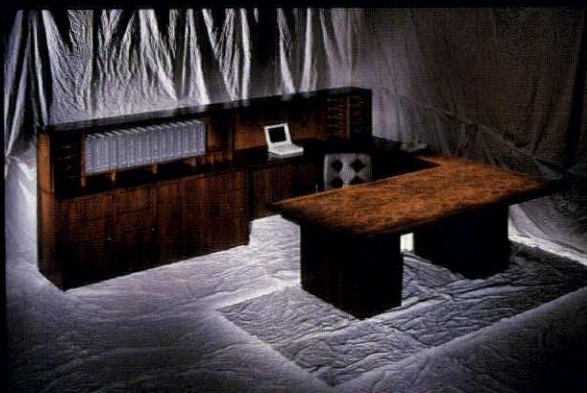
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# AM

## previews

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### **Viewpoints: John Snyder** **Walker Art Center** **Through Aug. 16**

Minneapolis-based artist John Snyder's works includes portraits, allegorical figures and dreamlike images that function as parables of contemporary life. Both whimsical and unsettling, his art's influences range from 15th-century Flemish portraiture to 20th-century American folk art. People and places from his childhood in Iowa often form the subject of his art.

For more information, call WAC at (612) 375-7600.

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### **AIA Minnesota** **Centennial Exhibit** **Various sites** **Through 1992**

The art of architectural drawings continues in this traveling exhibit sponsored by AIA Minnesota. Organized as part of the society's year-long, 100th-birthday celebration, the exhibit includes drawings by some of the state's most influential architects, representing a variety of building types, styles and techniques. Among the hidden treasures are buildings never realized—pure fantasies on paper—and still others long ago razed.

The drawings, from details to complete works and preliminary design sketches, are a study in 100 years of architectural changes and innovations. Works include L.S. Buffington's proposed 1887 "Cloudscraper," Ralph Rapson's Guthrie Theater, Edwin Lundie's country cottages, Cass Gilbert's State Capitol Building, Liebenberg & Kaplan's steamline-moderne theaters, and more.

With the assistance of the Minnesota Library Association, selected pieces will travel to libraries throughout the state through 1992. For further information about the

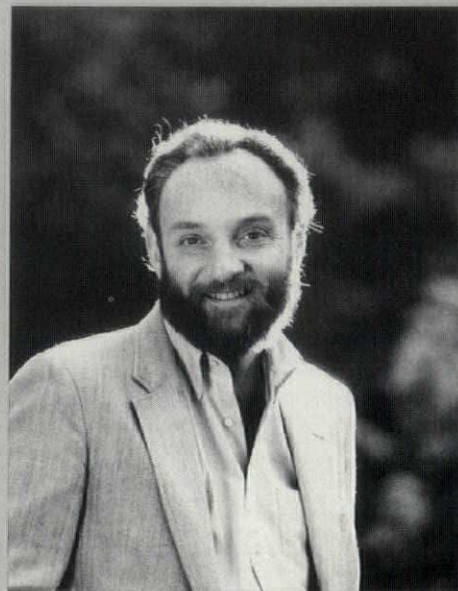
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### **Summer Design Series** **Walker Art Center** **Tuesdays** **July 7 - Aug. 4**

The annual Summer Design Series swings into gear with a look at burgeoning suburban development and the creation of new business cores outside the traditional downtowns. Edge cities are redefining the American lifestyle as they displace the old cities as the soul of commerce and living.

**Joel Garreau**, author of *Edge City: Life on the New Frontier*, will present his theories and observations of edge-cities development July 7. Garreau believes edge cities are the wave of the future, and the apparent chaos and placelessness of them is part of the growing process. Following Garreau on July 14 will be **Daniel Solomon**, who offers a critical analysis of edge cities, claiming they devour natural resources and waste people's time and money. On July 21, **Catherine Brown** and **William Morrish** from the University of Minnesota Design Center for the American Urban Landscape will participate in a local panel to highlight Minnesota's homegrown edge cities. And then on July 28, **Frances Halsband**, head of the school of architecture at Pratt Institute, will relate her research of parks and public spaces to the question of edge cities. The series concludes Aug. 4 with **Laurie Hawkinson** and **Henry Smith-Miller** of Smith-Miller + Hawkinson Architects who will highlight the collaborative process between architects, artists and landscape architects and the hope such collaborations hold for the "post-urban environment."

The series is co-sponsored by AIA Minnesota, Walker Art Center, and various contributors. For more information, call the AIA Minnesota offices at (612) 338-6763.



Joel Garreau

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exhibition schedule and locations, call the AIA Minnesota offices at (612) 338-6763.

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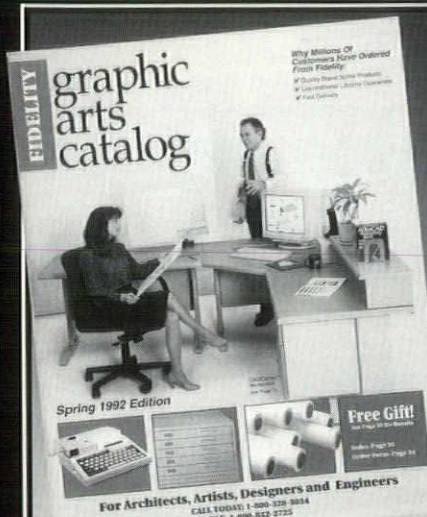
### **Picturing Hennepin** **Hennepin History Museum** **Through September 1992**

Hennepin County's diverse urban and cultural environment is the subject of this exhibit, which features approximately 300 photos by

local residents who submitted work for the museum's recent photography competition. The images, accompanied by photographers' comments, reflect personal views and perceptions of Hennepin County, illustrating local stories and issues. The museum will include objects from its permanent collection to augment the presentation. For further information, call (612) 870-1329.

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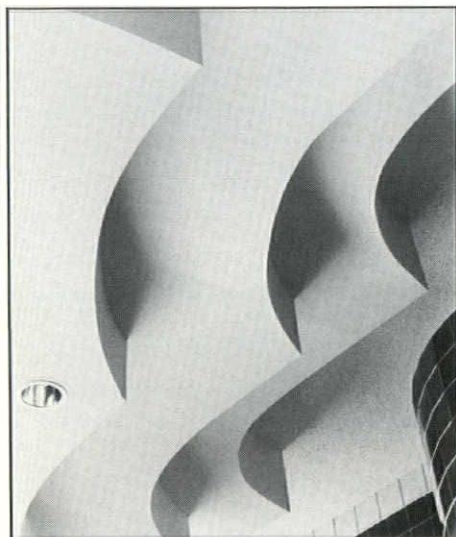
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## Looking at edge cities: A conversation with William Morrish and Catherine Brown

Interview by Adelheid Fischer

*In the last few years, we've seen a remarkable number of books written for the general public about place. Sociologist Ray Oldenburg's *The Great Good Place* talks about the personal, social and political costs of disappearing neighborhood hangouts; New Yorker writer Tony Hiss in *The Experience of Place* discusses ways to identify and preserve the meaningful spaces around us, especially farmlands. In *City of Quartz*, a chilling chronicle of Los Angeles by urban theorist Mike Davis, we get a sense of what's in store for American cities that turn their backs on the rising tide of social and environmental problems.*

*One of the latest and most intriguing is Joel Garreau's *Edge City*, a much-talked-about book on the cities that have sprouted around the outskirts of older urban cores. Architecture Minnesota invited William Morrish and Catherine Brown from the Design Center for American Urban Landscape at the University of Minnesota to talk about some of the issues raised in Garreau's book. The following is an extended excerpt from their conversation.*

**Architecture Minnesota:** As edge cities and suburban communities approach maturity, what are some of the issues they face?

**Morrish:** In the early 1970s, we set out to make cities without all the problems. There wouldn't be a lot of noise coming from the highway. Though designed to follow the contour of the land, these highways

would be very clean, straightforward and efficient. Suburbanites might have access to urban amenities, but they would not be impacted by all the congestion that comes with higher density. For a period of time when there was enough space in the third ring and the edge city had enough raw land that was still agriculture, one could get away with it.

But things have changed. The recent upgrade of Highway 394 opened the eyes of a lot of communities along the way. Recently the City of Chanhassen asked for our help after a country road in their midst was scheduled to be upgraded into this huge swath. They suddenly realized that the remaining agricultural land in Chanhassen [which retained the feeling of being in the country while still being close to the city] could be gone in five years. Which means that all that space, that buffer, that big greenbelt, might disappear, and the essence of Chanhassen could be eliminated.

This is what's happened to edge cities. The normal progress of growth has eliminated the context, the background, the backdrop against which this whole thing was going to work, this kind of benevolent nature that had enough room to sop up the congestion and noise and balance off the messiness that would come with quick commercial development. Well, when you remove that background and urbanize it all, now the strip street has its context—another strip street—and the natural amenity, which has been the buffer, the balancer, is gone.

The problem is, edge cities never have viewed environmental pieces as community building blocks. They've been seen as raw land to be converted to tax increment. And government officials were reluctant to take these properties off the tax rolls because they represent a po-

tential for generating income. But over the long term that potential might be more profound if you incorporated a natural system from the start. And the best example of that is in Minneapolis. If we took the attitude they have in some of these suburbs, there would be no Lake of the Isles now. I guarantee you the price of those houses wouldn't be the same as they are now without the parkway. Take any of the areas in the Twin Cities that don't have parks, like Northeast. They're the same houses, built in the same period, but they're not worth as much. And there's less neighborhood stability.

**AM:** Garreau talks about how most edge cities have eclipsed even the largest of our older urban cores, "having become the place in which the majority of Americans now live, learn, work, shop, play, pray and die." What is the relationship between edge cities and the older urban centers?

**Morrish:** One interesting point that Garreau makes is that all these edge cities are interrelated with a center, a downtown, because it's the access to cultural diversity. Cultural organizations aren't going to move away from that investment. No one can afford a \$100 million move.

**Brown:** Yet older cities have been hit hard by the flight of the middle class. They're leaving and it's costing the cities a lot. We can't as a society sustain this. Minneapolis Representative Myron Orfield's recent public efforts include introducing legislation that, for example, will place moratoriums on sewer extensions. That's the kind of leadership he's trying to put forward at a state level to recognize the true cost of abandoning the city. It's not to say





Don F. Wong

Catherine Brown and William Morrish of the University of Minnesota Design Center for the American Urban Landscape say that we must improve our existing urban infrastructure and highways rather than continue to push out toward the urban edge.

people can't live out on the edge, but if they're going to live out there they should be paying the true cost of the road impact, the sewer impact and what it actually takes for us as a society to sustain them living out on five acres and getting to downtown Minneapolis in 15 minutes.

We need to begin to recognize the costs to society, which are tremendous. That's a very unusual move that Orfield's taken but I think it's on the forefront of the fights we're going to start having about this issue of the abandonment of the city by the middle class, its impact, its cost and what is, in fact, the organic relationship between the suburbs and those of us in the city who can't move because we have no other options and those who have chosen to stay. Bill Bradley just made a speech

in Congress outlining similar notions about the future of the cities and the urban condition.

**Morrish:** It's a matter of capitalizing on the investment already made. Everybody's talking about whether we're getting our money's worth with the cost of government, taxes and everything. You have an invested wealth in infrastructure in the city, collective wealth that we all have built and paid for—roads, sewers, buildings, cultural facilities, city institutions, churches, retail, commercial.

We must remember it was federal policy to disperse the cities in the event of nuclear attack. And the federal government has essentially—and we have all paid for it—subsidized suburban development.

**Brown:** [The government has done this] by making money available to build new and not making equal amounts of money available to cities to rebuild and maintain the old. So, there's an incentive that already exists there. The dollars are available to keep going out.

**Morrish:** Everybody asks, well, does it cost anything to do that? Yes, it does. Think of the sewer lines that have to go all the way to Pig's Eye. You have to pay for all those costs. People are beginning to see that there are some fundamental costs and that we really didn't put enough money into the bank to take care of the investment. And that's what's

*Continued on page 55*



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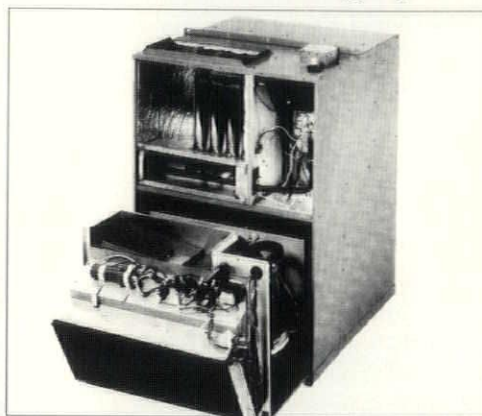
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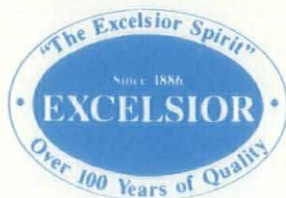
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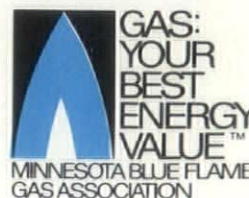
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## Beyond the urban core

By Joel Garreau

*The following excerpt from Edge City: Life on the New Frontier by Joel Garreau is printed with permission from Doubleday, New York, New York. Garreau will speak at the Summer Design Series at Walker Art Center July 7.*

Americans are creating the biggest change in a hundred years in how we build cities. Every single American city that is growing, is growing in the fashion of Los Angeles, with multiple urban cores.

These new hearths of our civilization—in which the majority of metropolitan Americans now work and around which we live—look not at all like our old downtowns. Buildings rarely rise shoulder to shoulder, as in Chicago's Loop. Instead, their broad, low outlines dot the landscape like mushrooms, separated by greensward and parking lots. Their office towers, frequently guarded by trees, gaze at one another from respectful distances through bands of glass that mirror the sun in blue or silver or green or gold, like antique drawings of "the city of the future."



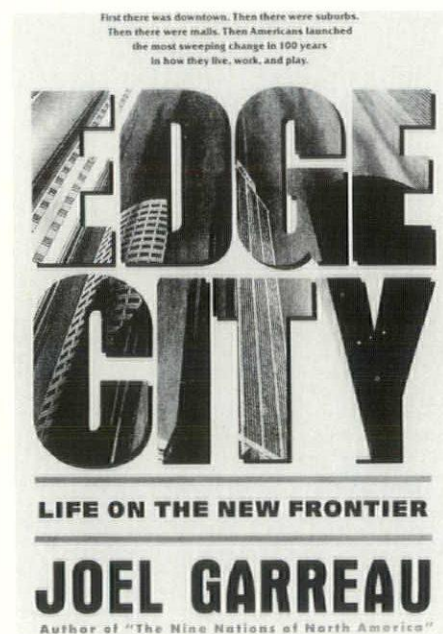
I have come to call these new urban centers Edge Cities. Cities, because they contain all the functions a city ever has, albeit in a spread-out form that few have come to recognize for what it is. Edge, because they are a vigorous world of pioneers and immigrants, rising far from the old downtowns, where little save villagers or farmland lay only 30 years before.

Edge Cities represent the third wave of our lives pushing into new frontiers in this half century. First, we moved our homes out past the traditional idea of what constituted

a city. This was the suburbanization of America, especially after World War II.

Then we wearied of returning downtown for the necessities of life, so we moved our marketplaces out to where we lived. This was the malling of America, especially in the 1960s and 1970s.

Today, we have moved our means of creating wealth, the essence of urbanism—our jobs—out to where most of us have lived



and shopped for two generations. That has led to the rise of Edge City.

Not since more than a century ago, when we took Benjamin Franklin's picturesque mercantile city of Philadelphia and exploded it into a 19th-century industrial behemoth, have we made such profound changes in the ways we live, work, and play.



By any functional urban standard—tall buildings, bright lights, office space that represents white-collar jobs, shopping, entertainment, prestigious hotels, corporate

headquarters, hospitals with CAT scans, even population—each Edge City is larger than downtown Portland, Ore., or Portland, Maine, or Tampa, or Tucson. Already, two-thirds of all American office facilities are in Edge Cities, and 80 percent of them have materialized in only the last two decades. By the mid-1980s, there was far more office space in Edge Cities around America's largest metropolis, New York, than there was at its heart—midtown Manhattan. Even before Wall Street faltered in the late-1980s there was less office space there, in New York's downtown, than there was in the Edge Cities of New Jersey alone.

Even the old-fashioned Ozzie and Harriet commute from a conventional suburb to downtown is now very much a minority pattern, U.S. Census figures show. Most of the trips metropolitan Americans take in a day completely skirt the old centers. Their journeys to work, especially, are to Edge Cities. So much of our shopping is done in Edge Cities that a casual glance at most Yellow Pages shows it increasingly difficult in an old downtown to buy such a commodity item as a television set.

These new urban agglomerations are such mavericks that everyone who wrestles them to the ground tries to brand them. Their list of titles by now has become marvelous, rich, diverse, and sometimes unpronounceable. The litany includes: urban villages, technoburbs, suburban downtowns, suburban activity centers, urban cores, galactic city, pepperoni-pizza cities, a city of realms, superburbia, disurb, service cities, perimeter cities, and even peripheral centers. Sometimes it is not clear that everybody is talking about the same thing. My heart particularly goes out to the San Francisco reporter



who just started calling whatever was seething out there, past the sidewalks, Tomorrowland.

The reason these places are tricky to define is that they rarely have a mayor or a city council, and just about never match boundaries on a map. We're still in the process of giving each Edge City its name—a project, incidentally, that could use more flair. In New Jersey, for example, there is one with only the laconic designation “287 and 78.” The reason there are no “Welcome to” signs at Edge City is that it is a judgement call where it begins and ends.

Take the traditional measure of urban size—population. The out-counties where Edge Cities now rise are almost by definition larger than the cores they surround. After all, these places we thought of until recently as suburbs are where the majority of Americans have been living for decades. Fairfax County, Va., is more populous than either Washington, D.C., or San Francisco. Ninety-two percent of the people of the New York metropolitan area do not live in Manhattan.

A more narrow, and I think more accurate, comparison is to take Edge City—that acreage where the huge growth in jobs and other truly urban functions is centered—and compare it with the old central business district, the old downtown. Even by that tight measure, Edge City is almost always more populous. How many people in America, after all, live right in the old downtown? Fewer than live within sight of that Edge City landmark—the office monument so huge it would have been unthinkable to build one any-

where but downtown only 30 years ago.

That is why I have adopted the following five-part definition of Edge City that is above all else meant to be functional.

Edge City is any place that:

- Has 5 million square feet or more of leasable office space—the workplace of the Information Age. Five million square feet is more than downtown Memphis. The Edge City called the Galleria area

**Having become the place in which the majority of Americans now live, learn, work, shop, play, pray, and die, Edge City will be the forge of the fabled American way of life well into the 21st century.**

west of downtown Houston—crowned by the 64-story Transco Tower, the tallest building in the world outside an old downtown—is bigger than Minneapolis.

- Has 600,000 square feet or more of leasable retail space. That is the equivalent of a fair-sized mall. That mall, remember, probably has at least three nationally famous department stores, and 80 to 100 shops and boutiques full of merchandise that used to be available only on the finest boulevards of Europe. Even in their heyday, there were not many downtowns with that boast.

- Has more jobs than bedrooms. When the workday starts, people head toward this place, not away from it. Like all urban places, the population increases at 9 a.m.

- Is perceived by the population as one place. It is a regional end destination for mixed use—not a starting point—that “has it all,” from jobs, to shopping, to entertainment.

- Was nothing like a “city” as recently as 30 years ago. Then, it was just bedrooms, if not cow pastures. This incarnation is brand new.

◆  
If Edge Cities are still a little ragged at the fringes, well, that just places them in the finest traditions of Walt Whitman’s “barbaric yawp over the rooftops of the world”—what the social critic Tom Wolfe calls, affectionately, the “hog-stomping Baroque exuberance of American civilization.” Edge Cities, after all, are still works in progress.

They have already proven astoundingly efficient, though, by any urban standard that can be quantified. As places to make one’s fame and fortune, their corporate offices generate unprecedentedly low unemployment. In fact, their emblem is the hand-lettered sign taped to plate glass begging people to come to work. As real estate markets, they have made an entire generation of home owners and speculators rich. As bazaars, they are anchored by some of the most luxurious shopping in the world. Edge City acculturates immigrants, provides child care, and offers safety. It is, on average, an improvement in

*Continued on page 58*



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# AM

## editorial

**Downtown to edge town** The last time we focused on downtown high-rises was three years ago, when Minneapolis still was riding atop a ground swell of real-estate development. This issue looks at the latest installment of towers, glistening symbols of late-'80s prosperity that revamped the skyline. An expatriate returning after a 10-year hiatus barely would recognize the place. Downtown is bigger, a little more sophisticated—and thriving.

That certainly was not the scenario two decades ago. Minneapolis's and St. Paul's business districts, like most of downtown America, were financially dissolving. Corporations, retailers and residents packed their bags in the 1950s and '60s and headed for the suburbs. The 1970s suburban, shopping-mall explosion seemingly sounded the final death knell for downtown America. But cities did not sit idle. In *Downtown, Inc.: How America Rebuilds Cities*, authors Bernard J. Frieden and Lynne B. Sagalyn recount the struggle cities went through to lure back businesses and retailers to re-establish their identity and tax base. Reviewing the 1980s, we see that cities—from Portland, Ore., to Baltimore, Md.—certainly have rebounded with everything from new skyscrapers to spiffy waterfront extravaganzas. Minneapolis, in fact, is giving its riverfront another shot with Riverplace reincarnated as Mississippi Live, replete with 15 separate nightclubs under one roof.

But that build-'till-you-drop attitude has given way to a more homespun era, perhaps inspired by the escalating downtown-vacancy rates, a failed mall or two, and surely the lingering recession. Recently, a group of architects, designers, community leaders and citizens gathered at Logan Park in northeast Minneapolis to address the issues of reviving their neighborhoods. Sponsored in part by the Minneapolis Committee on Urban Environment (CUE) and the Minneapolis Chapter of the American Institute of Architects, this day-long design charette asked residents to propose design solutions for some of their neighborhoods' problems. More than 100 people filled the community hall, indicating that residents are increasingly growing concerned about improving their own streets, and not necessarily about building another downtown mall.

Healthy neighborhoods, however, are contingent upon healthy downtowns. In the pragmatic '90s, it's easy to take potshots at '80s excess. But one would be hard pressed to find a city with vital neighborhoods that also doesn't have a vital downtown.

Neighborhoods and downtowns are interrelated. None can exist in isolation. Likewise, cities are dependent upon the entire metropolitan region. During the suburbanization boom of the past 30 years, cities frequently pitted themselves against the suburbs, as if suburbs were the enemy. It was "us" against "them." But as the core of commerce and communication has expanded, suburbs have grown from bedroom communities to cities in their own right. Joel Garreau in *Edge City* notes that nearly two-thirds of all American office space is in the suburbs, the "edge cities." Houston's Galleria area, in fact, is bigger than downtown Minneapolis.

While we look at downtown development in this AM issue, we also offer two focus articles on the expanding suburbs, or edge cities. Those who choose to live in the city often view suburbs with distaste. They're amorphous and homogenous. But they're here to stay. They're the new boom towns. Cities need to work with the new edge cities—not against them—to remain vital through the '90s and beyond.

Eric Kudalis

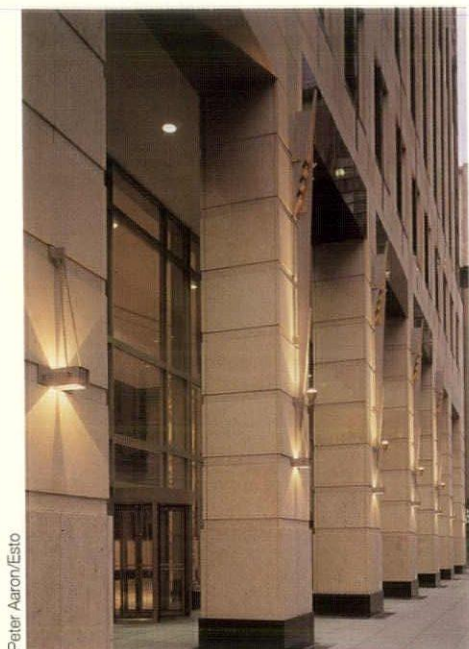
Editor



# Cityscape

LaSalle Plaza combines business with pleasure in downtown Minneapolis

By Eric Kudalis



Peter Aaron/Esto

*LaSalle Plaza, designed by Ellerbe Becket, is a mixed-use project in downtown Minneapolis that features a 30-story tower (opposite), a new YMCA, two levels of retail and entertainment, and a renewed State Theatre. Light sconces and a stone facade highlight the LaSalle Avenue entrance (above). Abstract references to wheat—recalling the city's milling heritage—are found in sinuous bands along the tower's upper floors (below).*

In the mid- and late-1980s, downtown Minneapolis underwent rapid-fire growth that saw the addition of shopping malls, skyscrapers, residential complexes, parking ramps, a convention center, sports facilities and new restaurants. The IDS and Foshay towers, once the darlings of Minneapolis's architectural heritage, now had to compete for attention with the Norwest Center and First Bank Place.

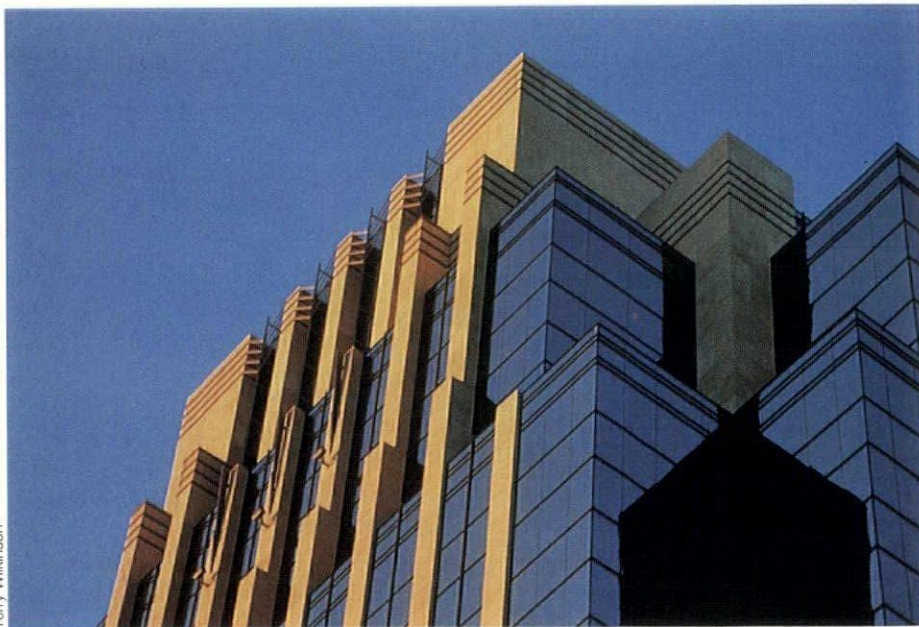
While the business core continued to expand and the warehouse district took over as the city's entertainment district, Hennepin Avenue, the expired Great White Way of the Upper Midwest, got bleaker. Late-1980s urban renewal focused on revitalizing Hennepin Avenue—cleaning up the seedier elements and pumping in new development—and LaSalle Plaza, bounded by Hennepin and LaSalle avenues and Eighth and Ninth streets, would be part of that revitalization.

Since the '80s, things indeed have changed on Hennepin. Laurel Village introduced residential charac-

ter near the Basilica of St. Mary, steamrollers paved a swath of asphalt where revelers once scurried in and out of taverns on the infamous Block E, and LaSalle Plaza brought the city made-to-order nightlife back to Hennepin.

LaSalle Plaza's relation to Hennepin Avenue is only part of the story. The \$143 million complex, designed by Ellerbe Becket, consists of multiple functions anchored by a 585,000-square-foot, 30-story office tower facing LaSalle Avenue and a new 110,000-square-foot YMCA building (featured January/February 1992) by The Alliance on Ninth Street. In addition, there's a 2-level, public retail arcade stretching from Hennepin to LaSalle, a restaurant, a historic 1919 high-rise (the original YMCA now awaiting renovation), a 330-stall, underground parking garage, and the much-publicized, restored 1921 Italian Renaissance State Theatre by theater-restoration specialist Ray Shepardson.

LaSalle Plaza has big ambitions



Terry Wilkinson



as a mixed-use, urban-rejuvenation project—and for the most part, LaSalle Plaza succeeds. While the architecture itself is dignified, the urban design is stellar. LaSalle Plaza creates a vital sense of place in the city's core.

The complex's fulcrum is the interior public arcade, which serves as the main transportation artery that connects Hennepin Avenue (the entertainment side) with LaSalle Avenue (the business side). Pedestrians enter from several vantage points: from street level on Hennepin or LaSalle, the State Theatre lobby, or the skyway level, which eventually will hook up with the 3,000-stall, Seventh Street parking ramp on the western edge of downtown. The arcade, including two levels of service-oriented shops (still largely unleased), runs past the outer wall of the State, which is sheathed in mirrors to visually connect both levels. A series of escalators and a grand staircase provide easy access between levels.



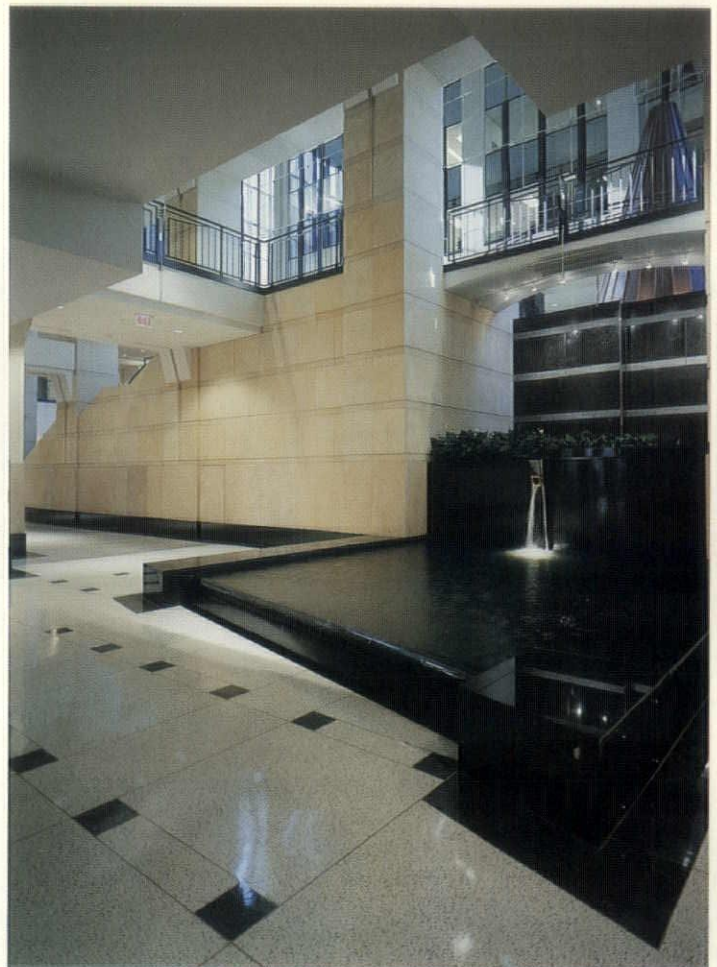
The grand staircase leads to a cone-shaped water fountain rising against the State Theatre's back wall, also paneled in floor-to-ceiling mirrors. Surrounded by benches and plantings, the fountain is a quiet oasis, an interior civic park.

The architects label this an "all-Minnesota building," and as such, references to the state's heritage are found throughout. The water display resembles a tepee; etchings along the bottom simultaneously re-

call Indian weaving patterns and the modern micro-chip. The fountain streams into a planter, its granite basin cut to the shape of the Mississippi River flowing from Lake Itasca to Minneapolis. From there, the water cascades into a lower pool, representing Minneapolis's lakes. A starry-patterned, faux ceiling above the fountain reflects a Minnesota night sky. And not to forget the state's milling heritage, the architects used wheat imagery on the floor, elevator doors and even at the top of the high-rise.

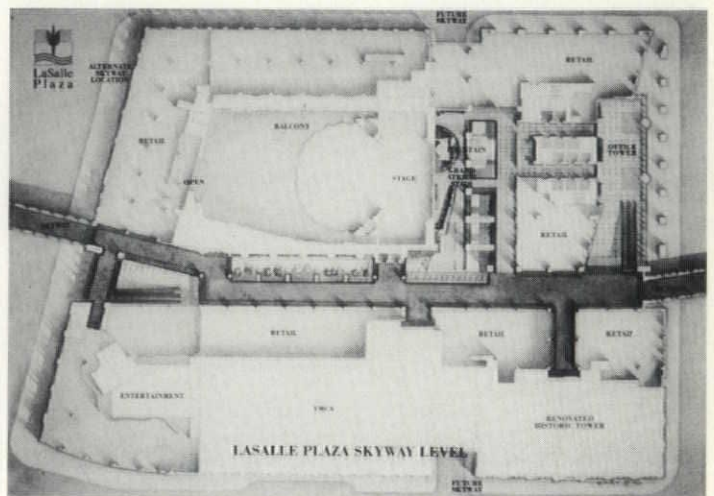
Other detailing also stands out. The cherry railing accented with stainless-steel wedges is a particular high point. Further use of cherry and bird's-eye maple complements the granite and limestone bases. The full-wall mirror, which Ted Davis of Ellerbe Becket used to great success in the Ceresota Mill renovation several years back, is a delight here, too. From within Ellerbe Becket's offices on the tower's lower floors, you view the firm's work space reflected in the mirror.

Outside, the massing reflects the complex's multiple functions. The office tower sits on the block's northeast corner, adjacent to the original collegiate-Gothic,



Peter Aaron/Esto

A fountain and starry patterned ceiling (opposite), designed by Ellerbe's Ted Davis and executed by Faux Pas, provide the lobby's focus. The fountain flows into a planter and lower granite pool (above). Stainless-steel wedges in the cherry railing (left) mimic the wedge shape of the block. The public arcade (floor plan below) stretches down the complex's spine from Hennepin Avenue to LaSalle. The fountain abuts the State's back wall. The tower occupies the northeast corner.



Courtesy Ellerbe Becket

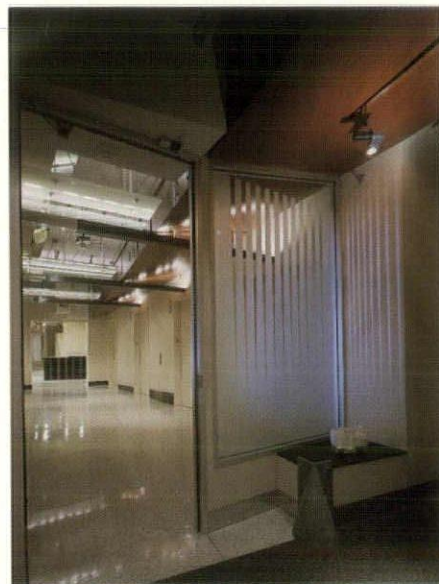




Ellerbe Becket occupies five floors in the new tower (above and right). In designing the offices, Ted Davis used an eclectic mix of materials and forms to express the creative nature of an architecture firm. LaSalle Plaza's mix of functions includes the Palomino restaurant (below), designed by Louis Owen of Seattle. Stanton G. Sears's Top Hat (opposite) hangs in the lobby near the Hennepin Avenue entrance.

14-story YMCA building. The tower's design went through several permutations, from an original skyscraper-Gothic form to the more traditional, stepped-back look we now have. A black-granite base gives rise to golden Minnesota limestone that narrows in the tower's midsection to reveal an essentially glass building. The limestone façade predominates again along the upper floors. Light sconces at street level, finials along the upper setbacks and sinuous bands (representing wheat) along the top add visual interest.

Most of the exterior design punch is saved for Hennepin Avenue. Large windows open the interior to the street, allowing pedestrians views of the inside activity; the 2nd-story Palomino restaurant and bar also overlooks Hennepin. The State's colorful marquee shines again at night, and the old Walker building is renewed with a limestone-and-brick façade. Appropri-



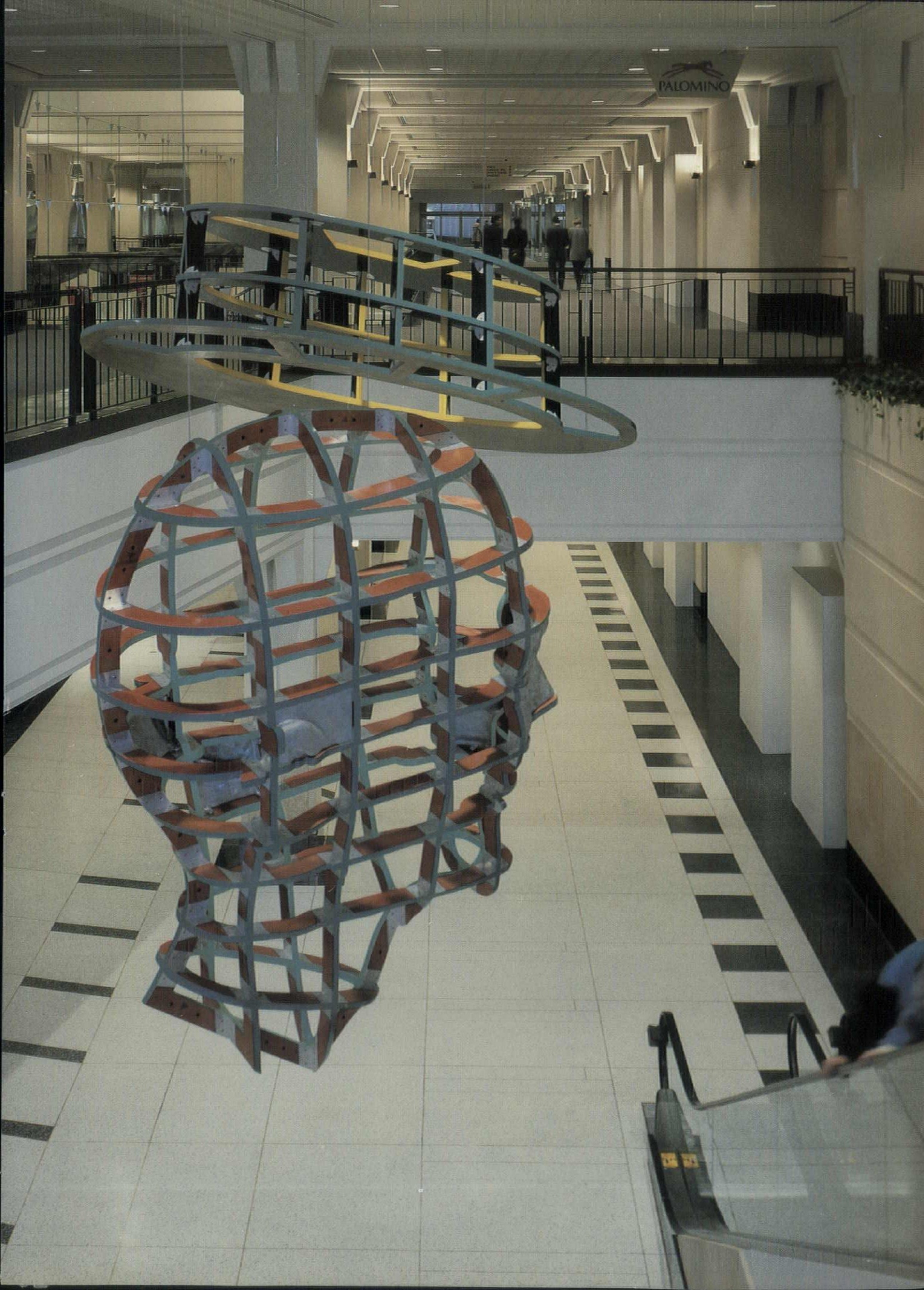
ate signage and neon add urban, street-level excitement—a 1990s style that says nightlife.

LaSalle Plaza represents the best of '90s urban development. The mix of entertainment and business has proven a draw for the city. The State Theatre, for instance, is booked almost continuously. Many of the public spaces have been used for celebrations tied to such high-visibility events as the Super Bowl, and Palomino is the latest dining hot spot. When the skyway connection to the Seventh Street ramp is completed, pedestrian traffic through the arcade will increase further, reinforcing this as a people place for business and entertainment. With LaSalle Plaza, we have a mixed-use project that truly is part of the city it's meant to enhance.

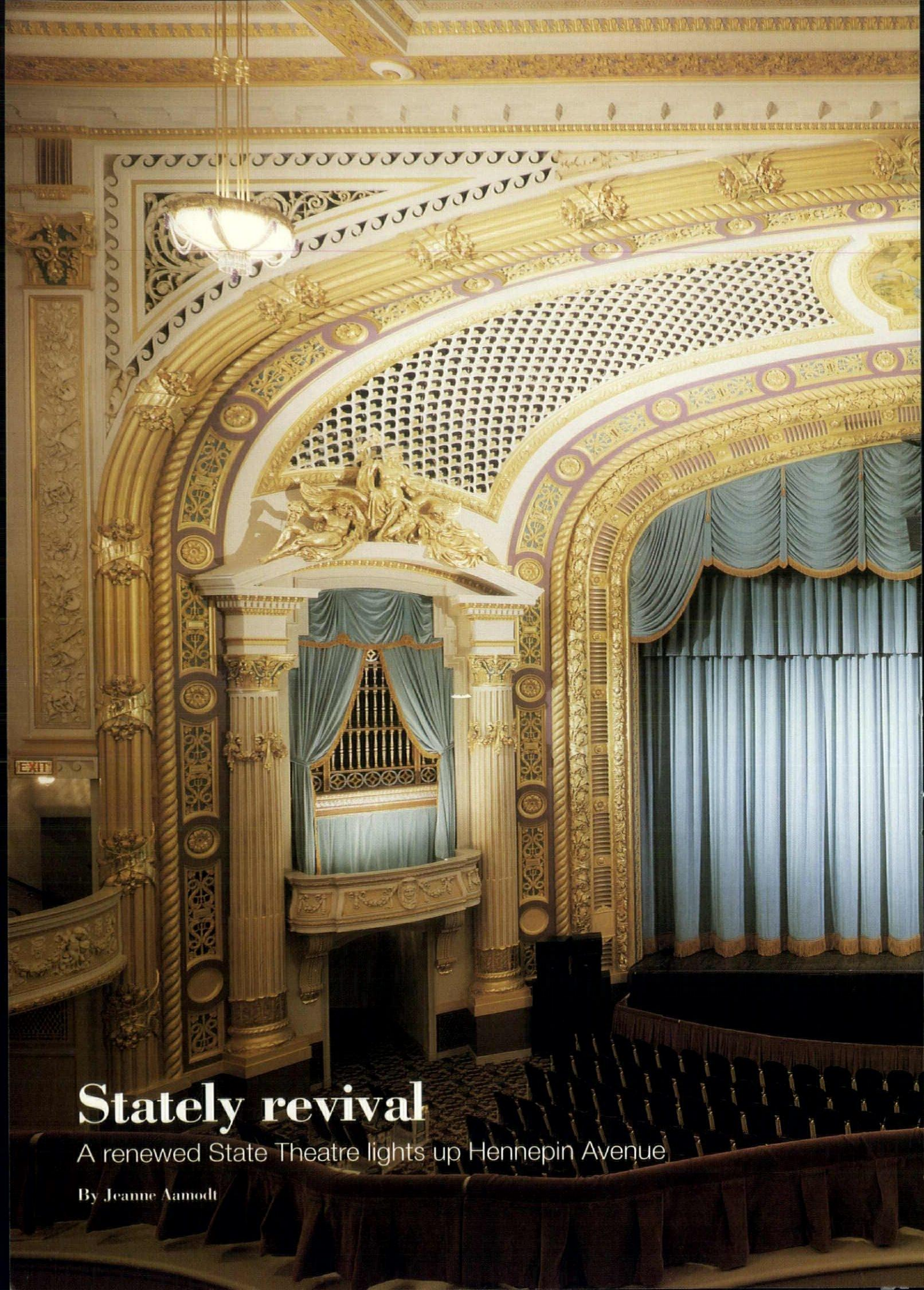


Project: LaSalle Plaza  
Client: LaSalle Plaza Limited Partnership  
Architects: Ellerbe Becket, Inc.  
Contractor: M.A. Mortenson Company









# Stately revival

A renewed State Theatre lights up Hennepin Avenue

By Jeanne Aamodt







After a Roaring '20s opening and post-World War II heyday, Minneapolis's State Theatre, the last intact picture palace on Hennepin Avenue, began its decline. By 1986, the State Theatre stood empty, its fate as uncertain as the rest of Hennepin Avenue. The threat of demolition eventually brought local preservationists into the ring. Plans for the full-block, mixed-use LaSalle Plaza included replacing the State with a much smaller, 400-seat recital hall. Theater advocates won local Historic Landmark status for the building and BetaWest, the project's developer, and Ellerbe Becket, LaSalle Plaza's architects, worked with the Minneapolis Community Development Agency to give the theater a glittering \$8.8 million restoration and a starring role in the larger development.

Built in 1921, the Italian Renaissance State Theatre was designed by J.E.O. Pridmore, an English emigre with an established Chicago practice. The ornamental exterior features a glazed-terra-cotta facade with a 64-foot marquee, fluted Renaissance Corinthian pilasters, floral carvings and the masques of the muse of drama. The interior is a showplace, with an imposing arched proscenium, huge crystal chandeliers, molded-plaster cherubs and festoons, and elaborately painted murals.

Because the theater was in fairly good shape, the restoration focused on returning color to the interior, cleaning and refurbishing the original fixtures, and repairing plaster.

Ray Shepardson, theater-restoration specialist who has restored some 25 historic theaters across the nation, says the renewed State is an "improved" version of the original design. "Frankly, there were bad decorators in the 1920s, just like there are bad decorators today," he says. "The original interiors emphasized heavy doses of maroon and gold, and the lighting was dim. Our solution is an adaptation that features the better colors and architectural details while lightening the overall building experience."

Shepardson examined remnants of the original palette and emphasized the purple, teal and gold

schemes, which he uses in the stage curtain, main-level and balcony seating, and floor coverings. Few clues to the original carpet pattern existed, so Shepardson installed a custom-made replica of the carpeting found in the historic Gem Theater in Detroit. Other details are also refinements. For instance, the designers returned the stencil patterns to the ceiling and walls using a lighter, softer touch than the original approach. But the colorful murals, cleaned and restored, are the same resplendent "bountiful nudes" of 1921.

Shepardson also restored the plaster reliefs, faux-marble columns and ornate wooden railings, as well as the 2,200 seats, 10-foot windows topping the marquee, and basement greenroom. The restoration team limited new construction to a rebuilt stage house, enlarged orchestra pit, expanded private reception areas in the adjacent Walker building, and new skyway connections.

The State's crowning glory is undoubtedly the 100-foot proscenium spanning the entire width of the building. Its ornate stilted arch and frontispieces

are flanked with elaborate grills and pairs of Renaissance Corinthian pilasters with figures representing music, drama and the muse of cinema. A wonderful excess of gilt is everywhere.

The proscenium, and its central cartouche and ceiling mural, are Fred Krohn's favorite aspect of the restoration. Krohn, president of the Historic Theater Group and manager of the State and Orpheum theaters, says the proscenium's effect makes the State an easy sell when scheduling live performances or special film events.

"When I bring promoters into the State, I don't need to do a lot of talking to book events," Krohn says. "It's obvious to them that the theater's architecture is a bonus for drawing audiences."

Shepardson admits that he was surprised by the restoration's success. "It turned out better than I thought it would," he says. "The State was by no means the finest theater in Minneapolis. One only has to recall the golden years of the more significant Academy, Pantages and Orpheum theaters. I thought the State's restoration might turn out to be heavy or somewhat overdone. Instead, it's elegant and enchanting."

*Jeanne Aamodt is a St. Paul writer.*



Terry Wilkinson (and preceding)



Peter Aaron/Esto



Interior restoration specialist Ray Shepardson says that the renewed State Theatre, built in 1921, is an improved version of the original, featuring the "better colors and architectural details." Teal, purple and gold predominate. The ornate carpeting (top) is a replica of the custom-made pattern found in the Gem Theater in Detroit. Throughout, detailing and finishes (above and opposite) are restored with a wonderful excess. The crowning glory is the 100-foot proscenium arch (preceding page). The colorful marquee (right) also has been relit in the spirit of the original.

Project: The State Theatre  
Clients: LaSalle Plaza Limited Partnership and The Minneapolis Community Development Agency  
Architects: Ellerbe Becket, Inc.  
Interior restoration: Ray Shepardson, theater consultant



# Phoning home

The AT&T Tower challenges the traditional skyscraper with untraditional forms

By Janet Whitmore

Occasionally a building causes consternation among the public. Of the recent additions to Minneapolis's skyline, the AT&T Tower, designed by Walsh Bishop Associates, has the singular distinction of creating astonishment. People have compared it to organic forms, as well as to space-age technology. One point remains firm: In this day of stylistic whimsy, the AT&T Tower is impossible to pigeonhole. It's neither post-modern nor deconstructivist nor neotraditional. The classic elements of skyscraper design—base, shaft and crown—are articulated in new ways, challenging our assumptions about how a skyscraper should be designed.

The AT&T Tower began as a conventional, speculative-office building to serve as the cornerstone of International Centre, a three-tower, multiphase complex. As the marketplace became more competitive, the developer was forced to re-evaluate the original design. The generic requirements of a speculative building were retained, but a more innovative design became the key to luring potential tenants. The small floor plates of the first design (15,000 square feet) have been enlarged to 20,000 square feet, while the atrium was strengthened, the urban context respected, and the skyline presence distinctively identified.

In the hands of Walsh Bishop, the AT&T Tower has become a fresh interpretation of the classic skyscraper form. According to Gary Lampman and T.A. Alt of Walsh Bishop, the challenge was to "use familiar materials in an unfamiliar way; to create something that was not the 'big show' in town but something that people would think about." In that, they have succeeded.

The building's base serves two complementary functions: It establishes a strong architectural image at the street level and it welcomes pedestrians into the building. Transparent green glass defines the entry while black-granite piers generate a regular rhythm along the sidewalk. At night, the transparent entrance glows with the light from six glass



columns within the atrium. The light not only fills the space but illuminates the street—defining the intersection, welcoming pedestrians and offering a needed counterpoint to the barren sidewalks.

The 3-story atrium is the main entrance to the entire complex. At the center is a faceted, domelike canopy supported by six illuminated glass columns. The columns are grounded with polished-black granite resting on a patterned marble-and-granite "area rug" that defines the atrium's focus. As the columns rise to meet the dome, the translucent glass tips outward, echoing the form of the exterior crown. The dome itself consists of layered panels lit from be-

hind to further intensify the interaction of light and shadow.

The building's midsection continues the vocabulary established at the base. Green glass, accented by a central silver panel reminiscent of the earlier phases' aluminum cladding, rises from the street level in a straight line, breaking into faceted forms as it nears the crown. At the 28th floor, the elements begin to tilt outward.

The conventional stepped-back or flat-topped skyscraper is replaced with a crown that opens outward. According to Lampman, "the primary question became how the crowning gesture should be explored to manifest a legible silhouette, the dramatic possibilities of glass, and a sense of the unfamiliar." From the pedestrian's perspective, the crown offers a decidedly new experience—the top of the building identifies itself clearly from the street and establishes a sense of direct visual connection between the base and the crown.

In the context of architectural experimentation, the AT&T Tower succeeds in making us see "familiar materials in an unfamiliar way." And while the form sometimes seems strange compared to the traditional character of the IDS or Norwest towers, it is nonetheless a worthy challenge to the narrow design constraints that too often restrict fresh expression in a classic 20th-century form.

*Janet Whitmore is a Minneapolis free-lance writer.*

Project: The AT&T Tower  
Client: Ryan Construction  
Architects: Walsh Bishop Associates  
Contractor: Ryan Construction









*The AT&T Tower skews the conventional stepped-back or flat-topped look of high-rises with a crown that opens outward with a series of panels (left). The elevator lobby is detailed with polished stone and marble finishes (above). Six illuminated glass columns in the 3-story main lobby (opposite) echo the form of the tower's crown.*

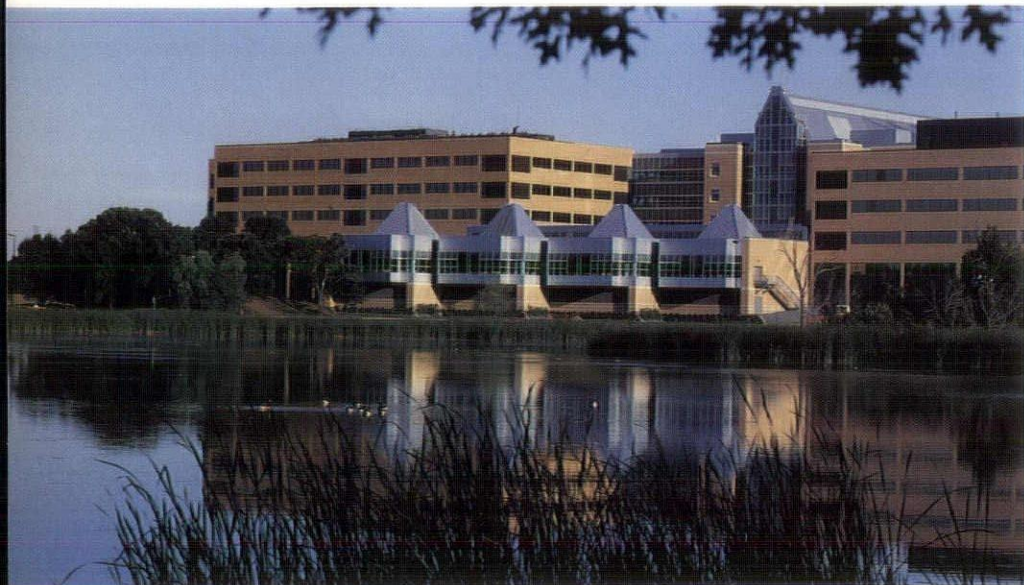
Shin and Joel Koyama



# High-tech comfort

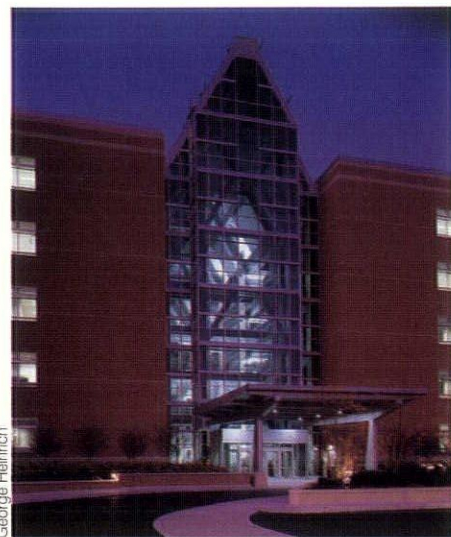
3M's new divisional headquarters blends high-tech aesthetics with midwestern tradition

By Sharon Ross



Shin and Joel Koyama

3M's new divisional headquarters building combines high-tech aesthetics with midwestern sensibility. The low-level structure (above) is in keeping with the other brick buildings on the suburban-St. Paul campus, yet the central atrium (opposite), which bisects the building, has a decidedly futuristic look with its glass-and-metal framing. The main entrance (below) is through the glass atrium. Corrugated-metal ducts (right) contrast with the brick facade.



George Heinrich

By its very scale and translucence—it soars 7 stories above the ground and shimmers with light—the atrium at the center of 3M's new divisional headquarters building in suburban St. Paul says this is a place of inspiration and ideas, a place of tomorrow.

Though it is futuristic in design, the atrium's glass-and-metal interior has a refined, elegant volume and an exquisite detailing that clearly bridges the gap between high technology and humanism. Here is an architectural language that is high touch as well as high tech, and that seems appropriate for an international high-technology company that says its greatest resource is its employees' brainpower.

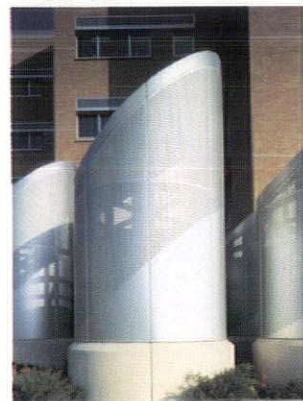
3M always has emphasized creating a work environment that encourages communication, interaction and individual initiative among employees. "It was important this building clearly embody and communicate this corporate ideology in its design," says John Rudquist, the company's in-house architect.

That was the charge he gave the architectural firm Hammel Green and Abrahamson.

Due to pressing space needs, 3M needed a new administrative office that would enable it to bring together several units of the Life Science Sector, parts of which were widely scattered. The sector's research labs, housed in two separate buildings, were located in this central section of the Maplewood campus, but its administrative staff was housed one-half mile away, and its engineering department four and one-half miles away. HGA had to create a core around which these units could revolve like satellites.

The solution was to build the new structure in the space between the two labs, physically joining them to the new building via glass-walled bridges.

In addition, an existing cafeteria building, overlooking a nature preserve just

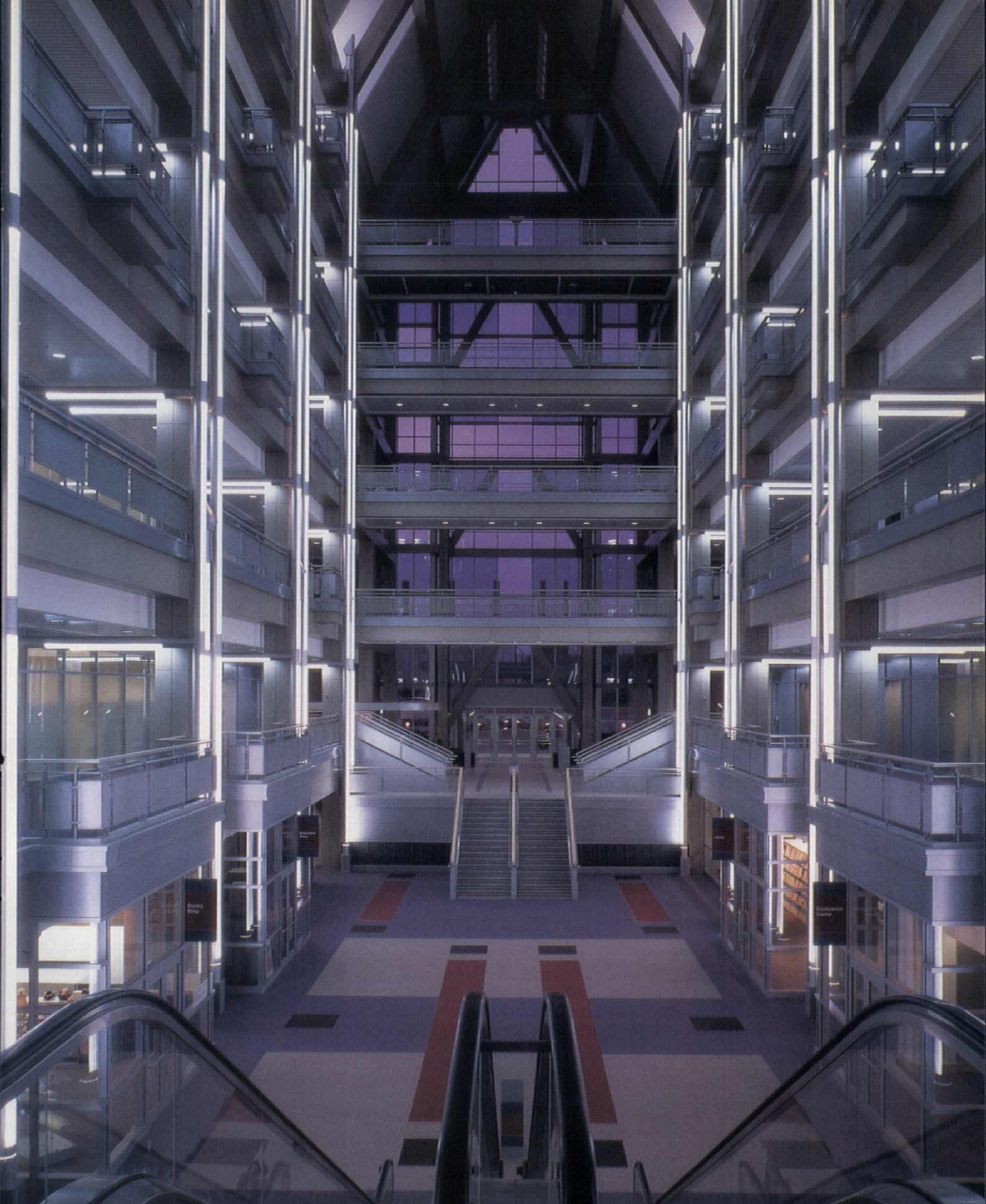


George Heinrich

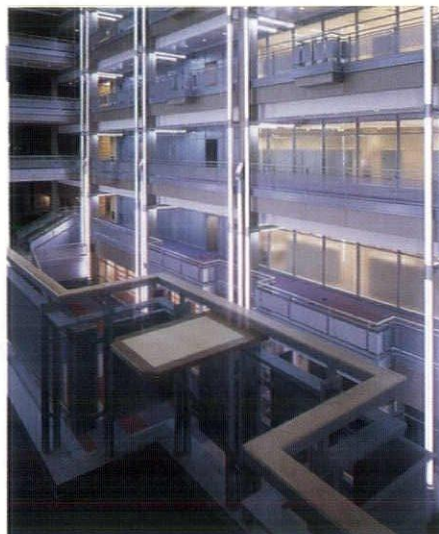
to the north of the labs, was razed and rebuilt as part of the complex. The result is 1 million square feet of work space and support facilities—library, meeting rooms, conference-and-training center, food service and parking ramps—for 2,400 employees.

On the exterior, the building maintains a sense of territorial unity through a careful reinterpretation of the low-level, orange-brick buildings that dominate the campus. Only the atrium in the center hints









of the high-tech environment inside. "From the beginning, we saw the need for a central space, a corporate commons or living room where people could congregate, and also would have a clear circulation pattern that was dynamic yet predictable," says HGA's Bake Baker, one of the design team's architects.

While the architects knew this would not be a traditional or utilitarian structure, they also knew that they had to be careful not to create a building that would alienate or bore.

"We turned to historical, mid-western buildings—wooden grain elevators, barns and stave churches, among others—for structural inspiration," Baker says. "The result is what I think is an expressive glass structure with a clad-metal framework that reminds you of the post-and-beam construction found in those old buildings. It makes

lighting, which parallels the building's structural frame.

The building's symmetry emphasizes the important relationship between its various spaces through a succession of large and small geometric forms. The open core is ringed with balconies that provide visual access from all floors to the center and to each other. Impromptu meeting nodes jut out from the balconies, providing small standing areas where chance encounters and informal one-on-one meetings can take place out of the traffic lane. The balconies join one another at the north end of the atrium via a cantilevered stairway that stands poised against the glass end wall. Even the balustrades give expression to this architectural clarity. The widely spaced balustrades are linked with finely proportioned, metal panels that define space without restricting or closing it.

Rich in spatial and textural allu-

connective tissue. Colorful carpet tiles and contrasting wall panels of light-colored wood and fabric soften and humanize the metallic and glass environment. This is especially evident in the four glass dining bays that open the building to its natural setting on a pond. "All of these elements constitute a vocabulary, a language that produces a feeling of harmony throughout the building without the elements or patterns being identical," Baker says.

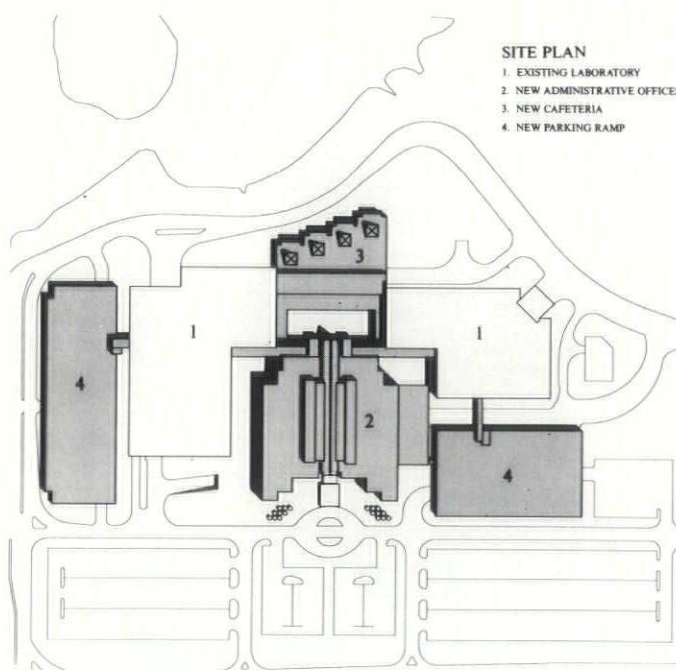
Both Rudquist and Baker believe the building's success is due in large part to the collaborative effort that existed between HGA, 3M's facilities-engineering department, the contractors and the various disciplines within 3M. All who had a vested interest in the building, from administration to maintenance, had a representative on the design team.

*Sharon Ross is a Minneapolis-based writer.*





Balconies ring the central atrium, visually connecting the different levels. A cantilevered stairway (opposite left) joins the balconies at the atrium's north end. Small pods (opposite center) jut out from the balconies, providing casual gathering spots. Lighting parallels the building's structural frame (opposite right). The cafeteria, which overlooks a pond, is couched under four pyramidal bays (left). The new building was built between two existing laboratories (plan below).

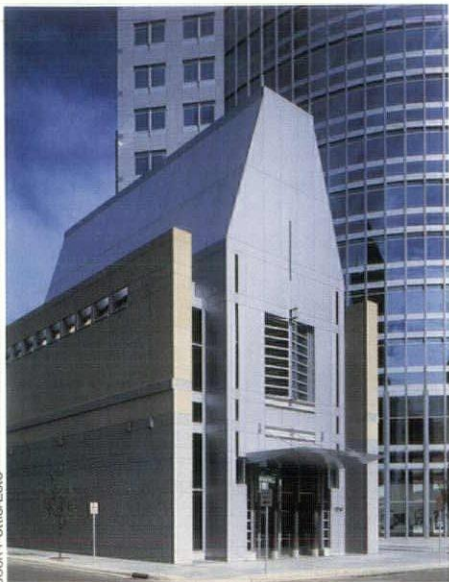




# St. Paul Civility

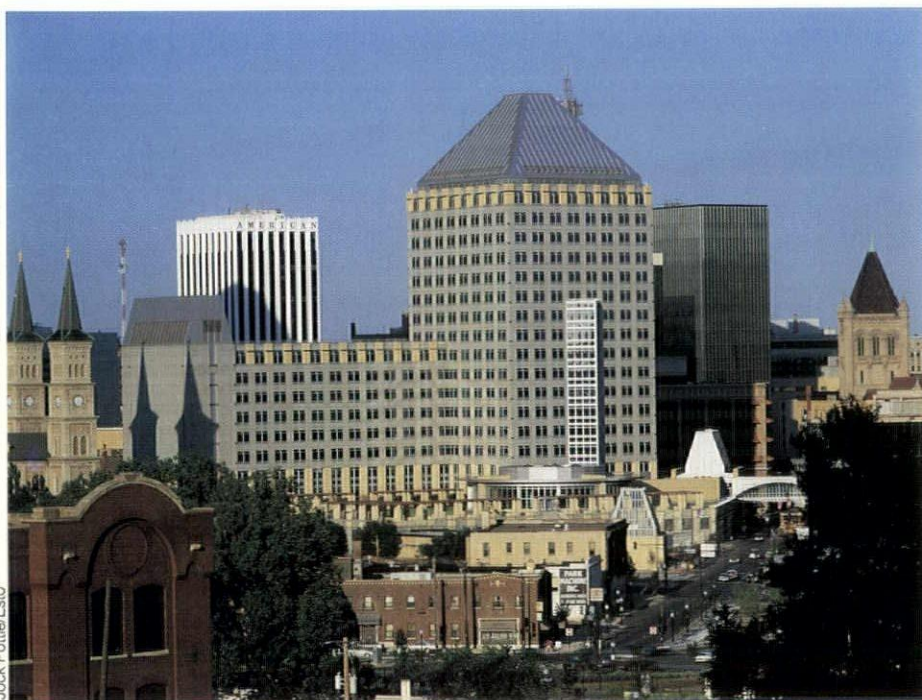
The St. Paul Companies' new downtown headquarters reinvigorates the quieter sister city

By Larry Millett



Jock Pottle/Esto

The St. Paul Companies Building, which occupies a wedge-shaped block in downtown St. Paul, faces a plaza designed by the building's architect William Pedersen and artist Jackie Ferrara (opposite). The building's main forms are the 17-story tower and 9-story wing (below). One of the more striking features is the chapellike metal-and-stone-clad entrance pavilion (above).



Jock Pottle/Esto

While downtown Minneapolis went for glamour in the 1980s, with one beauty contestant after another posing on the skyline, St. Paul seemed content to remain its old stodgy self. Partly this was a matter of taste—St. Paul always has been pretty conservative about its commercial architecture, preferring a certain saintly sobriety to anything that smacks of too much flash and dash. St. Paul's dearth of exciting new architecture in the roaring '80s also reflected economic reality, because its downtown for years has lacked Minneapolis's dynamism.

But the supposedly subdued 1990s have finally brought downtown St. Paul a high-style work of commercial architecture that is every bit as good as anything across the river. The new \$70 million headquarters addition to the St. Paul Companies, designed by Kohn Pedersen Fox of New York (with native son William Pedersen as

partner-in-charge), wraps some smashing interiors in a solid, handsome package that pays homage to the city's traditional conservatism. The result is the best work of modern architecture to appear in St. Paul since 1932, when the City Hall-County Courthouse offered a similar vision of exterior restraint wedded to interior grandeur.

The St. Paul Companies' complex, which occupies a wedge-shaped block along St. Peter and Sixth streets, includes a chapellike entry pavilion, a 17-story tower connected by a curving glass hinge to a 9-story wing, a day-care center, a parking ramp, a 2nd-story garden and a circular employee cafeteria. Pedersen describes the complex as "the first completed building of a new breed." He says his aim was to create contextual modernism by breaking down what could have been an overwhelmingly massive building into "a community of forms."

On the whole, this conceit works. The complex—clad in glass, stone and precast, with metal accents—fits comfortably with its surroundings, which include such beloved St. Paul monuments as Assumption Church, Landmark Center and the Hamm Building. But another equally beloved monument—the one and only Mickey's Diner—is simply overwhelmed, demonstrating once again that contextualism is a game that can be played only if the contestants have at least some measure of equality.

Although the exterior is well done in every respect, it does not offer many surprises. The pudgy tower with its pyramidal roof presents a familiar KPF profile, as does the long, 9-story wing that extends down St. Peter Street. The complex's impeccable detailing—espe-











cially evident around windows and in the corrugated-metal garage doors—is also in the realm of the expected, since KPF has shown time and again that it does this sort of thing as well as anybody. Not every aspect of the design works, however. The glass hinge piece, for example, seems too big and bulky and doesn't create the spectacular reflections of Landmark Center Pedersen apparently had in mind.

The metal-and-stone-clad entry pavilion, on the other hand, is a real gem. Fronted by a handsome plaza designed by Pedersen and artist Jackie Ferrara, the pavilion has a tall, steep roof and highly unconventional fenestration. It also has a vaguely mysterious air, as

though it might be the chapel for some newly organized, high-tech religion. Besides offering a welcome dollop of architectural intrigue, the pavilion functions as a perfectly scaled vestibule—large and formal enough to let visitors know they are entering an enterprise of considerable magnitude, yet small enough so that the prospect is by no means daunting.

The pavilion also provides visitors with their first glimpse of the building's bright, airy interiors, which come as something of a surprise given the classical gravity of the exterior. Yet the building's overtly modernist interiors really shouldn't be all that unexpected in view of Pedersen's track record.

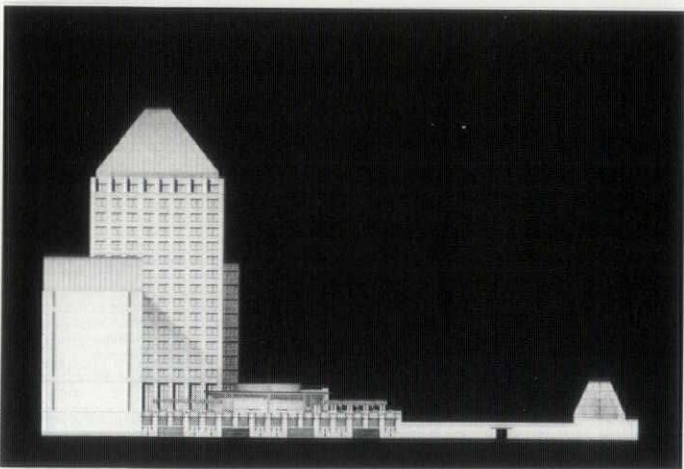
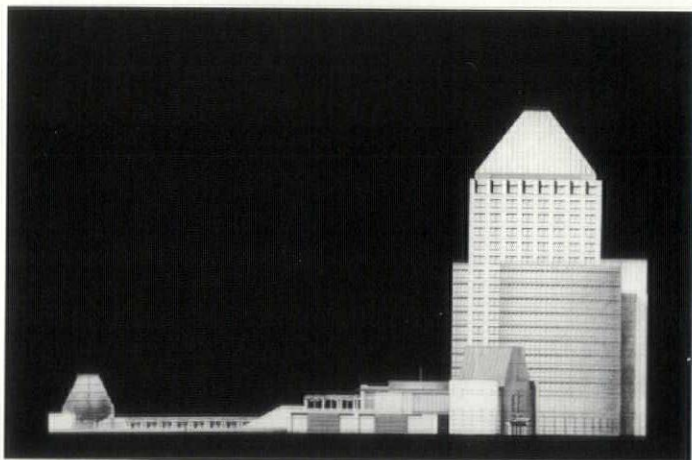
Since bursting onto the national scene in the 1980s, he's never really settled in either the modernist or postmodernist camp. Even so, Pedersen always has seemed most comfortable as a modernist. And in recent years, Pedersen—like a number of other leading architects—has turned to the work of early modernism for inspiration.

That source is evident in the St. Paul Companies' interiors, which have a sumptuous minimalism that

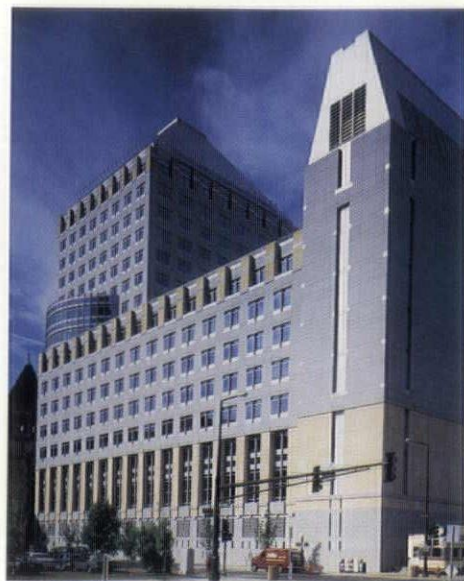


Jock Pottle/Esto (and opposite)

*The circular cafeteria overlooks a landscaped, 2nd-level plaza (opposite). Pedersen says that he wanted to break down the building's massing into a "community of forms" that stretch along the site (drawings below left). The exterior (above and below) is detailed with stone and metal.*



Courtesy KPF



Jock Pottle/Esto





The interiors are an example of modernist minimalism. A corrugated-metal screen shields the entrance pavilion (opposite) from the sun. The pavilion leads to the main, 2nd-level lobby (above), which then connects with the elevator bank and cafeteria. The Alliance of Minneapolis designed the private tenant offices and conference rooms (below).

puts them firmly in the modernist mold. (The Alliance of Minneapolis, it should be noted, served as associated interior architects on the project and handled much of the space planning, as well as executive-office design). Not surprisingly, in view of Pedersen's tendencies as a designer, the building's interiors have a decidedly eclectic quality. The main lobby, reached by an escalator that angles up from the pavilion, offers an especially intriguing mix of early modernist motifs—a hint of Wright here, a bit of Bauhaus there, with maybe a little De Stijl and Corbu thrown in for good measure. But it's all carried off with great assurance and skill, and it represents some of the best work of Pedersen's career. The same can be said for the cafeteria, a graceful, radiant space that must make the ritual of dining a real pleasure.

KPF also renovated the exterior of the St. Paul Companies' old headquarters building, which includes several structures from dif-

ferent eras. Connected to the new complex via a skyway (which, alas, obscures views of the St. Paul Cathedral from certain vantage points on Sixth), the old building presented tricky design problems because of its jumbled array of parts. Pedersen, however, neatly resolved these difficulties by designing a taut, De Stijl-like glass, stone and precast skin that gives the old building a sleek, unified look. This new skin, with its tall, narrow window proportions, also relates nicely to Landmark Center, another strongly vertical building. In addition, The Alliance remodeled the interior of the old building to relate aesthetically to the new structure.

The St. Paul Companies Building is a striking addition to downtown, and it may be a long, long time before St. Paul sees a better work of corporate architecture in its midst.

*Larry Millett is the architecture columnist for the St. Paul Pioneer Press.*

Project: The St. Paul Companies Building  
Client: The St. Paul Companies  
Architects: Kohn Pedersen Fox Associates  
Interiors: Kohn Pedersen Fox Conway Associates  
Tenant-improvement architects: The Alliance









# HOW ANDERSEN DID JUSTICE TO AN OLD TENNESSEE COURTHOUSE



Washington County Courthouse in Jonesborough, Tennessee

As one of the most stately buildings in the oldest town in Tennessee, the Washington County Courthouse in Jonesborough deserved and needed a lot of special attention.

Built in 1913, this historic landmark was not aging gracefully. Major renovation—more than 1.6 million dollars worth—was required. A year-long project. "Inside, it was a major redesign," explained architect Joe Lusk of Beeson Lusk and Street in Johnson City. "New plumbing. Heating. Air conditioning. New decor. Improved lighting and sound systems. We even added an elevator and new stairs."

"But outside, we tried to retain the original look of the building. To preserve its historic nature."

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## details

**Deco-ed out** For decades after its grand opening in 1929, the Foshay Tower, designed by Magney and Tusler, was revered as Minneapolis's grandest skyscraper, a self-designated monument to Wilbur Foshay and a gift to the city where he made his fortune. Taller and loftier towers have since moved in, but none has displaced the Foshay's elevated place in the Minneapolis psyche. With the recent \$2.3 million restoration of the building by Shea Architects of Minneapolis, the 32-story Foshay Tower remains one of the city's finest examples of 1920s art-deco architecture.

The architects' task was multi-fold, and entailed modernizing and restoring the stairwell, elevators and upper-floor lobbies, as well as remodeling management and tenant offices. The most visible change—and certainly the most elaborate—is found in the central lobby off Marquette Avenue, where the architects used the Foshay's original architectural drawings to recreate a faux ceiling that combines deco detailing with fanciful imagery.

Christian Korab

The first task was to remove Sheetrock that covered the original coffered ceiling. Faux artist Michael Bolin of Minneapolis then moved in to paint a stylized pattern of clouds, seashells, circles and squiggles, all according to the 1920s drawings. Because the ceiling was never painted before the Depression—and remained simply a work on paper—Bolin determined the basic turquoise, lavender, red, orange

and gold palette by researching the art-deco period. He admits that seashells and clouds mingling together is quirky, but he says that the most important thing is that the end product is beautiful—and that it is. In addition to the ceiling, Bolin painted faux-marble columns and portions of the walls to resemble the original marble finishes.

As for the new chandeliers that complement the detailed ceiling,

Gregory Rothweiler of Shea Architects and lighting consultant Michael DiBlasi had little to go on except a few images of chandeliers found in old lobby drawings. The glass fixtures feature polished, beveled edges and glue chippings: As the glue dries and chips, it forms a random leaf pattern, much like frost on a window.

Other improvements included opening interior storefront windows and adding art-display cases. Also, Building Restoration Company is cleaning the Indiana Bedford limestone exterior, thereby returning the exterior to its original white luster.

*Eric Kudalis*



*The glow of yesteryear is found in the renewed Foshay lobby.*





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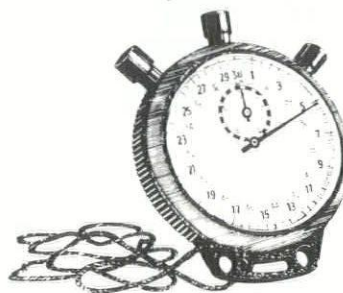
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AUGUST											
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4	5	6	7	8	9	10					
11	12	13	14	15	16	17					
18	19	20	21	22	23	24					
25	26	27	28	29	30	31					



## How the MSAIA Insurance Program does

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- 48 hour average claims turnaround time
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- Office hours from 8 a.m. to 8 p.m. central time
- Controlled by active MSAIA members as Trustees

It's your time and your money. If your insurance program isn't giving you the service you pay for, it's time to look into the MSAIA Group Insurance Program.

For more information, call Kathleen McDonnell or Staci Burgus at:

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





# AM

## *endangered species*



*In the early 1920s, the Androy Hotel was considered one of the finest hotels in the Northwest, a point of civic pride for the new Hibbing. Today, the hotel stands vacant and boarded up, the wrecking cranes waiting around the corner.*

Courtesy Minnesota Historical Society

"We had to destroy the village in order to save it" was the response of an American officer as he explained the devastation wrought upon a hamlet during the Vietnam War. During an earlier war, the same quotation could have been applied to a town in Minnesota that suffered a happier but similar fate.

In 1918, Hibbing was sitting on a lode of high-grade iron ore needed to build the engines of war as the U.S. entered World War I. The Oliver Iron Mining Company decided that the town had to be moved to provide access to the ore. To help mollify objections and ease the citizens of Hibbing through the destruction of their town, the company built three magnificent structures on the new site to appeal to the educational, civic and socioeconomic appetites of a thriving mining town. The Hibbing High School, the City Hall and the Androy Hotel were designed to more than satisfy those appetites and en-

tice civic pride to move two miles south. Destruction, however, is still the watch word, and today the Androy Hotel is close to following that unfortunate Vietnamese hamlet.

When it opened on June 30, 1921, a newspaper account claimed "with the exception of the best of St. Paul and Minneapolis hotels, the Androy may be justly said to be the finest hotel in the Northwest." The architect, S.S. Rumsey, designed an Italian Renaissance Revival façade to elegantly reduce the apparent mass of 162 guest rooms and fit the structure into its place on Howard Street. Little expense seems to have been spared on either the textile-brick, terra-cotta and Indiana Bedford-stone exterior or the multicolored and marbled interior. The hotel has pergolas, colonnades, a grand and silvered lobby, a ballroom, and all the requisite facilities to supply the memories of four generations of Iron Range residents. Unfortunately, the Androy

Hotel's success was depleted with the high-grade iron ore. It finally closed in 1977 and became the property of the city of Hibbing.

Though still structurally sound, the Androy has been stripped of much of its finery, and the winters without heat have tarnished and aged its finishes. It is, however, on the National Register of Historic Places and enjoys a great amount of popular support among the residents of Hibbing. Through the hotel's vacant years, a number of proposals for its reuse have come and gone. One estimate lists \$4 million as the investment required to revive the hotel. The Hibbing city council sees little hope of a developer with those resources arriving and has designated \$89,000 for the Androy's destruction. A large voice of opposition won a reprieve that will run out this summer unless a developer can be found.

*Steven Buetow*



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*coming soon*

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**Rosemary A.  
McMonigal Architects**

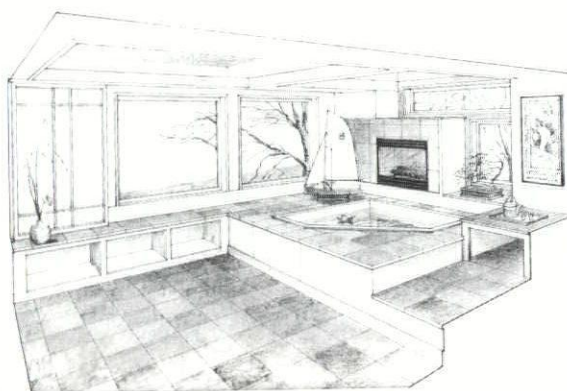
**Remodeling &  
Addition  
Private Residence  
North Oaks, MN**

This project includes a four-story addition to an existing residence. The site is heavily wooded with tall mature oak trees affording a private, natural setting for all living spaces. 612/789-9377.



**Rosemary A.  
McMonigal Architects  
Addition to  
Private Residence  
Mahtomedi, MN**

A two-story sunroom and spa addition on the shore of White Bear Lake has large areas of glass to capture an expansive view of the lake. Wood ceiling beams in the main floor sunroom extend outward to become a shading trellis. 612/789-9377.



**Charles R. Stinson  
Architects**

Private Residence  
Minnetonka, MN

Builder: Streeter & Assoc.

Minnetonka, MN  
612/931-3111



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Advertise in Coming Soon!**

Call Judith Van Dyne  
at (612) 338-6763  
for rate information.

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



The firms listed on the following pages include design professionals who are members of the American Institute of Architects. They offer a broad range of architectural, space planning and interior design services. Individually, each firm has special areas of expertise and project competence. Their capabilities range from homes to corporate headquarters, from hospitals to schools, restaurants to retail facilities. I invite you to contact these firms and to discuss with them your specific project needs.

Peter A. Rand, AIA  
Publisher

## THE ALLIANCE, INC.

400 Clifton Ave South  
Minneapolis, MN 55403  
612/871-5703  
Fax: 612/871-7212  
Other Offices: Lindbergh  
Terminal, Minneapolis/St. Paul  
International Airport  
Established 1970

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

Architects 43  
Interior Designers 8  
Other Technical 3  
Administrative 8  
Total in Firm 62

Office Buildings and  
Banks/Financial 30  
Retail/Commercial 20  
Municipal Buildings 10  
Education/Academic  
Buildings 15  
Airport 25

The St. Paul Companies  
Corporate Headquarters South  
Building Renovation, St. Paul,  
MN; Metro Office Systems  
Showroom, Eden Prairie, MN;  
Brooklyn Park City Hall,  
Brooklyn Park, MN; Cray  
Research Park, Eagan, MN.

## FREDERICK BENTZ/MILO THOMPSON/ROBERT RIETOW, INC.

2600 Foshay Tower  
Minneapolis, MN 55402  
612/332-1234  
Fax: 612/332-1813  
Established 1971

Frederick J. Bentz FAIA  
Milo H. Thompson FAIA  
Robert G. Rietow AIA  
Jeffery R. Sweitzer AIA  
Robert J. Zimmerman AIA

Architects 10  
Administrative 1.5  
Total in Firm 11.5

Housing 10  
Residences 5  
Office Buildings and  
Banks/Financial 10  
Retail/Commercial 20  
Churches/Worship Facilities 20  
Municipal Buildings 10  
Education/Academic  
Buildings 25  
Restoration/Preservation 10

American Public Radio, Butler  
Square Building, Minneapolis,  
MN; Ruhr Paragon, 1221  
Nicollet Mall Office Building,  
Minneapolis, MN; Norwest  
Bank, Rochester, MN;  
Minneapolis City  
Hall/Courthouse, Emergency  
Communications Center,  
Minneapolis, MN.

## BOARMAN KROOS PFISTER & ASSOC., INC.

222 North 2nd Street  
Minneapolis, MN 55401  
612/339-3752  
Fax: 612/339-6212  
Established 1978

Jack Boarman AIA  
David Kroos, AIA  
Peter Pfister AIA  
Jefefrey Rudin PE  
Victoria Johnson IBD

Architects 14  
Interior Designers 4  
Engineers 6  
Other Technical 1  
Administrative 5  
Total in Firm 30

Housing 10  
Office Buildings and  
Banks/Financial 25  
Municipal Buildings 25  
Education/Academic  
Buildings 5  
Corporate 20  
State/County/Federal 15

MTS Corporation Headquarters  
Addition, Eden Prairie, MN;  
MMCP Corporate Office, St.  
Paul, MN; Orono Municipal  
Center and Public Works,  
Orono, MN; Minneapolis Fire  
Stations #27 and #28,  
Minneapolis, MN.

## BWBR ARCHITECTS

400 Sibley Street Ste 500  
St. Paul, MN 55101  
612/222-3701  
Fax: 612/222-8961

Fritz C. Rohkohl AIA  
Lloyd F. Bergquist FAIA  
Wilford F. Johnson AIA  
C. Jay Sleiter AIA  
Don Thomas, Interiors Mgr.

Interior Designers 5  
Architects 72  
Other Technical 13  
Administrative 19  
Total in Firm 109

Office Building and  
Bank/Financial 15  
Medical Facilities/  
Health Care 70  
Education/  
Academic Buildings 10  
County Administrative Bldgs. 5

Basic Sciences and Biomedical  
Engineering, U of M, Minneapo-  
lis, MN; Health One Mercy Hospi-  
tal, Coon Rapids, MN; Dakota  
County Eastern Administration  
Bldg, Hastings, MN.

## ELLERBE BECKET

800 LaSalle Avenue  
Minneapolis, MN 55402  
612/376-2000  
Fax: 612/376-2271

Other Offices: Kansas City, Los  
Angeles, Washington, D.C., New  
York, Tokyo  
Established 1909

John Gaunt AIA  
Jack Hunter PE  
Jim Jenkins AIA  
Rich Varda AIA, ASLA  
Bryan Carlson ASLA  
Ken LeDoux ASID

Architects 299  
Interior Designers 43  
Engineers 48  
Other Technical 420  
Administrative 126  
Total in Firm 936

Office Buildings and  
Banks/Financial 40  
Retail/Commercial 5  
Medical Facilities/  
Health Care 40  
Municipal Buildings 5  
Education/Academic  
Buildings 5

IBM, Minneapolis, MN; Deloitte  
& Touche, Minneapolis, MN;  
Hewlett-Packard, Wilmington,  
DE; William Beaumont  
Hospital, Royal Oak, MI.

## Legend

AIA American Institute  
of Architects  
APA American Planning  
Association  
ASID American Society of  
Interior Designers  
ASLA American Society  
of Landscape  
Architects  
FAIA Fellow, AIA  
IBD Institute of Business  
Designers  
IFMA International  
Facility Managers  
Association



# **HAMMEL GREEN AND ABRAHAMSON, INC.**

1201 Harmon Place  
Minneapolis, MN 55403  
612/332-3944  
Fax: 612/332-9013  
Other Offices: Milwaukee, WI;  
Denver, CO; Rochester, MN  
Established 1953

Nancy S. Cameron IBD  
Daniel L. Avchen AIA, ASID

Architects	84
Interior Designers	12
Engineers	53
Other Technical	11
Administrative	60
Total in Firm	220

Housing	5
Office Buildings and Banks/Financial	10
Retail/Commercial	5
Industrial/Manufacturing/Warehousing	10
Medical Facilities/Health Care	40
Churches/Worship Facilities	5
Education/Academic Buildings	20
Museums/History Centers	5

St. Paul Grille, St. Paul Hotel, St. Paul, MN; St. Cloud Hospital, St. Cloud, MN; Delano Elementary School, Delano, MN; Day Surgery Center, United/Children's Hospitals, St. Paul, MN.

# **BERNARD JACOB ARCHITECTS LTD**

2804 IDS Tower  
Minneapolis, MN 55402  
612/332-5517  
Fax: 612/332-6211  
Established 1970

Bernard Jacob FAIA  
Carol Morphew APA

Architects	2
Other Technical	1
Administrative	1
Total in Firm	4

Office Buildings and Banks/Financial	50
Retail/Commercial	25
Municipal Buildings	25

Korn/Ferry International, Minneapolis Regional Office, Minneapolis, MN; Centennial Office Building Cafeteria & Training Center, St. Paul, MN; Koala Lodge Animal Exhibit & Retail Shop, The Minnesota Zoo, Apple Valley, MN; Hopkins City Hall Renovation & Addition, Hopkins, MN.

# **KODET ARCHITECTURAL GROUP, LTD.**

15 Groveland Terrace  
Minneapolis, MN 55403  
612/377-2737  
Fax: 612/377-1331  
Established 1983

Edward J. Kodet, Jr. AIA  
David E. Kulich AIA  
Kenneth W. Stone AIA

Architects	5
Other Technical	1
Administrative	2
Total in Firm	8

Office Buildings and Banks/Financial	20
Retail/Commercial	15
Medical Facilities/Health Care	15
Churches/Worship Facilities	20
Municipal Buildings	15
Education/Academic Buildings	15

Great Expectations Shops, Minneapolis, Minnetonka, Roseville, Edina, MN; Corpus Christi Catholic Church, Roseville, MN; Hennepin Parks, Baker Golf Course Program Building, Medina, MN; Preston-Fountain Elementary School, Preston, MN.

# **KSPA ARCHITECTS/INTERIORS**

526 South Second Street  
Mankato, MN 56001  
507/388-6271  
Fax: 507/388-5499  
Established 1985

James H. Kagermeier AIA  
Roger J. Skaar AIA  
Kathy M. Michaletz

Architects	4
Interior Designers	1
Other Technical	5
Administrative	2
Total in Firm	12

Office Buildings and Banks/Financial	20
Retail/Commercial	10
Industrial/Manufacturing/Warehousing	10
Medical Facilities/Health Care	5
Churches/Worship Facilities	5
Education/Academic Buildings	50

CWC Headquarters Building; Vetter Stone Company Headquarters; Dist. 77 1992 Project Addition, remodeling to Eagle Lake Elementary; Dist. 77 1992 project new middle school; Dist. 77 1992 project renovation of West High School.

# **MEYER, SCHERER & ROCKCASTLE LTD.**

325 Second Ave North  
Minneapolis, MN 55401  
612/375-0336  
Fax: 612/342-2216  
Established 1981

Thomas Meyer AIA  
Jeffrey Scherer AIA  
Garth Rockcastle AIA  
Lynn Barnhouse ASID

Architects	17
Interior Designers	1
Other Technical	3
Administrative	2
Total in Firm	23

Housing	5
Residences	30
Office Buildings and Banks/Financial	20
Churches/Worship Facilities	5
Municipal Buildings	35
Education/Academic Buildings	5

Schall Residence, Edina, MN; Detroit Lakes Public Library, Detroit Lakes, MN; Herman Miller Inc. Administrative Offices, Zeeland, MI; General Mills Inc. Recognition Courtyard, Golden Valley, MN.

# **POPE ASSOCIATES, INC.**

1360 Energy Park Drive, Ste 300  
St. Paul, MN 55108  
612/642-9200  
Fax: 612/642-1101  
Established 1975

Jon R. Pope AIA  
Daniel M. Klecker  
Robert L. Pope AIA  
Carole B. Sarkozy ASID, IBD

Architects	14
Interior Designers	3
Engineers	1
Administrative	6
Total in Firm	24

Housing	10
Office Buildings and Banks/Financial	15
Retail/Commercial	15
Industrial/Manufacturing/Warehousing	25
Medical Facilities/Health Care	5
Municipal Buildings	5
Education/Academic Buildings	15
Interior Architecture	10

Rondo Educational Center, St. Paul Public Schools, St. Paul, MN; Department of Revenue, State of Minnesota, St. Paul, MN; Northwest Airlines, Inc., Eagan, MN; Control Data, Business Management Services, Nationwide, USA.



## RSP ARCHITECTS LTD.

120 First Avenue North  
Minneapolis, MN 55401  
612/339-0313  
Fax: 612/339-6760  
Other Offices: St. Paul, MN  
Established 1978

Alexander Ritter	AIA
Michael Plautz	AIA
David Norback	AIA, IFMA
Reeve Hutchinson	

Architects	56
Interior Designers	7
Other Technical	15
Administrative	19
Total in Firm	97

Office Buildings and Banks/Commercial	40
Retail/Commercial	20
Industrial/Manufacturing/Warehousing	10
Medical Facilities/Health Care	15
Education/Academic Buildings	15

IDS Oak Ridge Conference Center, Chaska, MN; Investment Advisers Inc., First Bank Place, Minneapolis, MN; Smith Kline Beecham Clinical Laboratories, St. Paul, MN; The Cart at the Conservatory, Minneapolis, MN.

## SETTER, LEACH & LINDSTROM, INC.

1100 Peavey Building  
2nd Avenue at 8th Street  
Minneapolis MN 55402  
612/338-8741  
Fax: 612/338-4840  
Established 1917

Basil Filonowich	AIA
Howard Goltz	AIA
John Litchy	AIA
Richard Speers	AIA
Jerome Ritter	AIA

Architects	33
Interior Designers	1
Engineers	52
Other Technical	6
Administrative	17
Total in Firm	109

Office Buildings and Banks/Financial	40
Retail/Commercial	10
Industrial/Manufacturing/Warehousing	25
Medical Facilities/Health Care	10
Municipal Buildings	10

Marquette Bank, IDS Skyway Office, Minneapolis, MN; Safeway, Distribution Center, Tracy, CA; McLane Company, Corporate Center, Temple, TX; IDS, Oak Ridge Conference Center, Chaska, MN.

## SHEA ARCHITECTS, INC.

100 North 6th Street #300A  
Minneapolis, MN 55403  
612/339-2257  
Fax: 612/349-2930  
Established 1978

David A. Shea III	AIA
Steven Haasl	AIA

Architects	19
Interior Designers	9
Other Technical	7
Administrative	5
Total in Firm	40

Office Buildings and Banks/Financial	40
Retail/Commercial	40
Industrial/Manufacturing/Warehousing	5
Medical Facilities/Health Care	5
Churches/Worship Facilities	5
Municipal Buildings	5

Mall of America (over 30 retail stores and restaurants), Bloomington, MN; Foshay Tower renovation, Minneapolis, MN; IBM Associates/First Bank Place Tower, Minneapolis, MN; Norwest Corporation, Minneapolis, MN.

## SPACES INTERIOR DESIGN, A DIVISION OF KKE ARCHITECTS

300 First Ave North Ste 400  
Minneapolis, MN 55401  
612/339-4400  
Fax: 612/342-9267  
Established 1968

Stephen J. Lanak	
Heidi Myers	AIA, ASID

Architects	1
Interior Designers	9
Administrative	1
Total in Firm	12
Residences	10
Office Buildings and Banks/Financial	20
Retail/Commercial	20
Industrial/Manufacturing/Warehousing	5
Medical Facilities/Health Care	20
Churches/Worship Facilities	5
Municipal Buildings	10
Education/Academic Buildings	20

Northwestern Financial Center Remodeling, Bloomington, MN; Olmsted County Government Center, Rochester, MN; Tuohy Furniture Showrooms, New York, NY, Chicago, IL, Los Angeles, CA; Holiday Plus Remodeling, Burnsville, MN.

## WALSH BISHOP ASSOCIATES, INC.

920 Second Ave South Ste 210  
Minneapolis, MN 55402  
612/338-8799  
Fax: 612/337-5785  
Established 1984

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

Architects	10
Interior Designers	10
Other Technical	3
Administrative	3
Total in Firm	26

Office Buildings and Banks/Financial	70
Retail/Commercial	10
Industrial/Manufacturing/Warehousing	10
Medical Facilities/Health Care	10

Federal Reserve Bank, Minneapolis, MN; AT&T Regional Offices, Minneapolis, MN; Scimed Life Systems Corporate Offices, Maple Grove, MN; Messerli & Kramer Law Offices, Minneapolis, MN.

## WINTHER • JOHNSON • ROBINSON, INC.

970 Raymond Avenue Ste 202  
St. Paul, MN 55114  
612/646-8098  
Fax: 612/646-8195  
Established 1990

Rolf Winther Sullivan	
Bennet A. Johnson	AIA
Reed F. Robinson	AIA
Debora L. Griep	IBD

Architects	2
Interior Designers	2
Other Technical	1
Total in Firm	5

Residences	30
Office Buildings and Banks/Financial	40
Retail/Commercial	30

Sundberg Residence, Edina, MN; Wilsons, Multiple Locations Nationally; Benson Optical, Multiple Locations Nationally; Okabena, Norwest Towers, Minneapolis, MN.

## WOLD ARCHITECTS AND ENGINEERS

6 West Fifth Street  
St. Paul, MN 55102  
612/227-7773  
Fax: 612/223-5646  
Established 1968

Michael Cox	AIA
Norman Glewwe	AIA
Kevin Sullivan	AIA
Caren Iverson	IBD
Jill Smith	IBD

Architects	30
Interior Designers	5
Engineers	8
Other Technical	15
Administrative	7
Total in Firm	65

Office Buildings and Banks/Financial	20
Retail/Commercial	10
Municipal Buildings	10
Education/Academic Buildings	30
Justice Facilities	30

Ramsey County Courthouse/St. Paul City Hall, St. Paul, MN; Northwest Area Foundation, St. Paul, MN; Lakeville High School, Lakeville, MN; St. Paul Pioneer Press Lobby Renovation, St. Paul.



The firms listed within this directory include interior designers who are members of the American Society of Interior Designers and the Institute of Business Designers. They offer a broad range of interior design, space planning and furnishings selection experience. Each firm has specific areas of expertise and project competence and we invite you to contact them and discuss your specific project needs.

Peter A. Rand, AIA  
Publisher

## ● ACCESSIBILITY DESIGN

10155 Greenbrier Road Ste 303  
Minnetonka, MN 55343  
612/595-9026  
Fax: 612/595-9026  
Established 1992

Jane A. Trimble

Designs for the elderly and physically challenged.

- Barrier Free Design
- Residential Design
- Remodel/New Construction
- Products, Finishes, Furnishings, etc.
- ADA Assessment and Remodelings

Projects and references available upon request.

## ● ALBITZ DESIGN, INC.

1800 Girard Ave South  
Minneapolis MN 55403  
612/377-2165  
Other Offices: Naples, FLA  
Established 1950

Paul D. Albitz ASID  
Daniel Albitz  
Abigail Hendricks  
David P. Albitz  
Marilyn O. Albitz

Interior Designers	3
Other Technical	1
Administrative	1
Total in Firm	5

Housing	50
Residences	5
Office Buildings and Banks/Financial	20
Retail/Commercial	20
Medical Facilities/Health Care	5

International Convention Center, Madden's on Gull, Brainerd, MN; Elvig Personal Retreat, Washington Island, Lake Michigan; Residential/Recreational Complex, Enchanted Island, Minnetonka, MN; Remodeling, First Minnesota Savings Bank, more than 12 locations throughout metro area.

## ● BDH & YOUNG SPACE DESIGN, INC.

4510 West 77th Street Ste 216  
Edina, MN 55435  
612/893-9020  
Fax: 612/893-9299  
Established 1971

Kathy Young  
Jill Brecount  
Kim M. Dennis ASID, IFMA  
Darcy Hield

Interior Designers	12
Architects	1
Other Technical	1
Administrative	2
Total in Firm	16

Housing	10
Residences	5
Office Buildings and Banks/Financial	45
Retail/Commercial	5
Medical Facilities/Health Care	35

Investors Savings Bank, Wayzata, MN; KMSP-TV Channel 9, Eden Prairie, MN; St. Francis Medical Center, LaCrosse, WI; Holiday Inn, Duluth, MN.

## ● WILLIAM BESON INTERIOR DESIGN, LTD.

1114 Nicollet Mall  
Minneapolis, MN 55403  
612/338-8187  
Fax: 612/338-2462  
Established 1982

William Beson ASID  
Katie Redpath ASID  
Sally Kingman Hornig  
Mari Jo Mundahl

Interior Designers	4
Other Technical	2
Administrative	5
Total in Firm	11

Housing	5
Residences	85
Office Buildings and Banks/Financial	5
Retail/Commercial	5

Kaplan Strangis and Kaplan, Norwest Center, Minneapolis, MN; Minikahda Country Club, Minneapolis, MN; Whitney MacMillan Residence, Wayzata, MN; Lee Anderson Residence, Minneapolis, MN.

## ● JANET CONNOLLY ASSOCIATES INCORPORATED

5214 Green Farms Road  
Edina, MN 55436  
612/935-2718  
Fax: 612/935-7858  
Established 1977

Janet Connolly-Noel ASID	
Interior Designers	1
Administrative	1
Total in Firm	2

Residences	70
Office Buildings and Banks/Financial	20
Retail/Commercial	5
Churches/Worship Facilities	5

Residence, Lake Minnetonka; Residence, Naples, FL; Residence, Bronxville, NY; Law Offices at the Crossings, Minneapolis, MN.

## Legend

- ASID American Society of Interior Designers
- FASID Fellow, American Society of Interior Designers
- IBD Institute of Business Designers
- IFMA International Facility Managers Association



# DESIGN SYNDICATE INC.

254 First Avenue North  
Minneapolis, MN 55401  
612/375-0000  
Fax: 612/375-1115

C. Suzanne Bates IBD

Interior Designers	5.5
Architects	5
Other Technical	1
Administrative	2
Total in Firm	9

Office Buildings and Banks/Financial	25
Retail/Commercial	40
Medical Facilities/ Health Care	35

Kinko's The Copy Center,  
Roseville, MN; Schmitt's  
Backstage, Blaine, MN; Nordic  
Track Fitness At Home, 13  
stores nation-wide; Walker  
Elder Suites, Edina, MN.

# EISENMAN ANDERSON DESIGN

2001 University Ave Southeast  
Minneapolis, MN 55414  
612/623-1800  
Fax: 612/623-0012  
Established 1988

Jenny Anderson ASID

Interior Designers	2
Administrative	2
Total in Firm	4

Office Buildings and Banks/Financial	50
Retail/Commercial	5
Medical Facilities/ Health Care	30
Churches/Worship Facilities	10
Education/ Academic Buildings	5

IBM Santo Teresa Laboratory,  
San Jose, CA; Earle Brown  
Heritage Center, Brooklyn  
Center, MN; Mahtomedi District  
Education Center, Mahtomedi,  
MN; Southern Heights Dental  
Clinic, Faribault, MN.

# BARBARA GABLER PLANNING AND DESIGN

5020 Gladstone Avenue  
Minneapolis, MN 55419  
612/822-1463  
Fax: 612/822-1463  
Established 1990

Barbara Gabler IBD

Housing	15
Residences	5
Office Buildings and Banks/Financial	50
Medical Facilities/ Health Care	25
Education/ Academic Buildings	5

MTS Systems Corporation,  
Eden Prairie, MN; North Clinic,  
Maple Grove MN; Sinsinawa  
Convent/Retirement Residence,  
Sinsinawa, WI; Pan American  
Hotel, Miami Beach, FL.

# MONSON INTERIOR DESIGN

P.O. Box 313  
Stillwater, MN 55082  
612/439-0640  
Fax: 612/430-0321  
Other Offices: International  
Market Square, Ste 130, 275  
Market Street, Minneapolis,  
MN 55405

Sandra Monson ASID  
Lynn Monson

Interior Designers	2
Total in Firm	2

Residences	65
Office Buildings and Banks/Financial	20
Retail/Commercial	5
Medical Facilities/ Health Care	5
Churches/Worship Facilities	5

Zoller Residence, Stillwater,  
MN; Central Bank, Stillwater,  
MN; Johnson-Bottin Ltd.,  
Windom, MN; Rodenborg  
Residence, Eagan, MN.

# CHARLENE A. SPINDLER, INC.

3832 Richfield Road  
Minneapolis, MN 55410  
612/922-6262  
Fax: 612/922-6750  
Established 1979

Charlene A. Spindler, ASID

Interior Designers	3
Administrative	2
Total in Firm	5

Residences	65
Office Buildings and Banks/Financial	35

Residential, Lake Harriet,  
Minneapolis, MN; Residential,  
Marco Island; Residential,  
Chaska, MN; Josten's Inc.,  
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## up close

Continued from page 15

coming up. All these cities are running fiscal deficits.

**AM:** Garreau points out that most edge cities are in a raw developmental stage. There's a lot of tinkering that can be done to make them more habitable. He suggests there are many opportunities to rethink the pieces that make up edge cities, such as office buildings that were built with lifespans of 12 to 25 years and now are in need of either renovation or replacement. If we are indeed "at the cusp in how mankind builds," as Garreau suggests we might be, how can designers become involved in this historic opportunity to remedy the past ills of suburban places, their sterility, namelessness, predictability and guzzling of resources from farmland to gasoline?

**Morrish:** It requires an intimate relationship between architects, landscape architects and planners. A lot of what we've been doing is design mitigation. We've been responding to things, trying to fix them up, get some Band-aids to put all over it, make it not so bad. Post-modernism fits very well into it. It was as if we thought: If we make it look like a city maybe it'll act like one. We'll dress it up like a kid playing dress-up in adult clothes. There's nothing wrong with post-modernism, but you've got to go down to the root of contextualism, rather than slip it on over the top.

**Brown:** And just making better buildings in the same context is not the way we can affect this. Yes, it would be nice if we would always have beautiful buildings. But you look from the air, which is always particularly telling, to begin to see how disconnected from one another even the best-designed buildings are, how disconnected they are from the community that surrounds them, from the highways people are moving up and down on. And these pieces are not adding up. We at the

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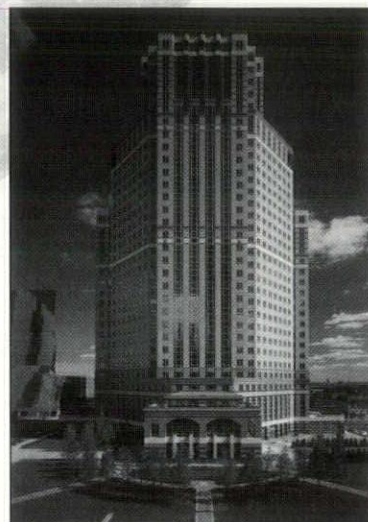
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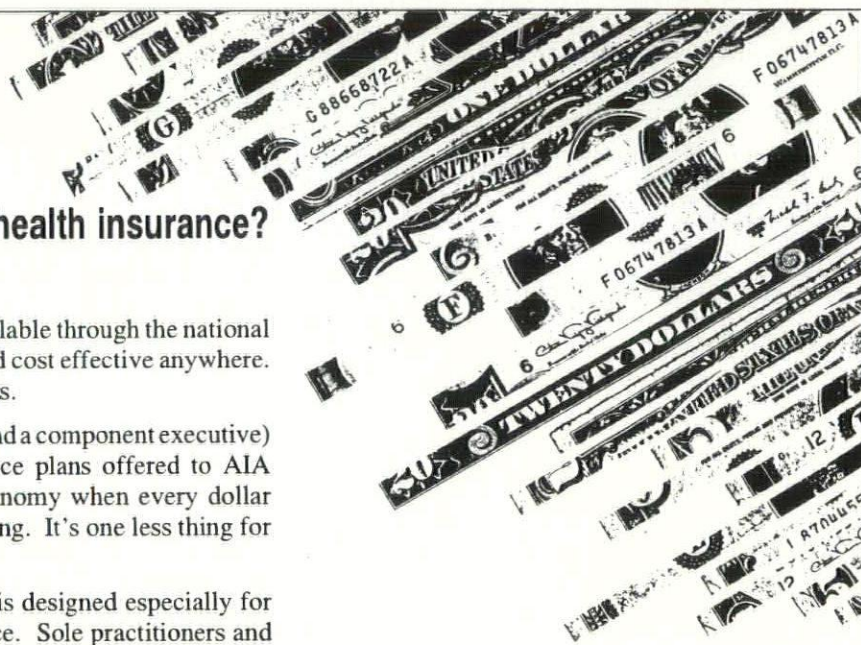
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design center have become fascinated with this whole notion of trying to rethink the organization of these parcels, the site plan, the relationship to the road, to make it possible to come by some other means than just an automobile on the freeway.

**Morrish:** We're going to upgrade highways in the middle of the city now rather than laying them out in the raw land out there for shopping centers to come. We're now going to go through everybody's neighborhood with these roads, downtown or the suburbs. I think *Edge City* points out that there are now more common issues between downtown and the outer edge, between places like Richfield and the other edge.

**Brown:** The recent Surface Transportation Act is a fascinating political response to what we are talking about. We will no longer keep building roads further and further out, oblivious to the impact on communities in between, just so that we can keep getting people out to the edge. Building insensitive roadways is all part of a complex set of relationships that is destroying the inner city, that is abandoning and making city neighborhoods not particularly livable. Until now we have failed to look at alternative ways to move people, to build highways that are more environmentally sensitive and more humane on every count.

The Center currently is involved in discussions about an overpass at Hiawatha and Lake that we're trying to stop. It is an expensive, overscaled piece of engineering that creates a wall between neighborhoods so people can get to the edge, to Eagan faster. We've also had a long discussion recently about how hard people worked to make the design for Highway 35E in St. Paul so much better. And we were down in Phoenix recently and saw how a neighborhood fought like crazy in order to make a project better. The point is: Why do we make people who have a lot better things to do than to try and fix or mitigate or improve these horrendous engi-

neering nightmares go through this? Why can't we start with a different premise?

**Morrish:** Why can't someone design just a good pedestrian bridge that attracts people and makes them feel safe so we won't have to fight the naysayers who claim that it can't be done? Isn't it purely just a design problem?

**AM:** Can you provide some local examples of ways in which design can play a part in renovating the edge city?

**Morrish:** One way to deal with edge cities is to take the pieces that already exist and make them better. We're part of a study examining the upgrading of Highway 494. Our questions was: What's the context and how do we urbanize in that, especially given new transportation strategies like high-occupancy vehicles? How does one start to look at something that was on the edge but is now in the center? Though Garreau calls them edge cities, they're on an edge but they're also a center, a crossroads.

**Brown:** This road upgrade will be an enormous investment, the biggest investment the public will be making, and we're building a road to move cars.

**Morrish:** And transportation officials are only seeing it as a way to move cars. The problem is you've got to see it as more than moving cars. The road used to be the boundary; now it is the center of town. The census of the origin and destination studies actually shows that there is more traffic in this 494 freeway corridor going back and forth, like one would see in a Main Street, than going through. So it's not even through traffic; it's intracity congestion. And that's another phenomenon of edge cities. Before, people would just pass through to their destinations. But now, especially during the noon hour, people are going to do business, going to have lunch some-

where down the way and doing errands. They're going up and down this thing, so it serves as a real core.

As part of the study, they're looking at using transportation management systems—high-occupancy vehicles—which is great. We're going to aggregate trips in high-occupancy vehicles in which two to three friends in a neighborhood commute to work together. That will relieve congestion. And you don't have to worry about the costs of light-rail transit.

So given that, I said, "Well, is this land use ready to receive that kind of traffic?" This was all designed in the old pattern when people just drove to work and back. Now drivers come with three people, and they have to be able to drop them off and get to work in time. They're not all going to work for the same company, because we never keep our jobs in one place for 30 years. Our jobs are moving around, we have to be flexible and our schedules have to be flexible. And the old system no longer works. You can't bring them all to the big parking structure, like to the [Mall of America in Bloomington], and say, "Find your way to work and leave your car here."

To better serve this high-occupancy vehicle system, we asked the question: How could you aggregate businesses, entertainment, commercial in such a way that somebody could make a grand loop off the highway, drop off enough people, park, pick them up and leave at the end of the day? Some of the streets will be reorganized when they upgrade the highway. Can we make a set of looping boulevards that, like a net, captures enough destinations? So one way to begin organizing land uses is aggregating trips by aggregating those strips in such a way that there's a loop that creates a transportation district.

The other factor to take into account in highway redesign is the environmental systems. There are a lot of environmental pieces still left: wetlands, streams and even the environmental corridor of the highway. The highway is a huge environ-



mental corridor. It's a major source of heavy-metal pollution. Maybe the highway could be redesigned to mitigate that heavy-metal pollution right there in the corridor rather than dumping all that metal into Nine Mile Creek, which goes into the Minnesota River where we have to clean it all up on the other end at some massive cost. Can we also make it more amenable to look upon rather than putting those dreadful wooden walls all over the place?

**Brown:** Say a road were to go through, if it were to widen, if it were to take out the frontage roads. You would be left with these bizarre, leftover commercial/retail areas that no longer will be viable. Abandoning these parcels would force developers further out to a more attractive situation. So as roads go in, we can either take those areas and begin to redevelop them in the right way for the highest and best use or again continue to leapfrog out. And that's what will happen along here with the proper leadership, proper design responses, to take that land and to recognize that this is a very valuable asset. We have to use it more wisely, to develop it more wisely, or else we'll just keep going out and out and out.

**Morrish:** For instance, when Southtown Center was designed earlier off 494, it was designed as a strip street. Motorists would see the sign from the freeway and get off. But when you build a new highway, those frontage roads are going to be yanked out because you need that extra width. So that means you're going to turn buildings and front doors around. You're going to have to reorganize the system. If that's true, then we can start making more city boulevards rather than frontage roads and we can begin to aggregate the front doors and rework the boxes because they're just boxes. You can twist things around in them. And that gives you a chance now to reorganize and begin to aggregate buildings and spaces

where everything was designed as stand-alone, incremental development.

Obviously the development of Centennial Lakes in Southdale anticipates much more pedestrian life in the future. They're starting to make the lake, walkways, lighting. They're saying, "Sure, we know this used to be a shopping center, a strip street and parking lots. But over time we're going to begin to urbanize." They're establishing a pedestrian corridor and beginning to orient the buildings to it. It's very clear. Their question is: How can we make it better, improve upon it and build upon it? There's a kind of armature for future growth as things sort out.

You can lay a structure, and that's one way that designers have to start thinking. Instead of trying to change society with a single building, we need to start thinking about what stones can be laid for the future, as one would make a path through the forest.

*Adelheid Fischer is a Minneapolis-based writer.*

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## *insight*

*Continued from page 19*

per capita fuel efficiency over the old suburbia-downtown arrangement, since it moves everything closer to the homes of the middle class.

That is why Edge City is the crucible of America's urban future. Having become the place in which the majority of Americans now live, learn, work, shop, play, pray, and die, Edge City will be the forge of the fabled American way of life well into the 21st century.

There are those who find this idea appalling. For some who recognize the future when they see it, but always rather hoped it might look like Paris in the 1920s, the sprawl and apparent chaos of Edge City makes it seem a wild, raw, and alien place. For my sins, I once spent a fair chunk of a Christmas season in

Tysons Corner, Va., stopping people as they hurried about their holiday tasks, asking them what they thought of their brave new world. The words I recorded were searing. They described the area as plastic, a hodgepodge, Disneyland (used as a pejorative), and sterile. They said it lacked livability, civilization, community, neighborhood, and even a soul.

These responses are frightening, if Edge City is the laboratory of how civilized and livable urban American will be well into the next century. Right now, it is vertigo-inducing. It may have all the complexity, diversity, and size of a downtown. But it can cover dozens of square miles, and juxtapose schools and freeways and atria and shimmering parking lots with corporate lawns and Day-Glo-orange helicopter wind socks. Its logic takes a while to decode.

Will we ever be proud of this place? Will we ever drag our visiting relatives out to show off our Edge City, our shining city on the hill? Will we ever feel—for this generation and the ones that follow—that it's a good place to be young? To be old? To fall in love? To have a Fourth of July parade? Will it ever be the place we want to call home?

Robert Fishman, a Rutgers historian who is one of the few academics successfully to examine Edge City, thinks he knows the answer. "All new city forms appear in their early stages to be chaotic," he reports. He quotes Charles Dickens on London in 1848: "There were a hundred-thousand shapes and substances of incompleteness, wildly mingled out of their places, upside down, burrowing in the earth, aspiring in the earth, moldering in the water, and unintelligible as in any dream."

That is also the best one-sentence description of Edge City extant.

Edge City's problem is history. It has none. If Edge City were a forest, then at maturity it might turn out to be quite splendid, in triple canopy. But who is to know if we are seeing only the first, scraggly growth? I once heard an academic with a French accent ask Fishman, seriously, what the *ideal* of an Edge



City was. What a wonderfully French question! Who *knows* what these things look like when they grow up? These critters are likely only in their nymphal, if not larval, forms. We've probably never *seen* an adult one.

In his plan for the urban future that he christened Broadacre City, that most relentlessly American of urban visionaries, Frank Lloyd Wright, anticipated with stunning accuracy many of the features of Edge City.

"Nonsense is talked by our big skyscraperites in the blind alley they have set up, defending urban congestion by obscuring the simple facts of the issue," he trumpeted in the 1950s in *The Living City*. "Their skyscraper-by-skyscraper is . . . the gravestone of . . . centralization."

Wright viewed as interchangeable the concepts of individualism, freedom, and democracy. He saw them as fundamentally in opposition to the despised, exploitative "monarchy" of the old downtowns. He yearned for a system in which all men fled the evils of big capitals, big authorities, big cities—troglodytes of every stripe—for a connection with nature, the earth, the ground. He thought an acre per person was about right. He saw individuals newly freed coming back together in totally modern agglomerations, on new terms, stronger, growing together "in adequate space." He saw the automobile and aircraft as the glorious agents of that dispersion and reintegration, and he knew exactly what would happen when, inexorably, we blew Edge City out to their scale:

"After all is said and done, *he*—the citizen—is really the city. The city is going where he goes. He is learning to go where he enjoys all the city ever gave him, plus freedom, security, and beauty of his birthright, the good ground."

How *about* that. We've done it! Just as he said. But are we in our new Edge Cities ever going to reap the benefits of what he knew we'd sow?

Edge City has quite clearly released us from the shackles of the 19th-century city—out into the valley and wood, just as Wright foresaw. It is common for a first-generation Edge City to arise 10 miles from an old downtown, and a next-generation one 20 miles beyond that, only to attract workers from distances 45 minutes beyond that. At this rate, it is easy to see how a field of Edge Cities can easily cover more than 10,000 square miles. This is why the San Francisco area now statistically is measured as halfway across California, pulling commuters out of Stockton, in the Central Valley, into its Edge Cities east of Silicon Valley.

Whether that spatial liberation leads to Wright's "creative civilization of the ground," however, came to be my main concern, for it is central to the battles being fought in America today over such amorphous essentials as "growth" and "quality of life."

The forces of change whose emblem is the bulldozer, and the forces of preservation whose totem is the tree, are everywhere at war in this country. The raging debate over what we have lost and what we have gained, as we flee the old urban patterns of the 19th century for the new ones of the 21st, is constant. Are we satisfying our deepest yearnings for the good life with Edge City? Or are we poisoning everything across which we sprawl?

Getting to the bottom of those questions leads directly to issues of national character, of what we value. They come down to who we are, how we got that way, and where we're headed. It is why, when the reeling feeling caused by Edge City finally subsides, I think it is possible to examine the place as the expression of some fundamental values. Nowhere in the American national character, as it turns out, is there as deep a divide as that between our reverence for "unspoiled" nature and our enduring devotion to "progress."

*Continued on next page*

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[According to cultural historian Leo Marx, author of *The Machine in the Garden*]. . . the whole thing goes back to the very dawn of our civilization. Captain Arthur Barlowe, captain of a bark dispatched by Sir Walter Raleigh, described Virginia in 1584 in what became a cardinal image of America: an immense garden of incredible abundance.

◆  
What is so striking about [the] reports depicting Virginia as Paradise Regained—tapping a deep and persistent human desire to return to a natural idyll—is how sharply they conflict with the views of the second set of Englishmen to show up in America to stay. Those were the Pilgrims of the Massachusetts Bay. When the *Mayflower* hove to off Cape Cod in November 1620, what William Bradford saw shocked him. He described it as a “hideous and desolate wilderness, full of wild beasts and wild men.” Between the Pilgrims and their new home, he saw only “dangerous shoulds and roaring breakers.”

◆  
It comes to this. One vision of the American natural landscape was

that it had inherent value and should be treasured for what it already was and had always been. The other saw in the land nothing but satanic wastes; there could be placed on it no value until it was bent to man's will—until civilization was forced into bloom.

The history of America is an endless repetition of this battle. We are fighting it to this day, nowhere more so than in our current frontier, Edge City. In the unsettled, unsettling environment of Edge City, great wealth may be acquired, but without a sense that the place has community, or even a center, much less a soul. And the resolution of these issues goes far beyond architecture and landscape. It goes to the philosophical ground on which we are building our Information Age society. It's possible that Edge City is the most purposeful attempt Americans have made since the days of the Founding Fathers to try to create something like a new Eden.

Edge City may be the result of Americans striving once again for a new, restorative synthesis. Perhaps Edge City represents Americans taking the functions of the city (the machine) and bringing them out to the

physical edge of the landscape (the frontier). There, we try once again to merge the two in a new-found union of nature and art (the garden), albeit one in which the tree-line is punctuated incongruously by office towers.

If that is true, Edge City represents Americans once again trying to create a new and better world—lighting out for the Territory, in the words of Huckleberry Finn. If that new world happens to be an unknown and uncharted frontier, well, that's where we've headed every chance we've had—for 400 years. Frank Lloyd Wright genuinely believed that Americans continued to be the sons and daughters of the pioneers. He called us “the sons of the sons of American Democracy.” Wright saw us as heading out of our old cities, freed from old verities, creating a new spiritual integrity in community. The enduring, exhilarating, and frightening themes to be examined in Edge Cities are if, whether and how we are pulling that Utopian vision off.

*Joel Garreau, author of The Nine Nations of North America, is a senior writer for the Washington Post.*  
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Acoustical consultant: Shiner Associates, Inc.  
Lighting consultant: Shuler and Shook, Inc.  
Security: Schiff & Associates, Inc.  
Curtainwall: GLADTECH USA, Ltd.  
Windows: Bruce engineering, Harmon Contract  
Lighting: Parsons Electric  
Roofing: C.V. Nielson  
Stone/brick: Kapcheck & Co. (granite), Mankato Kasota Stone, Inc., Ochs Brick  
Concrete: Cemstone  
Flooring systems/materials: Grazzini Brothers  
Ceiling systems/materials: Northland Acoustics, Mulcahy, Inc.  
Casework/woodwork: Elvig Design  
Craftsman/artists: Stanton G. Sears (Top Hat), George Morrison (lobby totem), Faux Pas (painting of ceiling mural)  
Elevators/escalators: Otis Elevator  
Parking equipment: Don Harstad Co., Inc.

### Project: The State Theatre

Location: Minneapolis, Minn.  
Client: LaSalle Plaza Limited Partnership, Minneapolis Community Development Agency  
Architects: Ellerbe Becket, Inc.  
Principal-in-charge: Robert E. DeBruin  
Project manager: Dexter M. Marolt  
Project architect: Michael J. Gordon  
Project designer: John P. Rova  
Structural engineers: Ellerbe Becket, Inc. - Scott E. Saunders  
Mechanical engineers: Metropolitan Mechanical  
Electrical engineers: Ellerbe Becket, Inc. - Mark S. Jacobson  
Contractor: M.A. Mortenson Co.  
Interior restoration: Ray Shepardson, theater consultant  
Acoustical consultant: Shiner Assoc., Inc.  
Lighting consultant: Shuler and Shook, Inc.  
Theater consultant: Aardvark Theater Services  
Photography: Terry Wilkinson  
Windows: Harmon Contract  
Lighting: Parsons Electric, Co.  
Roofing: C.V. Nielson Co.  
Masonry restoration: MacPherson-Towne Co.  
Concrete: Cemstone  
Stage flooring systems/materials: Anderson Ladd  
Ceiling systems/materials: Acoustics Assoc.  
Casework/woodwork: Shaw Lumber  
Theater seating: Country Roads  
Decorative painting: Heinsbergen A.T. & Co.  
Stage rigging: SECOA  
Marquee: Signcrafters  
Decorative light fixtures: New Metal Crafts  
Stage lighting fixtures: NORCOSTO, Inc.  
Sound systems: MTS Northwest Sound, Inc.



# AM

## lost minnesota

Echoing words that have been applied to buildings ranging from City Hall to the Metrodome, the *Minneapolis Journal* trumpeted the 1904 completion of the Seventh Street Orpheum Theater as "the newest and most striking evidence of the fact that Minneapolis is assuming more and more of a metropolitan tone." No one, at any rate, could deny that the city's first home for major-league vaudeville, built for \$300,000, was a luxurious eyeful. The 2,000-seat theater had a terra-cotta façade with speckled brick and glass; a brilliant electric sign and illuminated clock; marble and mosaic detailing in its rotunda; a 32-foot-high proscenium arch painted red, green and gold; and solid bronze drinking fountains that spouted artesian well water.

The Orpheum Theater chain, which operated vaudeville halls in a dozen other American cities, assigned virtually all contracting work to Minnesota firms. It

charged Kees and Colburn, which previously designed such city landmarks as the Donaldson Glass Block, the Powers Arcade and the Northwestern National Bank Building, with the theater's overall design. With 150 to 250 laborers constantly at work, the building rose in less than six months.

Because of fires that destroyed large theaters in other cities, Kees and Colburn placed special emphasis on making the Orpheum fireproof. With 21 separate exits, a sparing use of wood in its construction, an asbestos stage curtain, and isolated brick chambers for the dressing rooms, scene

shops and underground electric power plant, the building seemed inflammable. The theater's promoters were proud of the four 600-step fire escapes, which could hold 3,000 people.

When a second Orpheum theater on Hennepin Avenue opened and vaudeville began its decline in the 1920s, management needed to find other uses for the theater. In 1930, it underwent a \$40,000 remodeling to accommodate talking pictures. Eventually, though, the theater became unprofitable and it was leveled in 1940 to make way for a parking ramp.

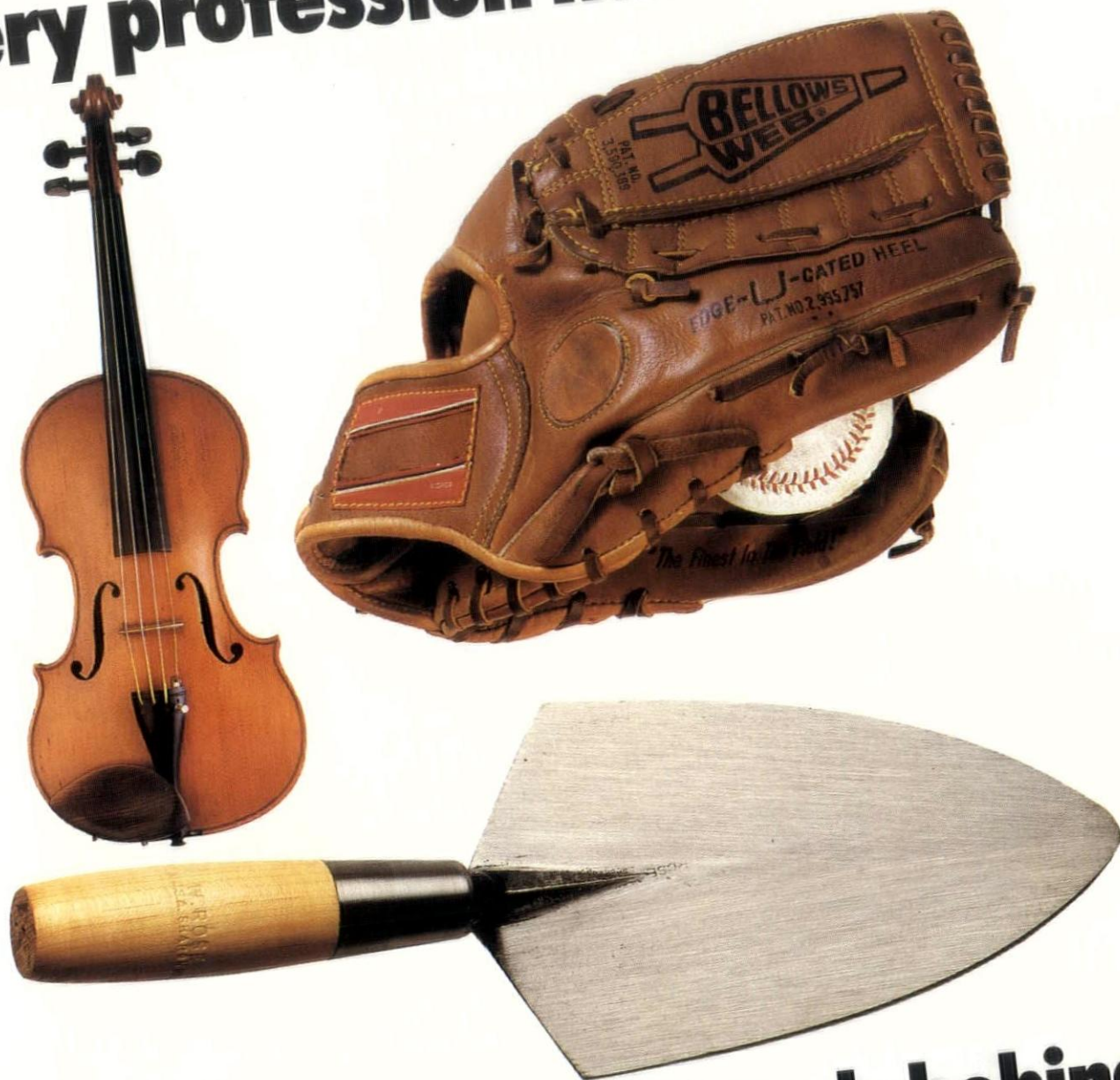
Jack El-Hai



Seventh Street Orpheum Theater, 21-27 S. Seventh St., Minneapolis, 1904-1940.



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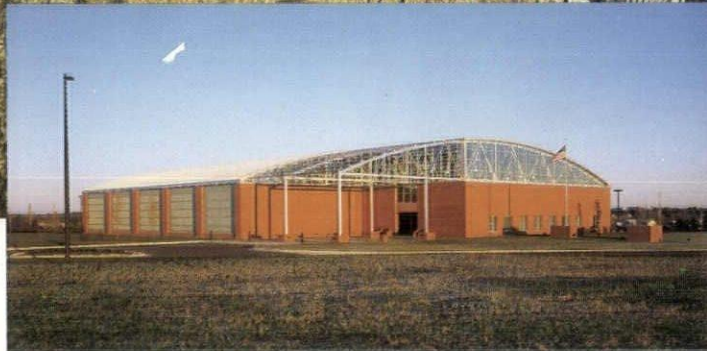
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DON F. WONG

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