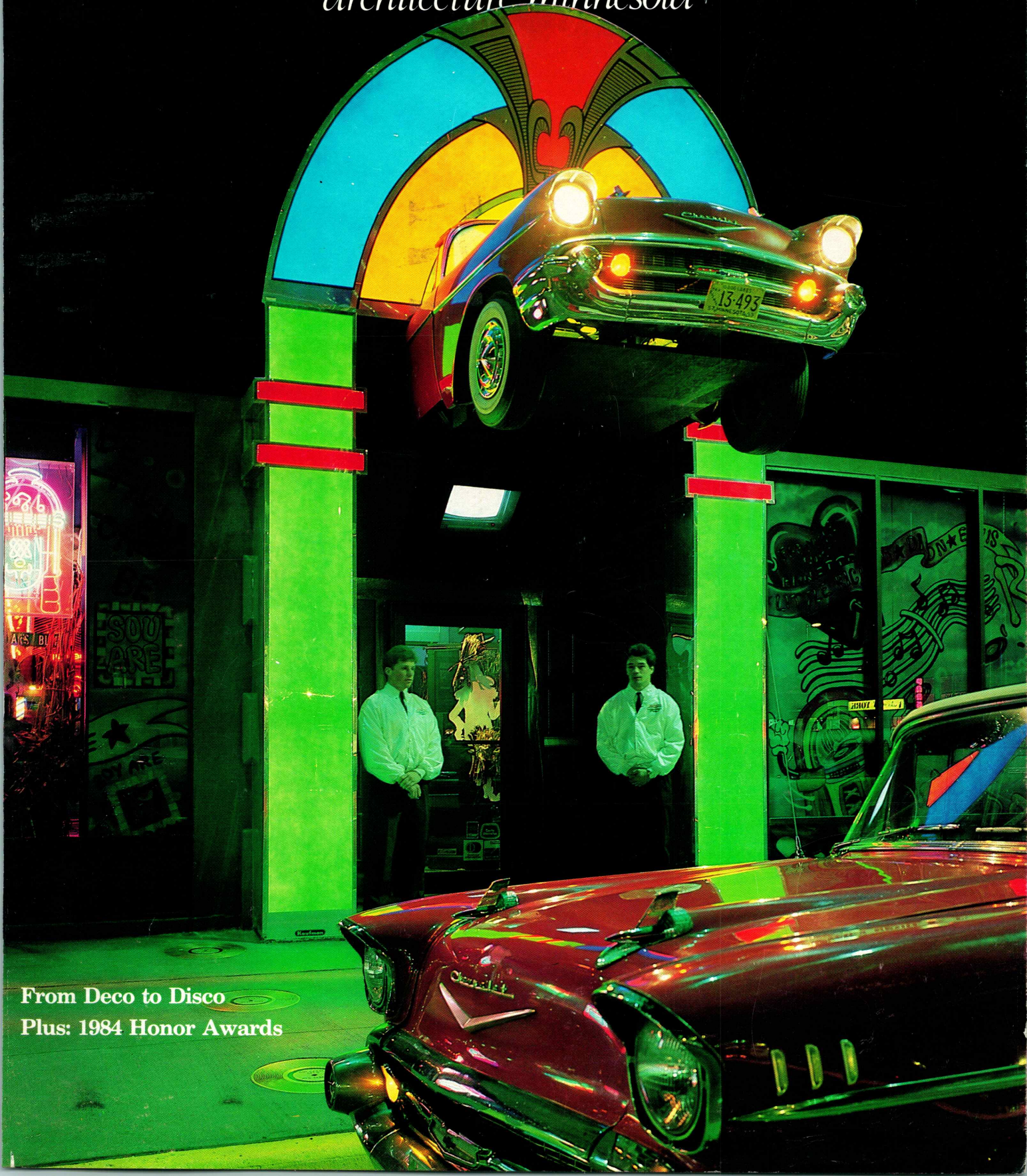
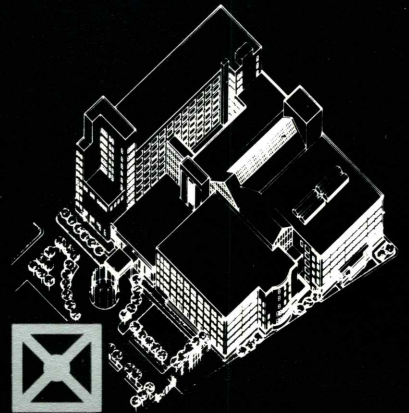


AM

architecture minnesota



From Deco to Disco
Plus: 1984 Honor Awards



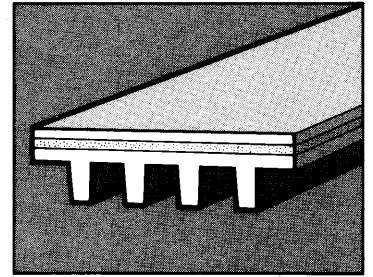
INTERNATIONAL MARKET SQUARE

Now under construction in downtown Minneapolis. A great new showcase for the interior furnishings industry. Hundreds of showrooms for contract and residential furniture, textiles, floor and wall coverings, lighting and accessories. 425,000 square feet of space surrounding an exciting 5-story high Atrium. And all housed in one of the nation's most dramatically renovated historic buildings. For leasing information on The Mart, call Kathy Bovey, (612)338-6250. On the Design Center, Jerry Zweigbaum or Richard Mankamy, (612)338-6250. Or write International Market Square, 718 Glenwood Avenue, Minneapolis, MN 55405.

**A whole new world
of design, starting
December 1984.**



The clear choice for professional service & superior products.



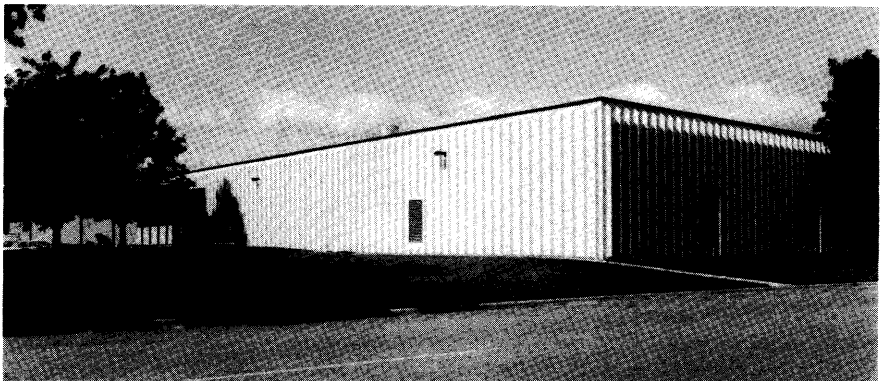
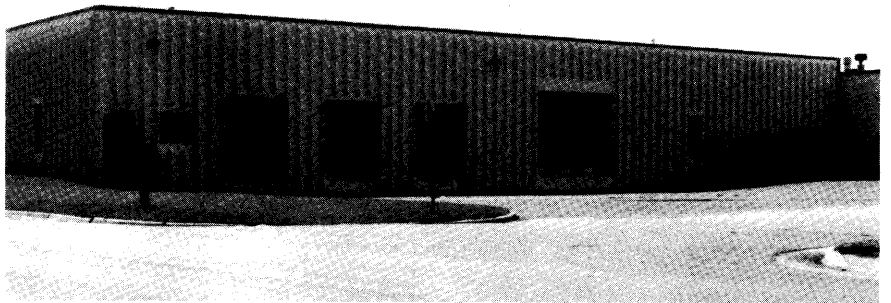
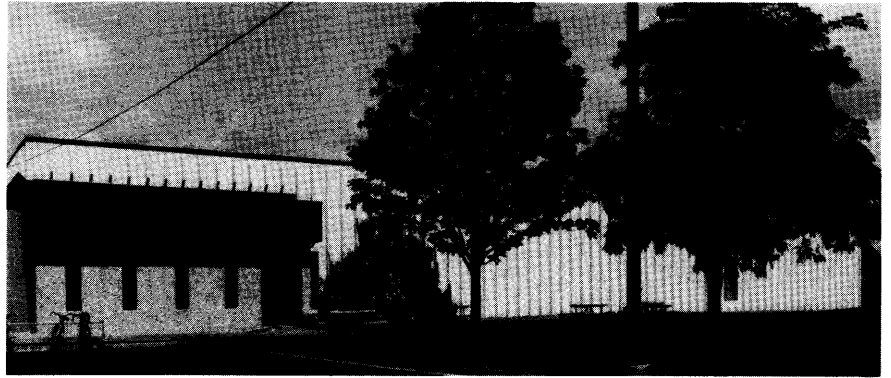
Imperial Clevite, a manufacturing and machining plant in Lake City, Minnesota, considered all available options before choosing Bladholm's insulated, load-bearing QUAD-T wall panels.

Ed Bauman, engineering manager at Imperial Clevite, stated that cost, time, energy conservation and aesthetics were the reasons for choosing Bladholm to add 62,000 square feet to Imperial Clevite's existing plant.

"We found that Bladholm's QUAD-T wall panels (17,000 square feet of which were used) with their low-maintenance requirements, were cost-competitive with both concrete block and steel. They also offered a greater insulation value than concrete block filled with insulation."

Bladholm produced and installed the QUAD-T wall panels on time. The surrounding residential area was enthusiastic about the appearance of the new structure.

From cost competitiveness to energy conservation to meeting deadlines, Bladholm does the job with professional service and superior products. Call Bladholm, the concrete products specialists.



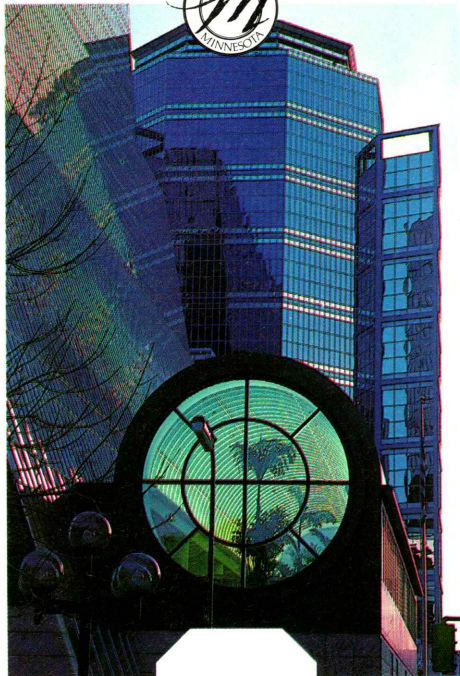
CONCRETE PRODUCTS SPECIALISTS

P.O. BOX 326 / OSSEO, MINNESOTA 55369 / PHONE: (612) 425-2146

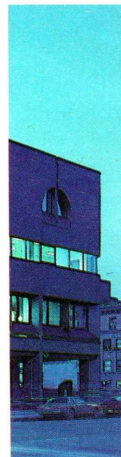
Owner: Imperial Clevite
Architect: Buetow & Associates, Inc.



\$4.50

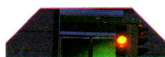


\$4.50



Pocket Architecture™

ure™



M I N N E A P O L I S



S A I N T P A U L

Pocket Architecture™
The now guidebook
to the downtown architecture
of the Twin Cities.

Available now at local bookstore
and newsstands.

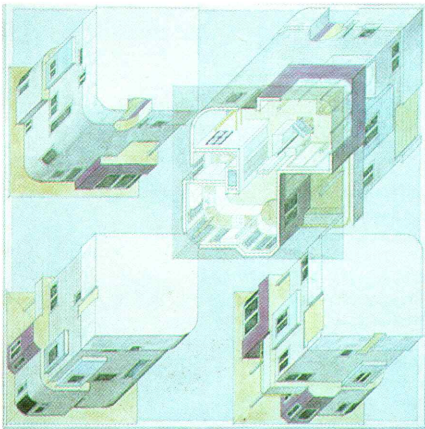
or, send \$5.00 to:
MSAIA
314 Clifton Avenue
Minneapolis, MN
55403

name

address



30 An award-winner that welcomes



34 The poetic explorations of architecture on paper



48 Bopping night life in a Beaux Arts bank

AM

architecture minnesota

A REGIONAL MAGAZINE OF THE DESIGN ARTS
NOVEMBER/DECEMBER 1984 VOL. 10 NO. 6

Features

1984 MSAIA Honor Awards: A panoply of people-pleasing projects	22
Paper Architecture: When the architectural pen turns to art	34
The Birth of the Movies, by Lisa Schrenk	40
The Theatrical Hand of Jack Leibenberg, by Lisa Schrenk	46
Designs for Dancing: Nightspots where the glitz never stops	48

News, Notes and Opinions

News Briefs	5
Notable Notes	7
Insight: Edmund Bacon speaks up for the design of cities, by Linda Mack	11
Opinion: Apprentice to an artificial intelligence, by Ed Frenette	13
Editorial: Where should a behemoth go?	21
Advertising Index	65
Publisher's Letter	66

Cover: The eye-catching entry of Juke Box Saturday Night, one of downtown Minneapolis' liveliest dance spots. Photographer: George Heinrich.

Editor

LINDA MACK

Graphic Design

RUBIN CORDARO DESIGN

Staff Photographers

GEORGE HEINRICH
PHILLIP MACMILLAN JAMES

Production Manager

JEAN GORMAN

Senior Writer

SHANNON KING

Publisher

PETER RAND, AIA

Advertising Sales

JUDITH VAN DYNE, Director
PEGGY LINDOO

Circulation/Distribution

SARRAH SJOQUIST

Business Manager

ROBERT OAKVIK

EDITORIAL OFFICES: ARCHITECTURE MINNESOTA, 314 Clifton Avenue, Minneapolis, MN 55403. (612) 874-8771. NOTE TO SUBSCRIBERS: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. SUBSCRIPTION RATE: \$12 for one year. \$2.50 for single issue. POSTMASTER: Send Form 3526 to ARCHITECTURE MINNESOTA, 314 Clifton Avenue, Minneapolis, MN 55403. Second Class postage paid at Mpls., MN and additional mailing offices. ADVERTISING AND CIRCULATION: ARCHITECTURE MINNESOTA, 314 Clifton Avenue, Minneapolis, MN 55403. (612) 874-8771. ARCHITECTURE MINNESOTA is published bimonthly. Printed by St. Croix Press, Inc. Color separations by PMSI. Copyright 1984 by ARCHITECTURE MINNESOTA (ISSN 0149-9106).

WE MAKE GOOD IMPRESSIONS WHEREVER WE LEAVE OUR PRINTS

Take a step up to Photographic Specialties with your next photography project.

Even for requests that would make some photo labs turn and run, Photographic Specialties will give you dependable, professional service. We'll even make tracks to your door to pick up and deliver at no extra charge.

We won't just drop off your project, we'll stand behind our work to make sure our good impressions don't fade with time.

Our complete product line and versatile service includes Cibachrome prints and transparencies, Kodak C-prints, Duratrans, and black and white prints, in almost any size for any purpose.

Whether you need C-prints for sales or murals for marketing, call on Photographic Specialties next time your prints need to make good impressions.



PHOTOGRAPHIC SPECIALTIES

225 Border Avenue North
Minneapolis, Minnesota 55405
(612) 332-6303

Minnesota Society American Institute of Architects

Board of Directors

Richard Hammel, FAIA, President
Duane Thorbeck, AIA, President Elect
Leslie E. Formell, AIA, Treasurer
Frederick C. Richter, AIA, Secretary
Elizabeth Close, FAIA, Immediate Past President
Sara Schmanski, AIA, President Minneapolis Chapter
Duane A. Kell, President St. Paul Chapter
Darryl W. Booker, AIA, President Northeastern Chapter
Edward R. Frenette, AIA, Director
Howard Goltz, AIA, Director
Edward Kodet, AIA, Director
James O'Brien, AIA, Director
Charles Koncker, AIA, Director
Darrell Carlson, AIA, Director
Angelo Percich, AIA, Director
Duane Stolpe, AIA, Director
Mildred Friedman, Hon. MSAIA, Public Director
David Prestrud, Student Representative
David Lawson, AIA, Regional Director
Beverly Hauschild, Executive Director
Peter Rand, AIA, Executive Director

MSAIA Publications Committee

Edward R. Frenette, AIA, Chairman
Scott Berry, AIA
Joan M. Bren, AIA
Francis Bulbulian, AIA
Joseph Buslovich, AIA
Patricia Carpenter
Elizabeth Close, FAIA
Juris Curiskis, AIA
Steve Edwins, AIA
Delano D. Erickson, AIA
David E. Erpestad
Laverne Hanson, AIA
Bernard Jacob, FAIA
John F. Klockeman, AIA
James I. Lammers, AIA
Joseph G. Metzler
Jon Monson, AIA
Craig Rafferty, AIA
Ralph Rapson, FAIA
Julia Robinson, AIA
Steven T. Schmidgall
Edward A. Sovik, FAIA
Sarah Susanka, AIA
Milo Thompson, FAIA
John K. Weaver, AIA

MSAIA Architectural Foundation

Frederick Bentz, FAIA
Lloyd F. Bergquist, FAIA, Secretary
Richard Faricy, FAIA
Richard Hammel, FAIA
Robert F. Jacobsen, PE
Peter Rand, AIA, Executive Director MSAIA
Kenneth Skold, AIA, Chairman
Saul Smiley, FAIA
E. A. Sövik, FAIA
A. J. Wilwerding, AIA, Treasurer

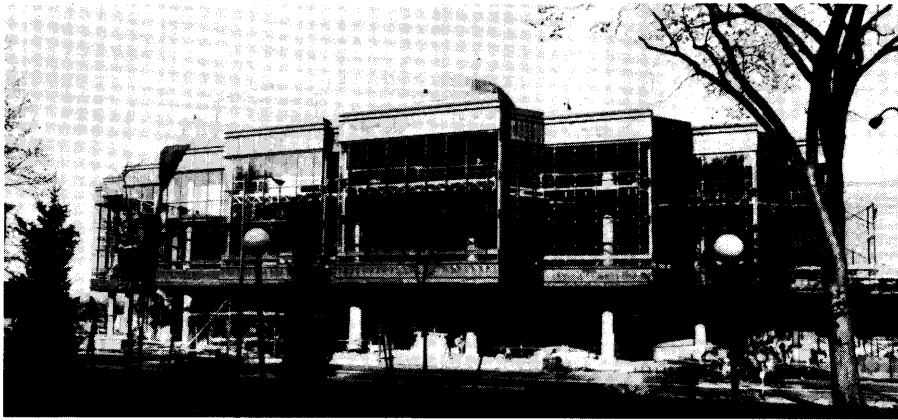
MSAIA Staff

Beverly Hauschild, Executive Director
Peter Rand, AIA, Executive Director
Jean Gorman, Production Manager/Staff Writer
Jan Kogel, Program Coordinator
Yvonne Larson, Executive Secretary
Peggy Lindoo, Advertising Sales
Linda Mack, Architecture Minnesota
Robert Oakvik, Director of Administration & Finance
Sara Sjoquist, Word Processing Specialist
Judith Van Dyne, Director of Marketing

Minnesota Society
American Institute of Architects
Headquarters
314 Clifton Avenue
Minneapolis, MN 55403
(612) 874-8771

AM

news briefs



St. Paul's Ordway Music Theatre

A look at the Ordway

The Ordway Music Theatre in St. Paul, Minnesota's own version of the European opera house, will open January 8, with a gala festival of artistic performances. The new \$46 million theater will house the Minnesota Opera, the St. Paul Chamber Orchestra, and the Schubert Club, as well as accommodating smaller performing groups. A large theater of 1,815 seats and a smaller theater of 317 seats allow the new facility on St. Paul's Rice Park to be used simultaneously for two performances.

During the ten-day opening, concurrent performances will be staged in the two theaters, with additional informal entertainment in the lobby and promenade. Performances will feature artists Leontyne Price and Zubin Mehta, among others.

"This is a massive undertaking," Ordway executive director Richard D. Snyder says, "but we feel it is important to open with much, much more than a typical opening night. We're excited about the versatility of the Ordway. By opening with performances in both halls, we can show it off to greatest advantage."

Designed by architect Benjamin Thompson of Benjamin Thompson Associates of Cambridge, Massachusetts, the theater will offer production space for classical and contemporary performing arts: chamber music, opera, vocal and instrumental recitals, dance, musicals, drama, jazz and popular music. Thompson, a native of St. Paul, is noted for his ability to bring intimacy and warmth to large public spaces, and has received national acclaim for such projects as the Faneuil Hall complex in Boston and South Street Seaport in New York City.

The design of the Ordway Music Theatre is linked to the classic European opera house. The large performance hall is horseshoe shaped, with curving balconies on each side and small private boxes close to the stage. Two rows of mezzanine boxes and single rows of balcony and gallery boxes offer individual armchairs and outstanding viewing for all patrons. Large, tulip-shaped glass and brass wall sconces, mahogany doors, and lattice-work wall panels add warmth as well as esthetic appeal. In the small theater, curved rows of seats, mini-balconies with armchair seating, and mahogany wall panels echo the design of the larger theater.

Thompson's aim is to offer a complete theater experience—with unrestricted close-up viewing and superb acoustics for on-stage performances, plus the opportunity for "people watching" in the lobby and promenade areas. This combination is typical of the great performing halls of Europe which Thompson visited with Mrs. Sally Ordway Irvine, principal benefactor of the theater, in a "grand tour" at the beginning of the project.

An elegant, sweeping double-spiraled staircase highlights the lobby, which is shared by both theaters, and leads patrons from the street level up to the lobby outside the higher main floor, and up again to the promenade area outside the balcony. Clusters of tulip-shaped lights hang chandelier-style in a great oval space created by the staircase.

The need to accommodate a wide variety of performances presented the major challenge to the theater's designers. In the large 1,815-seat theater, the stage offers both a straight, proscenium platform for performing, and

a thrust stage that is raised by twin stagelifts. The stage is 66 feet wide by 50 feet deep and the space above the stage is 80 feet high.

Movable acoustical elements in the ceiling and walls of the hall provide what the designers believe will be outstanding sound in the large theater. Shortly before opening, acoustical "tuning" of the hall will take place—that is, the ideal position of each acoustical element will be determined for each type of performance to be presented in the hall.

The orchestral pit in the large theater is 32 feet deep and contains two fully adjustable orchestra lifts. These lifts, the first of their kind in North America, will move up and down by electrical screw action and can be adjusted as needed for individual productions. In the small theater, an optional orchestra area may be created at the front of the stage.

Thompson worked with theater consultant S. Leonard Auerbach, of S. Leonard Auerbach & Associates, San Francisco, and with acoustical consultant R. Lawrence Kirkegaard, of Kirkegaard & Associates, Chicago, on the project. Twin City firm Ellerbe Associates, Inc., local associates on the project, co-ordinated mechanical systems with acoustical design, and performed on-site mechanical and electrical inspection.

The Ordway Music Theatre has been funded almost exclusively through private donations, with pledges from individuals, corporations and foundations. The \$46.9 million budget includes an annual endowment of \$500,000 for operating expenses.

CUE awards urban excellence

The Minneapolis Committee on Urban Environment, commonly known as CUE, has announced its 15th annual achievement awards for visual design excellence. The eleven award winners include renovations, special events, neighborhood projects and a publication. Recipients of the awards were: the Pacific House Hotel, 213 Washington Avenue North, renovated by owners Judy Olausen and Brian Sundstrom; 818-820 Mount Curve, a decayed mansion restored by Architectural Al-

Continued on page 56

It's Not Magic!



Magazines and catalogs don't just appear;
their production requires a lot of hard work.
It takes organization, inspiration
and a lot of perspiration.

That's why you need a hard-working printer who can really perform: St. Croix Press. We make it look easy, but it's really the result of experience, dedication to our craft and a well-developed sense of timing. And we don't do it with mirrors—our trick is service and a real concern for each of our customers.

We can give you the whole show: typesetting, layout, web or sheet-fed printing, saddle or perfect binding and mailing—everything you need to make your next book a real crowd pleaser.

Contact us for a no-gimmick look at how we can help put your publication center-stage. St. Croix Press. You can believe in us.



MAGAZINE, CATALOG AND COMMERCIAL PRINTERS



**ST. CROIX
PRESS, INC.**

NEW RICHMOND, WI 54017 (715) 246-5811
DIRECT FROM THE TWIN CITIES— 439-4623

notable notes

Barnes revisits the Walker

When the new Walker Art Center opened in 1971, the museum's directors thought its physical future was assured. According to Director Martin Friedman, the new museum designed by Edward Larabee Barnes was elegant, efficient and capacious. "But by some strange law," said Friedman at the September opening of the museum's expansion, "the new space attracted new activity, and so we needed more space."

More space included two new galleries, a doubled bookstore, bulk storage, expanded administrative offices and library, and, most significantly, a print/study room to house and display the print collection newly acquired from Tyler Graphics. All this was to be added, as Friedman describes it, "on a most severely constrained site on some ancient bog."

Edward Larabee Barnes, architect of the original building, had gone on from his design of the Walker to garner a string of awards and commissions for museum architecture. He won the AIA Medal in 1972, in part for the Walker's design, and since then has designed museums or galleries in Philadelphia, Wichita, Santa Fe, New York City, and on the University of Chicago and University of Georgia campuses. His most recent work, the Dallas Museum of Fine Arts in Texas, has been highly acclaimed.

When Friedman asked Barnes if he would return to design the Walker's expansion, Barnes was less than enthusiastic. "I wasn't sure a solution was possible," he told the opening day audience. "It was only the threat of some other architect messing it up which brought me back."

"This building has an architectural idea at its guts," Barnes continued. "It is a spiral staircase that goes up around a newel post where the elevators are. This is an architectural idea unlike architectural ideas today that involve only a facade; it has to do with circulation and form."

Barnes' solution for the expansion was to terrace down around the building. The helix that rises from the lobby through the galleries to the sculpture terrace now goes down as well, both inside in the new lower level gallery and outside in the granite terraces.

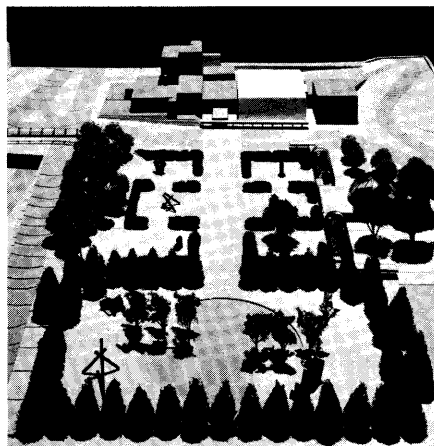
Thus, spaces were added in incre-

ments to fulfill programmatic needs without disturbing the pure geometry of the original design.

Barnes' other design opus expresses equally well his commitment to architecture as volumetric form. Spring Hill, a former private home in Wayzata, Minnesota turned conference center (also undergoing expansion), mixes low white modern forms with vernacular barn-roof modules. Office towers such as the IBM Building in New York City are geometry made manifest. "They avoid the Kleenex-box look of most office buildings," said Barnes.

But Barnes has a special touch with museums. Himself a trustee of museum boards, including the Museum of Modern Art, he understands the substance of a museum—its collection—and the particular demands it makes on a building, from circulation to lighting. "For museums, the architect must produce a strong architectural idea that is in complete sympathy with what is being shown."

Thus, in the Dallas Museum of Fine Arts, the varied collection of a city museum needed different sorts of rooms for objects of differing scale and character. The central gallery with its 40-foot high vault displays the modern



Minneapolis sculpture garden

collection. Up a few steps in a smaller room enclosing a courtyard are the impressionist paintings. Lowered ceilings in a sort of chamber room scale down the space for display of antique gold and other small objects.

While the appropriate form is essential for a museum building, a sense

of flow is equally essential. "Many museums are staccato," said Barnes. "The way you are vacuumed through is very important. To learn this lesson, I went to Disneyworld, where they truly understand the flow from beginning to end." So for instance in the Scaife Gallery in Philadelphia's Carnegie Museum, "the exhibits move you back and forth till you've been through a sort of maze before you know it."

In Scaife, Barnes also played with daylight, which is admitted through slits in skylights. "The impressionists painted in daylight," he said, "and their works were originally hung in daylight. One can't help feeling they would like to see the colors change with changes in natural light."

At the Walker, as well, daylight is admitted through carefully placed doors and windows, to avoid the jarring museum experience of moving from artificially lit to daylight galleries. And the white floor at the Walker, which Barnes says few museums have accepted, is a "blessing. It makes a sort of light sandwich."

With the completion of the Walker's expansion, Barnes' work on this notable institution once again might seem to be coming to a close. But plans for an outdoor sculpture garden across Vineland Place have once again employed Barnes' understanding of museum form and flow. Outdoor "rooms" terrace down from the Walker to a reflecting pool at the far end of the park. On the long forsaken site of the former Armory Gardens, the sculpture park will be the achievement of many year's efforts to extend the Walker's presence out-of-doors. And it will be the most satisfying conclusion of an exceptional architectural affair.

Nightclubbing

Minneapolisians who love to dance (and those who prefer just to watch) will soon have ample opportunity to do so. A new nightclub has opened on Highway 12 and two others currently in the works, one uptown and the other downtown, are scheduled to open in November.

Since September, suburbanites have been kicking up their heels at Rupert's, where a permanent 10-piece orchestra

Continued on page 62

WHAT THE BEST DRESSED PIPES ARE WEARING...

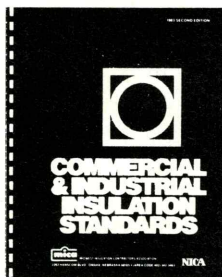
THIS YEAR

The new and improved Commercial & Industrial Insulation Standards guide is now out and available free to design professionals.

Contents include: Insulation Materials and Properties, Insulation Systems Design, General Application Methods/

Illustrations, Specialized Applications, Specification Writing, Project Coordination, Maintenance, and Economic Thickness Programs!

Call or write soon to find out what the best dressed PIPES, DUCTS, and TANKS are wearing this year.



Heat, Frost and Thermal Insulation Education Fund

760 Transfer Road, Saint Paul, Minnesota 55114 • 612/646-2121

MERRILLAT



HORIZON

Horizon is our newest, lower cost cabinetry for the affordable home or apartment. It's built with the same Merrilat quality, yet priced lower than any of our other cabinet lines.

Merrilat designed an excitingly unique and different door style and invested in highly sophisticated "state of the art" machinery to produce it efficiently. A new, exclusive Merrilat self-closing hinge was developed. Half shelves, for economical storage were substituted in each base cabinet. Yet we retained the same solid oak double dowelled front frame construction and wipe-clean interiors that you've come to expect from Merrilat.

—BUILDERS SALES & SHOWROOM—

AUTOMATED BUILDING COMPONENTS

352 Third Street, P.O. Box 418

Excelsior, MN 55331 (612) 474-1111

(affiliate of Lyman Lumber, Inc.)



(Decorative hardware not included)

SPECIALIST IN BUILDER SALES & SERVICE

Visit us at our Downtown Excelsior Showroom

There's a lot more behind the Merrillat door.



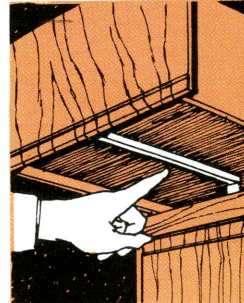
REVERSE BEVEL

All cabinets have a reverse bevel on door and drawer fronts. This easy "open anywhere" convenience makes surface hardware unnecessary.



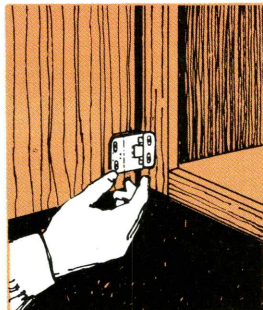
ADJUSTABLE SHELVES

Single door wall cabinets have adjustable shelves which makes storing tall and short items easy.



MERRILLAT DESIGNED DRAWER SYSTEM

Long wearing nylon glides, in aluminum channels assure quiet easy open-close action and minimize side "wobble". Aluminum guide rails also supports drawer bottom. Proven, dependability... with over 6 million in service.



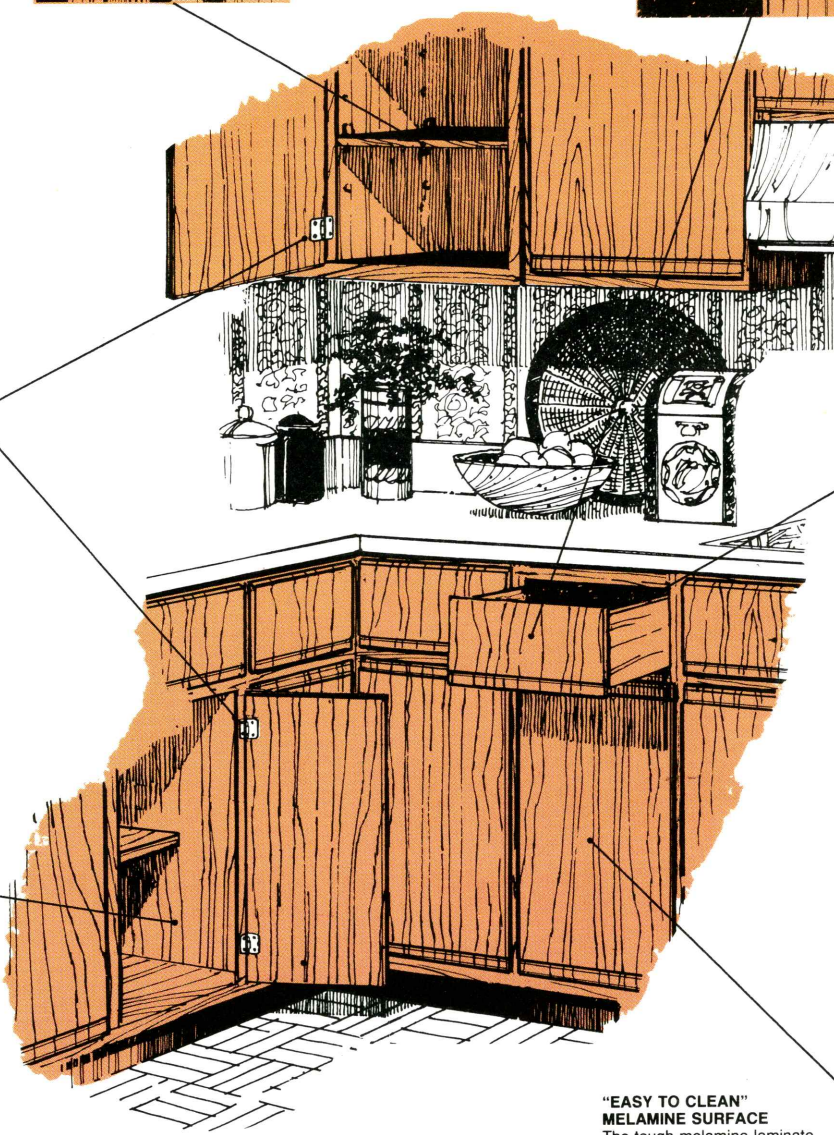
SELF-CLOSING HINGES

Merillat's exclusive self-closing hinge closes door when within 30 degrees of cabinet front.



WIPE-CLEAN "LEISURE-TIME" INTERIORS

The entire interior, including drawers and trays, is laminated with a tough wood-grained design vinyl. This homemaker convenience feature makes cleaning a snap. Sturdy half shelves in base cabinets for convenient storage.



SOLID OAK FRAMES AND TRU-SQUARE CORNER GUSSETS

Oak stiles and rails, of consistently high quality, are glued and aligned in precision air clamps to form rigid front frames. Massive corner gussets, to which counter tops may be fastened, add strength and keep cabinets true and square.



"EASY TO CLEAN" MELAMINE SURFACE

The tough melamine laminate surface is scratch resistant and cleans up easily with the wipe of a damp cloth. Horizon's new light oak grained designed surface complements any kitchen decor.



Merillat Industries, Inc., Adrian, MI 49221

AMERICA'S CABINETMAKER™

AUTOMATED BUILDING COMPONENTS
P.O. Box 418, 352-3rd St.
Excelsior, Minnesota 55331
(612) 474-1111

The experience of cities

By Linda Mack

Edmund Bacon is a man animated by an idea. The idea is the experience of continuity within cities. He has pursued this idea throughout his career, as Director of the Philadelphia City Planning Commission for a generation, as author of the *Design of Cities* and other books, and now as a professor at the University of Pennsylvania, noted lecturer, and producer of films on urban design.

Bacon was first struck by the idea of urban continuity in Peking, where he ended up working when he ran out of money on a round-the-world tour after his graduation from Cranbrook Academy in city planning. "Peking is the most sophisticated city in the world in the sequential experience created there. As you move through the city, subtle changes in space and color create a dynamic sense of progress."

When Bacon returned to Philadelphia, he knew more about China than about Western architecture. With the creativity inspired by a foreign perspective, he began to apply the lessons of Peking to his native city. As Director of the City Planning Commission from 1949 to 1970, he became the Baron von Hausmann of Philadelphia, revitalizing the Market Street area by destroying four blocks of buildings and moving the earth to create a lower level walkway/garden which moves people from a major subway station to City Hall. "Seventy percent of Philadelphians arrive underground," says Bacon. "Instead of entering a subterranean passage with its wall of graffiti and smell of urine, they walk along a passageway open to the sky, where trees grow, and there aren't any cars."

This major city-building project was done incrementally, so it could be absorbed. But it in turn generated a further dynamic, which extended the pe-



Edmund Bacon

destrian passageway back to Market East, another area now transformed from blight. "In the chaos of the city," says Bacon, "we created a linear sequence, an experience of continuity."

A conversation with one of America's foremost urban planners

Minneapolis, Bacon feels, has learned this lesson of continuity and connections as well as any city—other than Philadelphia, of course. "When I ar-

rived here," Bacon said on his recent visit for the Minnesota Society of Architects' Convention, "I felt like I was carrying coals to Newcastle. You have a superb three-fold circulation system with Nicollet Mall, the Loring Greenway, and the skyway system. For some strange reason, the lesson of connectedness was understood here.

"But perhaps that makes it even more conspicuous that the expression of the city 'in the air' is so disharmonious. The architecture of downtown is pretty chaotic—totally bland volumes totally unrelated in materials. It is pretty wrong for a city with a strong orthographical system to place buildings at an angle. The Victorian street had variety to it, but there was an underlying beat to it. Architects have to stop thinking in terms of discrete objects. Architecture is not objects but the injection of stimuli to the senses through time and space.

"The interior experience of a building must be expressed on the outside. The exterior promise must be fulfilled when you get inside. In IDS the interior experience is not expressed on the outside. Riverplace is wonderfully alluring from the street. I was excited by that vault and anticipated a Crystal Palace experience. But inside was a study in exquisite frustration. I went to find the vault, looking for the experience of the arch and cross-axis, but it wasn't there.

"In Norwest Center, on Hennepin Avenue across from City Center, the exterior and interior promise must be fulfilled. The developments on those blocks must tie the whole city together.

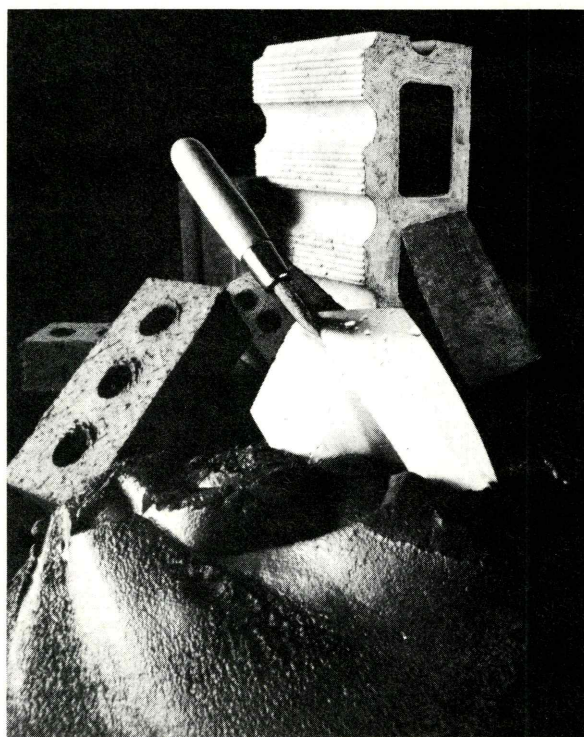
"But who does the design of the city? Mayors can't do it. City planners won't because these questions are beneath them. And architects think of disparate objects. The hope lies in the possibility that the idea can be embodied so it is communicated and understood. I proved in Philadelphia that the idea will be fulfilled. That is the message of my life."

Since the beginning of recorded time, the strongest, most beautiful, most economical and longest lasting buildings have been built of masonry.

By bricklayers.

It is as true today as it will be tomorrow.

When you build with masonry, you build for keeps.



minnesota masonry institute



7851 Metro Parkway, Suite 103 Minneapolis, Mn 55420 (612) 854-0196

Apprentice to an artificial intelligence

By Ed Frenette

The drive to computerize the design process is proceeding at breakneck speed. But its impact may hit before its value is assessed. Computerization has the potential to revolutionize the core of architectural practice—design—for better or worse. "We must fit the work to the new technology," quipped one of the new computer literati at a recent seminar. Before we fit design to computers we must evaluate the uses of this new technology.

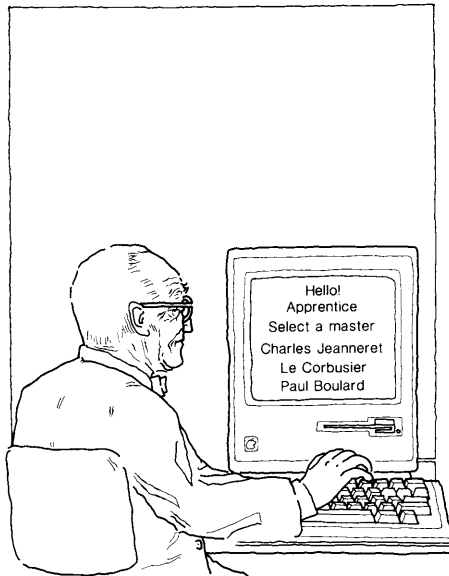
The automation of design is now in its third stage. First came the calculating of numbers, the most repetitious process. Next came the processing of words, and now, we are manipulating graphics. This current phase of automation provides a technique for the modeling, drawing, detailing, analyzing and describing of a design idea. It does not create the idea itself. One tool, the computer, simply replaces other tools—the typewriter, the T-square, the calculator and the file drawer.

Two decades ago, Marshall McLuhan cautioned us that "in a culture like ours, long accustomed to splitting and dividing all things as a means of control, it is sometimes a bit of a shock to be reminded that . . . the medium is the message." When pressed for an answer about how best to utilize the computer in design, he suggested that we "seek out what makes a great architect great and then determine what successful traits can be improved and what unsuccessful traits can be eliminated through tireless repetition. . . . Avoid the obvious, let others automate the pragmatics of the job."

With this advice in mind, we see that the latter phases of the design process are indeed ripe for automation. As the terms suggest, the "contract document" and "construction administration" phases—that period when the architect translates his design into the language of the builder—is so bound by legal and regulatory imperatives that little of substance separates the master builder from the mass builder. It is the beginning of the design process, when the architect first describes his client's requirements in a written program and

then translates it into graphic form, that profoundly differentiates the master and the masses.

Interviews with architects known for the high quality of their work reveal that they learned their own creative process when they apprenticed themselves to a master architect or school of thought. For example, Cesar Pelli, architect for the Norwest Tower, Gunnar Birkerts, designer for the Federal Reserve Bank, Robert Venturi, author



of the Hennepin Avenue Plan, and Charles Bassett, principal-in-charge of the Lutheran Brotherhood Building, along with Kevin Roche, John Dinkeloo, Anthony Lumsdon and Leonard Parker all came out of Eero Saarinen's office. Discussions with many of these architects also reveal that their design processes were transferred from school to pupil, master to apprentice, through rote learning. That is, the process—some process—was repeated over and over until it became a part of the apprentice's subconscious approach to architecture.

The obvious advantage of such an apprenticeship is that success tends to breed success. The obvious disadvantage is that the apprentice learns only one point of view; he cannot challenge the master and stay in his *atelier*. Less obvious is that behavior learned by rote becomes subconscious and, like walking or a signature, is difficult to change when change is warranted. Too often,

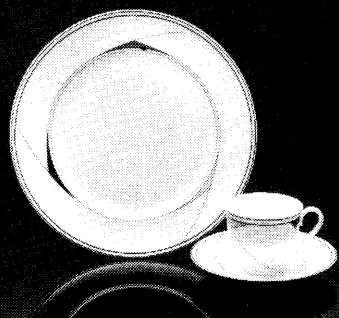
a successful design approach is repeated even when it fails to produce great work. Prince Charles called attention to this phenomenon recently when he described the out-of-context application of two new International Style designs for Trafalgar Square as "a monstrous carbuncle on the face of a much-loved friend."

If we take literally McLuhan's directive to use automation creatively, we should not be content with endless manipulation of a limited approach or idea. We should use this new technology to explore myriad solutions to a problem. The computer could make it possible to gain access to the design approaches of hundreds of our colleagues. We could obtain instantaneous retrieval of all of the profession's literature, cross-referenced according to building type and form. Hundreds of alternatives could be effortlessly developed and then jointly evaluated by architect and client.

It is possible to envision being introduced to a client one morning and preparing a literature search in the afternoon, discussing thirty successful precedents the next day and developing original alternatives during the remainder of the week. The selection of the best alternative could occur a week after the first meeting. Most important, by increasing the number of theories, precedents and alternatives, we increase the probability of creating an architecture that better fits the often conflicting demands of the client and the public.

I challenge those concerned with the art of architecture to begin looking critically at computers in the creative process. Soon we will be able to go beyond the single master, the single philosophy and the limited number of personal creations. Tomorrow it will be possible to apprentice ourselves to an artificial intelligence.

Ed Frenette, AIA, is Director of Design and Planning for Setter, Leach & Lindstrom. As a graduate student with Marshall McLuhan in 1976, he researched the design processes of several notable architects. This year as a Loeb Fellow at the Harvard Graduate School of Design, he intends to combine the collective design intelligence of over a hundred nationally known architects with the artificial intelligence of his firm's computer.



VILLEROY & BOCH®

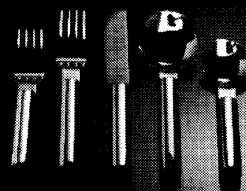


KOSTA BODA
SWEDEN

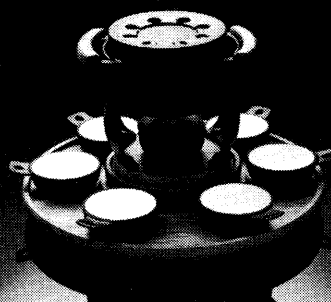
iittala i finland



BodaNova



THE FINEST COLLECTION OF
CONTEMPORARY DINNERWARE,
GLASSWARE, FLATWARE, AND
JEWELRY FOR THE HOME OR THE
OFFICE BY THE WORLD'S PREMIER
DESIGNERS.

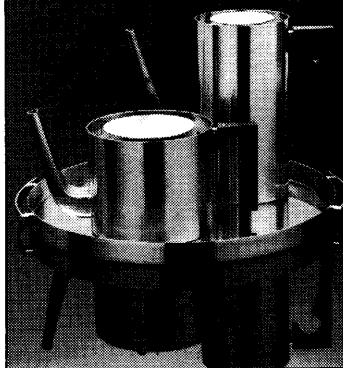
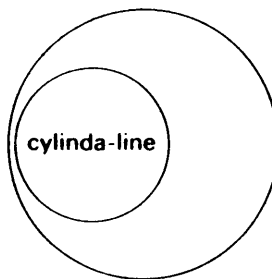


NISSEN ■ ■
DANMARK ■ ■

ALESSI



cylinda-line



118

E A S T
924 NICOLLET MALL
MINNEAPOLIS, MN
55402
612/338-5592

ARCHITECTS AND
DESIGNERS RECEIVE
10% OFF ALL ITEMS
THAT ARE NOT AT
DISCOUNT OR ON
SALE.

BUY DESIGN

for you,
our design-conscious reader

a collection of
gift-giving ideas

for this special
time of the year!

for your special
time of the year!



This year make
MMA a part of your holiday season!



- Shop at LANDMARKET: The Museum Store (MMA members receive a 10% discount)
- Enjoy leisurely lunches and elegant Sunday brunches at The DECO Restaurant. Reserve our facilities for your holiday parties and events. We cater, too. Call 228-0520
- Remember to order your gift memberships by December 10. Use your charge card and shop by telephone. Just call 292-4398.



MINNESOTA MUSEUM OF ART

Jemne Building
Saint Peter at Kellogg
Saint Paul, Minnesota
55102

Landmark Center
Fifth at Market
Saint Paul, Minnesota
55102


612-292-4355 at both locations



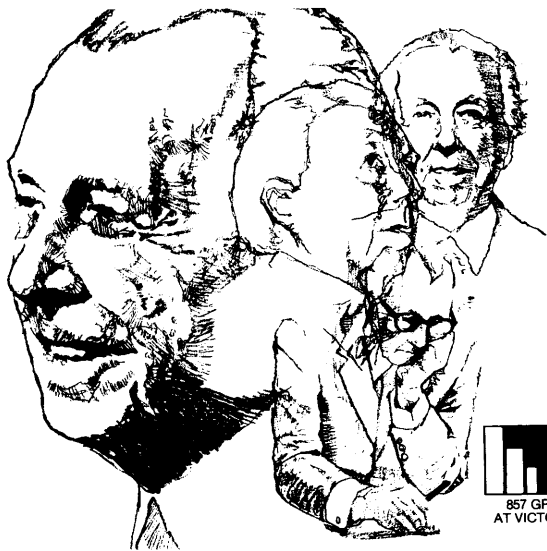
**The stuff dreams
are made of.
Designer tiles
from Fantasia.**

Dream up a come-alive counter in tile. A fabulous floor. A one-of-a-kind wall. Then let it all come true with our exotic, exciting collection of Walker-Zanger ceramic tiles; fresh European designs...vibrant colors...hand-painted and hand-crafted. Fantasia exclusives, of course.

When you think you've seen everything in designer tiles, or the ultimate in bath and kitchen fixtures, come and be overwhelmed. At Highway 7, just off 36th St., St. Louis Park.

Fantasia
A Division of SPS Co. 
Bath and Kitchen Exclusives
6215 W. 36th St. 929-1299

Hours: 9 a.m. to 6 p.m.
Monday and Thursday to 8 p.m.
Saturday: 10 a.m. to 2 p.m.



ODEGARD BOOKS
 SAINT PAUL
 857 GRAND AVENUE • SAINT PAUL, MN
 AT VICTORIA CROSSING (East & West Malls)

612-222-2711

10-10 M-Th
 10-11 F & Sat
 11-5 Sun

THE MASTER ARCHITECT

CONVERSATIONS WITH FRANK LLOYD WRIGHT

• PATRICK J. MEEHAN •

The Master Architect: Conversations with Frank Lloyd Wright is a fascinating glimpse into one of the greatest minds of the twentieth century. Now, for the first time, a

series of conversations between Wright and notable writers, press personalities, other architects, and close friends is available in this magnificently illustrated book. Photographs and Wright's own drawings of his greatest achievements accompany these provocative conversations, most published here for the first time.

John Wiley & Sons

\$29.95

INTERIORS

Tastefully designed by DESIGN MODERN INTERIORS professional designers. Your home is in our best interest. Let us help solve your design problems, whether it is an entire house or a single room. Our professionals will assist you at no additional cost, in expressing your individuality and lifestyle in contemporary modern designs. You will find a comprehensive selection of quality Scandinavian furniture, fabrics and distinctive accessories at competitive prices. Backed by a reputation for unexcelled service and dependability.

ASID . . . The certain symbol of the qualified professional in interior design.

"SIESTA"

Designer - Ingmar Relling, N.I.L. By Westnoga. Siesta is a chair created from years of experience. A piece of furniture which is simple, comfortable and classic. Leather in stock.



"MUSIC MAN"

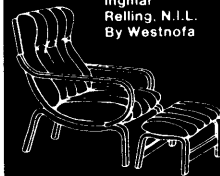
Recliner in leather with solid teak frame.



"ORBIT"

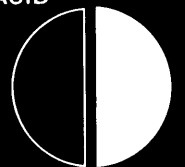
Designer - Ingmar Relling, N.I.L. By Westnoga

The Orbit chair features an ingenious principle for varying the inclination of the seat and back - simply slide into the position which gives you maximum comfort. In an Orbit you feel almost weightless.



Gary R. Nelson, ASID
 President

DESIGN
 MODERN
 INTERIORS

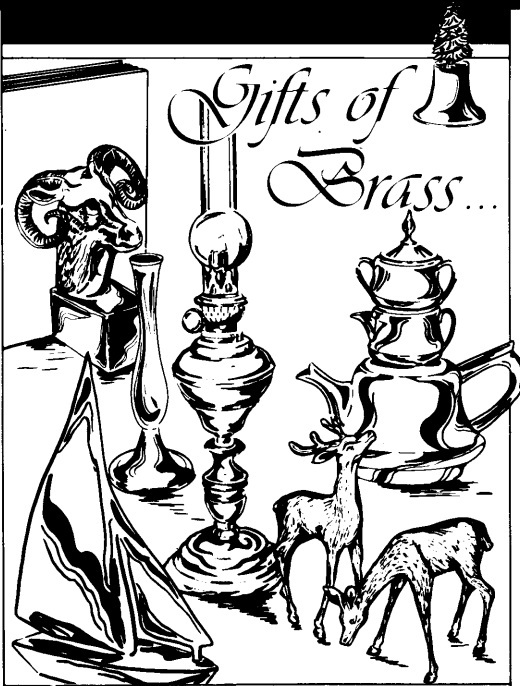


"A whole new world for you to enjoy"

1709 N. Snelling Avenue
 St. Paul, MN 55113

(612) 645-0800

Gifts of Brass...



THE BRASS HANDLE



GALLERIA
 3488 West 70th St.
 Edina, MN 55435
 (612) 927-7777

BONAVENTURE
 1661 Plymouth Road
 Minnetonka, MN 55343
 (612) 544-7901



Logical design, functional style in black, white and gray.

Functional accessories logically designed with distinctive features. Ask the dealers listed to show you. They know.

- (A) Becker Deco pocket lighter. Quartz, refillable, \$40.
- (B) Becker LeMini pocket lighter. Quartz, refillable, \$20.
- (C) Braun Cylindric table lighter. Designed by Dieter Rams. Quartz butane, \$70.
- (D) Eltron 200i battery shaver by Braun AG, low charge warning light, \$50.
- (E) Lamy Safari ball pen. Large capacity refill and telescoping plunger, \$12.
- (F) Lamy Twin Pen. Combination ball pen/5mm pencil, \$35.
- (G) Lamy white pen with replaceable liquid ink steel refill, \$5.
- (H) Lamy Texto set of 3 refillable, adjustable hi-lighters, \$12.

- (I) Becker 2 piece library set. Nickel plated letter opener and scissors, \$25.
- (J) Becker letter opener of stainless steel-brushed finish, \$16.
- (K) Becker desk clock. Precision quartz battery movement. Metal case, \$40.
- (L) Braun ET55B calculator. Auto shutoff, rounded buttons. Designed by Dieter Rams, \$80.
- (M) Becker travel clock. Travel case, quartz battery movement. Repeat alarm, \$30.

Note: Clocks, Desk Accessories, Lighters—available black, white or gray. Calculator and pens in black or white. Marketed by Becker and Becker Incorporated, Westport, CT 06880

Lamy Writing Instruments ■ Eltron Shavers, Calculator, Lighters by Braun AG. ■ Becker Clocks, Lighters, Desk Accessories

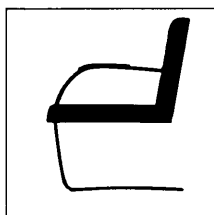
The Perfect Gift
Galleria
926-6435

Foster Monahan
St. Anthony Main
623-1813

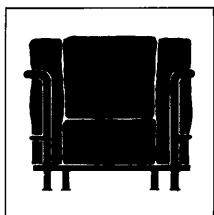
Thomas & Grayston
Downtown Minneapolis
333-2441

Walker Art Center
Center Bookshop
375-7634

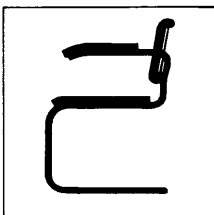
SEDIA



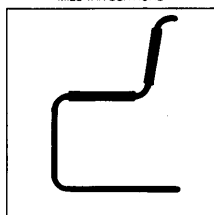
MIES VAN DER ROHE



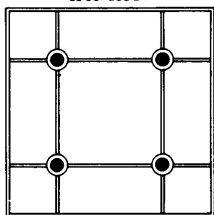
LE CORBUSIER



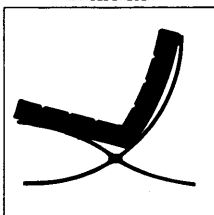
MARCEL BREUER



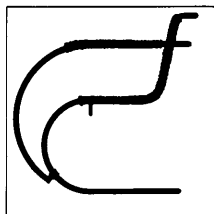
MART STAMM



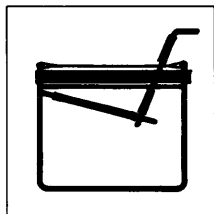
MATRIX TABLE



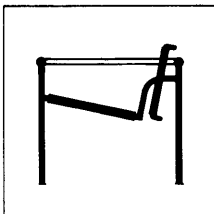
MIES VAN DER ROHE



MIES VAN DER ROHE



MARCEL BREUER



JEANNERET/PERRIAND

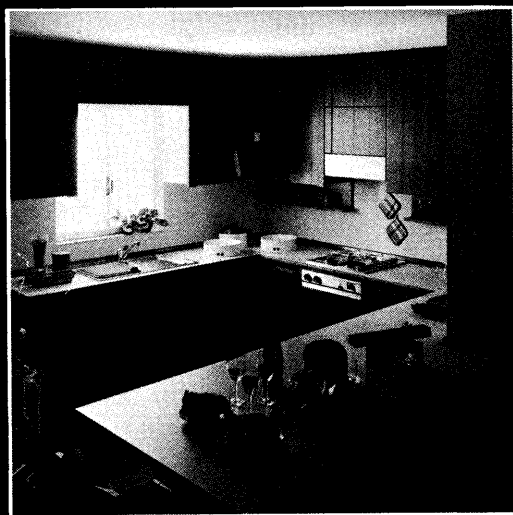
BAUHAUS DESIGN
SWISS STEEL FABRICATION
ITALIAN LEATHER AND
CHROME CRAFTSMANSHIP

HIGH QUALITY PRODUCTIONS
OF ORIGINAL EUROPEAN CLASSICS

R. THOMAS GUNKELMAN INC.
(612) 333-0526

SEDIA, INC.
136 WEST CANTON STREET
BOSTON, MA 02118
617 451-2474

**Hundreds of decisions
go into a new kitchen.**



**Make the first one right.
Call Sawhill.**

925-2611

**Sawhill Furniture and Kitchen Studios
70th st. east of France, Edina, MN 55435**

KOHLER

**BOLD
CRAFTSMEN**
SINCE 1873

KOHLER
DISTRIBUTORS
ARE

Baker Mfg. Company
Minneapolis

Bartley Supply Co.
St. Cloud and
Brainerd

Goodin Company
Minneapolis, St. Paul
and Duluth

Graybow-Daniels Company
Minneapolis

Heles Supply Company
Worthington

**Marshall Northwest Pipe
Fittings, Inc.**
Marshall

Wilson Supply Co.
Albert Lea and
Mankato



FOR FLIGHTS OF FANCY...A BATH WORTH THE TRIP.

Introducing the Infinity ∞ Bath Whirlpool.TM Your mother always told you sharing was a virtue, now Kohler makes it practical, relaxing and good clean fun.

Infinity ∞ is the same length as a conventional

bath but its extra width broadens bathing pleasures infinitely.

It's a luxurious, 20 inch deep, body-contoured whirlpool, with a control panel that eliminates spouts, making sharing comfortable as well as

beautiful.

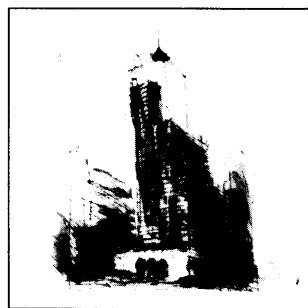
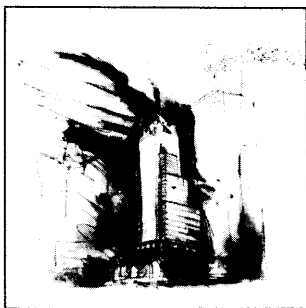
Your dreams of Infinity ∞ can be realized in Espresso or a variety of Kohler decorator colors. So, whether you're interested in luxurious bathing, invigorating massage or just togetherness, the Infinity ∞ Bath

Whirlpool offers more for one or for two... than just tea.

Visit us for a look at the Infinity ∞ Bath and other Kohler products for the bath, kitchen, or powder room.

THE BOLD LOOK
OF **KOHLER**

PAPER ARCHITECTURE



Vincent James

When Line Takes Form

MSAIA in conjunction with the Minnesota Museum of Art proudly present the 4th Annual Paper Architecture Awards Program to recognize significant ideas concerning the built environment. This competition is intended to provide MSAIA members a forum for architectural thought and discussion. Submissions are broken down into categories of Renderings, Ideas and Works in Progress, and Urban Design and Research.

ELIGIBILITY: All members of MSAIA

THE JURY: The Honor Awards Committee of MSAIA has selected three Jurors from the membership and museum. These jurors are Duane Thorbeck, AIA, James Czarniecki, Harrison Fraker, AIA.

AWARDS: The jury will select projects based on merit and suitability for recognition. Winning entries will be announced on Thursday, January 24, at a joint Minneapolis/St. Paul Chapter meeting, which will be the opening of the Paper Architecture exhibit at the Minnesota Museum of Art, St. Paul.

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

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

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

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

DEADLINE FOR SUBMISSION: Thursday, January 17, 1985, 4:00 p.m. at the MSAIA Headquarters.

1985 Competition

ENTRY FORM

PROJECT NAME: _____

DESIGNER: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

Please check the category(ies) your project(s) will be in:

_____ Renderings _____ Ideas and Works in Progress _____ Urban Design and Research

Return to: Minnesota Society American Institute of Architects, 314 Clifton Avenue, Minneapolis, MN 55403

4th Annual
Paper Architecture Awards Program

We will submit _____ entry(ies) in the Paper Architecture Awards Program. Enclosed is a check for \$_____ covering the \$25 registration fee on each submission.

Where should a behemoth go?

In the next month, the Minnesota Convention Center Commission will select a site in Minneapolis for the proposed world-class convention center. It is a decision which will shape the city—and the state—for the future. The impact of a building of six to eight blocks which at times attracts crowds of people, cars, trucks, and buses, and at times stands empty is formidable. It will be calculable in dollars and cents, and incalculable in the futures of neighborhoods.

Strangely enough, this decision is being made by a state commission of political appointees, not by the city of Minneapolis. To understand why is to understand the power of the purse: The state legislature, which set up the commission, is expected to fund the construction of the multi-million dollar facility. Minneapolis, which won the competition to be the host city, will acquire and prepare the site. It has recommended two alternatives for a nationally competitive center: The expansion and complete remodeling of the present convention center and auditorium on Grant Street and Third Avenue, and an entirely new facility on north Hennepin Avenue between Seventh and Ninth Streets.

But the state commission (which its chairman Daniel Brutger calls "an in-charge commission") is not tied to the city's recommendations. Brutger and his commissioners will conduct their own search, evaluate in their own manner, although with input from the city. The Minneapolis city council has remained neutral about the two alternatives. With strong local lobbying for each site and future state support unsecured, the city's advocacy of one site over another would win no friends and influence no legislators.

We feel no such constraints. One of the city's proposed sites is an ideal one for a large convention center close to downtown. The other is appealing, but presents distinct disadvantages. Consider the relevant merits and we think you'll agree.

The Grant Street site stands just outside the downtown core near the Loring Park area. One block from Nicollet Mall and seven from the IDS Building, it is within walking distance of the city's retail heart. At present, the distance seems formidable because it lacks connection, but a greenway link to Nicollet Mall and visual and skyway connections to downtown could make the passage pleasant.

The convention center's front door faces the city, while its backside sits near freeways from the west and south. The site is equally accessible to conventioners arriving from the airport and exhibitors delivering by truck, but convention traffic does not intersect with high-volume commuter traffic. When expanded, the new facility would extend from Third Avenue to First Avenue and from Grant to Fifteenth Street, with further expansion possible across Third Avenue. Its broad, horizontal shape is ideal for maximum internal efficiency. A block from the Hyatt Regency and the Holiday Inn, it is within a ten-minute walk of downtown hotels.

While close to the downtown core relative to other convention centers, Grant Street is far enough removed that land values are not sky-high. The area has lived with the ebb and flow of convention crowds and traffic for five decades now. Without the convention center, the neighborhood is likely to become an urban sinkhole. Without it, retail on the south end of Nicollet Mall may flag further. Without it, the city will have to revive a dead end.

The Hennepin Avenue site has some unusual features. It is

within a block of the city's retail heart and the new Amfac Hotel. Like the present site, it is within a ten-minute walk of most hotels, but its proximity to downtown makes it particularly attractive to a new flag-ship convention hotel, an amenity considered essential for wooing larger conventions. When a conventioneer walked out the center's front door, he would see before him bright lights, hotels, and all the possibilities of Hennepin Avenue and the newly named Butler Quarter. For convention-goers usually trapped in suburban wastelands, it could be a heady experience.

But look again. The convention center would begin at Hennepin Avenue and Seventh Streets, kitty-corner from City Center, and stretch two blocks to the Orpheum Theater. That is the short side. To the north of Hennepin it would spread to the planned Third Avenue Distributor. Existing streets which feed high-volume commuter traffic patterns would be pushed out around the center, creating a spaghetti bowl of streets. While truck loading and unloading on the backside abuts freeway frontage, convention traffic would meet the crunch of daily commuter traffic. Imagine the Dairy Association convention intersecting with the Daisy Sale crowd.

The Hennepin Avenue location presents further constraints. Defined by Hennepin, the Orpheum Theater, the planned Seventh Street parking ramp to the north and freeway loops to the west, it is a tight and twisted site, more convoluted than the broad Grant Street site. If the center were required to expand at a later date, an option the commission wants, it would have to span freeway ramps.

Hennepin Avenue businessmen and the new entrepreneurs in the warehouse district see the convention center as the answer to their long-asked question about when and how Hennepin Avenue will be revitalized. But will it be? Is a massive building that houses internal activities at intermittent times and seasons what Hennepin needs. Will it define the entertainment district? Or will it become a roadblock between night-life Hennepin and whatever may develop to the west (and word is that it may be residential development)? Hennepin clearly could benefit from some shot of growth and will, from pedestrian traffic flowing downtown from the large parking ramps planned to the north. Its future does not turn on the convention center.

The Convention Commission is looking at these considerations, as well as others, including financing, management, and the merits of rehabilitating an old facility *versus* building a new one. Commissioners indicate some bias toward a new facility. But architectural and engineering studies commissioned by the city of Minneapolis indicate that the present facility is structurally and mechanically sound. Equally important, it could remain in operation while expansion took place. Its complete rehabilitation, down to the replacement of every surface, is estimated at \$70 million, with land acquisition at \$25 million. A new facility on Hennepin Avenue would cost over \$100 million more, with land an additional \$50 million, at minimum.

As the arguments stack up, it would be no surprise if the Convention Commission selected the Grant Street site. If common sense and planning savvy hold sway over politics, it will.

Linda Mack

Linda Mack
Editor



HONOR AWARDS

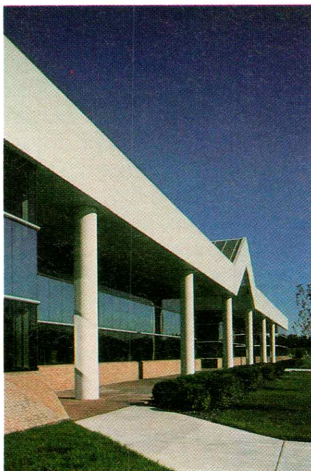
Jury:



Cesar Pelli, FAIA, of Cesar Pelli and Associates, New Haven, Connecticut and former Dean of the Yale University School of Architecture, has been most recently acclaimed for his expansion and renovation of the Museum of Modern Art in New York City and the Museum Tower addition. He is at present designer for the World Financial Center in Battery Park City, New York and for the Norwest Center in Minneapolis.



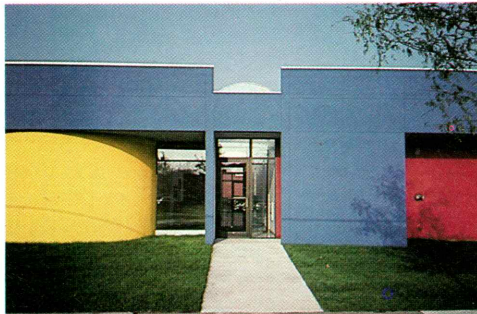
Andrew Batey, of Batey and Mack, San Francisco and Yountville, California, worked with Norman Foster in London and Luis Barragan in Mexico before founding his own firm. His work, mostly small-scale domestic architecture, has been published in such magazines as *Architectural Review* and *House and Garden*. He is founder and editor of *Arche-type*, the West Coast journal of architecture and arts.



**Honeywell Residential Division
Golden Valley
Hammel, Green and
Abrahamson, Inc.**

Jury comments:

"A splendid industrial building, a splendid office, the kind of place you would like to work. It is difficult to take such a large space and humanize it to the extent the architects did."



**Children's Care Center,
Children's and United Hospitals
St. Paul**

Williams/O'Brien Associates, Inc.
(Featured in the May/June 1983 issue of AM)

Jury comments:

"It just sits in a vast parking lot where the colors bring life into the area. But the most important thing was that the children and persons working with them were thoroughly enjoying being there. Done with minimal means and with the kinds of home-spun joys we have long used, it has a masterly touch, a great deal of poetry, and much love for the children who inhabit it."



**Elliot Park Neighborhood
Recreation Center
Minneapolis**

Bentz/Thompson/Rietow, Inc.
Jury comments:

"When we saw it we were really delighted. We never did figure out where the existing building was because of the skill used in bringing the entire building together. The whimsy it had, the very straightforward functional requirements, the quality of the interior spaces, the delight of the activities going on within it warmed us. A very special building, obviously done with a minimal budget, but with great love and skill."

A septet of low-profile buildings won this year's Minnesota Society of Architects' Honor Awards. None makes an ego statement for the architect, none is the high-flown building which grabs media attention. A child care center, a house renovated for condominiums, a fire station, a park center, two industrial headquarters, and a gazebo won for their "straightforward user-oriented architecture absolutely appropriate in scale to the client and to the place. This was the quality that moved us all," said the jury. "These are buildings working for what they were intended for."



Robert Frasca, FAIA, partner-in-charge of design for Zimmer Gunsul Frasca Partnership, Portland, Oregon has lectured extensively and was a Design Juror for the 1982/1983 National American Institute of Architect's Awards Program. His firm's work in Portland includes the acclaimed Justice Center and a new downtown/multi-use complex.

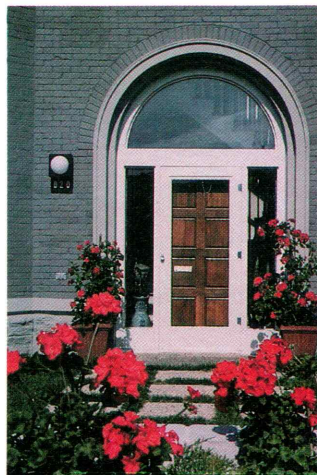


Gazebo
Minneapolis
Cunningham Architects, P.A.
Herb Baldwin, Landscape Architect

(Featured in the May/June 1984 issue of AM)

Jury comments:

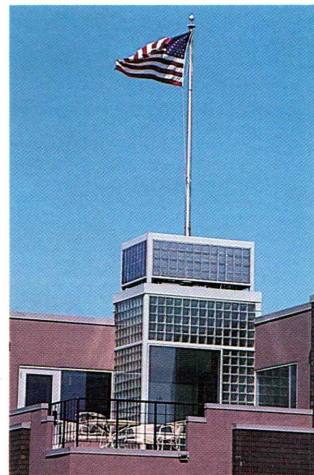
"The quality of excellence which cut across every building type was exemplified here by a very simple gazebo done with great strength, great poetry, and a lyrical quality that is so important to everything we do. It demonstrates that even with a very simple problem the fundamental precepts of our profession can be exploited to their fullest."



818 and 820 Mount Curve Condominiums
Minneapolis
Architectural Alliance

Jury comments:

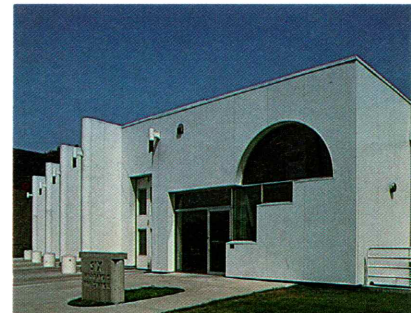
"This was a charming building but in dilapidated condition. The architects made it two pieces, rather delicately. The intrusion was not substantial and quite appropriate. The back, where the two bays pop out in a totally different material, shows a bit of originality. A very nice renovation job, showing the slightest of hand and the most delicate touch."



Gust Lagerquist and Sons Headquarters
Minneapolis
Meyer, Scherer and Rockcastle, Ltd.

Jury comments:

"What we liked was its general toughness, and the counterposing of the very simple, almost iconic brick wall with regular windows and that small but sufficient flourish at the entrance. It showed a great deal of professional clarity about how money and efforts are used in projects of limited scope."



Fire Station Number Six
Minneapolis
Dickey/Kodet Architects

Jury comments:

"It's a building type as old as the country is, but it was handled with originality and flair. Just think of the problem of a facade with such enormous and continuous doors. This solution was innovative and appropriate. It is not cloying, not pretty, but right for the job."



Photos: Leo Babcock

A sleek new temple from a vast warehouse

Few remodeling projects require an architect to take a 1950s concrete warehouse with slot windows and give it a strong corporate image. But that is the challenge faced by Hammel, Green and Abrahamson in the design of Honeywell's Residential Division headquarters in Golden Valley.

When Honeywell recently decided to centralize its scattered Residential Division and locate its headquarters in one of their factory warehouses, the project posed two distinct problems. Honeywell needed 130,000 square feet more floor space than the already huge existing structure provided, and they wanted a strong identity, but one that would fit harmoniously with the adjoining manufacturing plant. HGA's design did all that and more, creating a humane and dramatic place to work.

"We had to break up the large footprint of the building but keep a sense of openness," says project architect William O'Malley, "and of course we wanted to save existing columns, beams and roof." The solution (developed by former project designer Dick Brownlee) was a mezzanine of floating "trays."

The existing floor was removed and a new slab placed lower to allow a second level to be inserted beneath the roof. To break the almost endless

horizontal expanse of space, the mezzanine actually became six space trays, separated from each other by circulation paths and held back from the exterior walls so they seem to float. With a separate skylight for each, the trays become identifiable work neighborhoods within the larger structure.

Each of these "neighborhoods" has a north-south street which links it to the central east-west boulevard. There, a canopy of trees runs along the brick-lined street from the dramatic front entrance to the cafeteria at the rear. Stairways mark the two major intersections as well as the front entryway.

The building's exterior imagery flowed naturally from the new additions. Over the entry the peak of a strong triangular arch shoots toward the sky, while its sides turn abruptly and sweep right around the square building. Bands of glass, metal and brick accentuate the strong horizontality of the building. Pyramidal skylights poke up from the roof, echoing the geometry of the entry.

Both employees and the surrounding community are pleased with Honeywell's new facility. "It was a dramatic change, esthetically," says Honeywell Project Engineer Robert Stephanson. "We're all impressed." *S.K.*



In an elegant and dramatic design of strong geometric forms, white triangular arches and pyramidal skylights rise against blue sky over a base of cylindrical columns, and long horizontal bands of metal, glass and brick (opposite).

The main entry was recessed to expose existing concrete columns which now form a kind of classical portico running the width of the building.

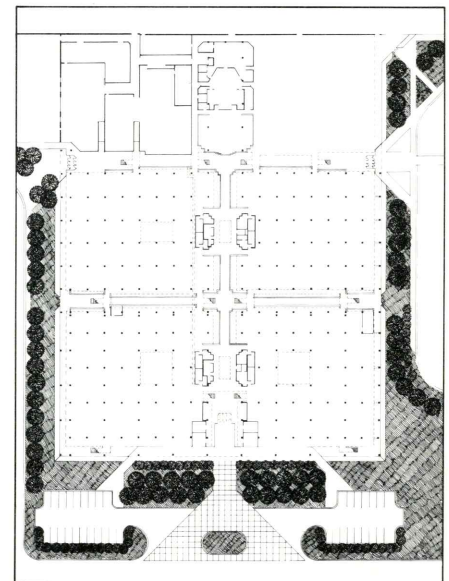
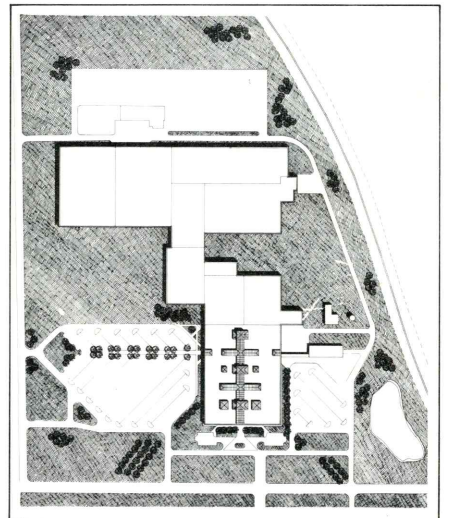
A white metal band wraps around the top level of the entire complex, unifying the office headquarters with the manufacturing plant.

Triangular arches span the entranceways, and the factory entrance has the same carpeted interior as the headquarters building.



In Honeywell's "guest service" area (top) where client presentations are made, the open environment shifts to one of comfortable intimacy and rich decor. The area includes conference rooms, a full audio-visual studio, lounge, and kitchenette. Mezzanines overlook an attractive tree-lined cafeteria (above). A skylight over the extended atrium space is made of fiber glass panels that let in a soft diffused light. The panels alternate with dark strips of fabric-covered insulation which is sound absorbent and energy efficient.

Site plan (top right) shows office headquarters in relation to the larger factory. The flexible office space (see plan, below right) accommodates a diversity of functions, ranging from specially equipped chemical and engineering labs to computer rooms and a 300-capacity auditorium.





Photos: George Heinrich

An architectural gift to a neighborhood that could use it

Elliot Park, an inner-city neighborhood near downtown Minneapolis, is one of the latest in the city to have a new recreation center for its neighborhood park. But if it is late, it is far from least, for the skill of architects Bentz/Thompson/Rietow and the Park Board's commitment to quality have made the Elliot Park Neighborhood Recreation Center a sure winner.

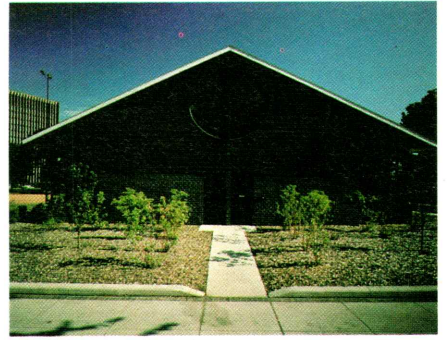
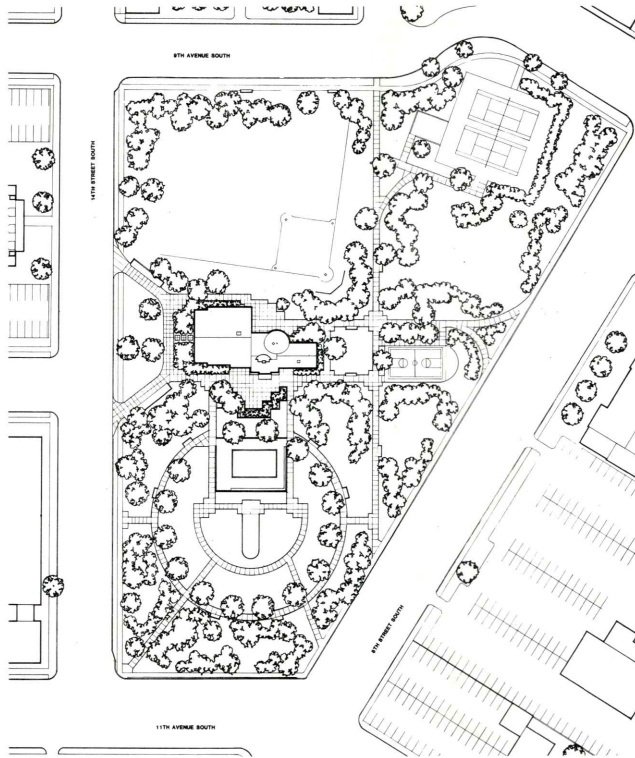
When the park center was proposed, a neighborhood group was formed. Its defenses were high from years of ravages by large institutions, and it wanted an earth-sheltered building. The decision to retain the 1950s garage-type park building and concerns about vandalism eliminated that possibility. But what architect Milo Thompson quickly discerned was the neighborhood's desire to harken back to an earlier residential era. He toured Elliot Park's Victorian streets and came away with images that stuck—a turret, a round window—and a decidedly picturesque feel. "When the neighborhood saw the design," said Thompson, "they were delighted. They knew it was not going to be business as usual."

And, indeed, that was true every step of the way. Architect Thompson and Park Board landscape architect and project director Gary Criter found ways to add extra touches within Park Board guidelines: the windows stepped down to allow views of the park, two colors

in the linoleum floor, a roof top clock, even a weathervane. What makes these extras even more satisfying is that many serve an almost hidden purpose. Quite surprisingly, this park center is especially designed for the handicapped and senior citizens, many of whom live in the neighborhood. But the obvious crutches of handicapped design—the handrails and special ramps—were eschewed for less condescending features: a gently sloping entry all can use, automatic buttons for all the doors, a relief plan of the building at the information desk, a ventilation system which doesn't make it hard to hear.

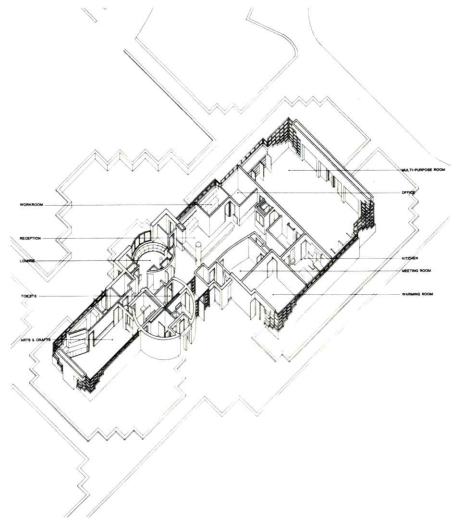
Even those lovely windows have a special function: the light entering helps the visually impaired see. Down to the counters in the kitchen (which looks like a plain version of a domestic kitchen), the handicapped have been taken into account, in the most respectful of ways.

That is, in fact, this park center's highest claim: it respects the people who use it. The neighborhood has returned the compliment. Almost two years after opening, the building looks brand new. And with the presence of park center staff and police pressure, the park, formerly full of winos, has become safe for seniors, children, and nurses from the nearby hospitals. When public money is spent to such good ends, the benefits are wide. *L.M.*



Set in the midst of an old park surrounded by institutional buildings, old houses, parking lots, even a Dairy Queen, the new park center almost makes the architectural mish-mash disappear by the sheer magic of its whimsy. It is low and long, stepped back here, a bay there, a turret clock and vents for roof interest, and corner windows stepping down from the typical park center ribbon-windows too high for views of the park. It is a big house for a neighborhood.

Inside, the same is true. From the information desk to the arts and crafts room in the remodeled remnant of the old building on one end (left) or the high-ceilinged multi-purpose game room on the other, space flows as if in a house. A meeting room wall curves, purely because it will be more pleasing. The reading room with its circular window seat facing a fireplace is downright cozy. "These details count," said Thompson, "from another point of view." The turret, by the way, houses restrooms accessible from outdoors for ice skating.





Photos: Tom Hysell

An elevating headquarters for an elevator company

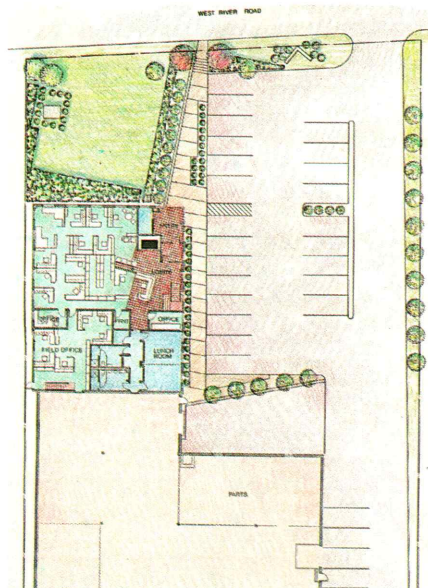
When downtown urban renewal pushed Lagerquist and Sons to a new location, the 100-year-old elevator company enlisted Meyer, Scherer, Rockcastle Architects to uphold its image of tradition in a new headquarters building and warehouse. For the new site in an industrial park on the Mississippi River north of downtown Minneapolis, the architects designed a structure that not only respects the company's values but its physical context as well.

The Lagerquist and Sons' new headquarters suggests a prairie vernacular which Frank Lloyd Wright would have undoubtedly approved on several counts. The building gives deference to its surroundings by acknowledging the river with window views and by softening the edge between building and land with a gradual layering of low-lying forms. It is composed of earthy, natural materials—rockface concrete, brick and painted stucco. And a square module (Wrights' hallmark) provides the basis for the building's form and decorative motifs.

"The building is a progression of square forms which are tiered from front to back, creating a special sort of rhythm," says architect Thomas Meyer. The lowest section, a 10,000 square foot warehouse of concrete block, blends into the concrete base of the two-story

office, whose nearly solid brick walls (punched with evenly spaced windows) suggest the sound endurance of the business it houses. Yet the building is touched with a flourish of personality, too. At one corner a glass block elevator shaft surrounded by a stucco terrace pops through the brick form, creating a visual surprise that both announces the entry and shows off the company's product.

At the detail level, the square module is expressed in the entryway sidewalk of rectilinear quarry tiles, which extends from the outside into the lobby and up the stairs to the second floor landing. Trimmed with an open square mesh hand rail, the stairway is highlighted with a slightly unexpected element: a decorative square "cut-out" wall (see photo opposite below left) that juts at an angle through the second floor and wraps up around the ceiling. This whimsical wall adds a dash of delight to the understated office interiors, reflecting the good natured simplicity of its midwestern occupants. Its honest design convinced the jury that the Lagerquist and Sons new headquarters deserved an honor award. And when company head Gust Lagerquist found out it had won he remarked, "We have always been proud of our building and now we know why." *J.G.*



Meyer, Scherer, Rockcastle approached the design of the Lagquist headquarters with thoughtful restraint. The long-standing elevator company's traditional image is reflected in solid, nearly-square forms. The building's understated dignity is marked with one winsome exception: a glass block elevator shaft which seems to burst through the entry corner (above). What appears to be a corner-piece remnant of the entry base serves as a foundation for the company sign (opposite).

Slightly angled quarry tiles of the lobby and second floor landing echo the angle of the exterior sidewalk and ease the transition from outside in (see plan left).

"This was our first sizable commission as a firm," said Thomas Meyer. None-the-less, it was designed with midwestern modesty. Even with limited resources, the project was completed under budget.



Photos: Franz Hall

A delicate division of a dilapidated house

Resurrection rather than renovation seems the appropriate word for the work of Architectural Alliance in raising a stately old mansion from its own ashes and erecting a new body within the old skin. At the turn of the century, the eclectic Harry Wild Jones designed a formal, somewhat feudal looking mansion with round towerlike bays, stone-framed windows, and arched entrance. In 1982, a severe fire destroyed back walls, floors, and roof, leaving only three exterior walls intact. In a first-time venture into ownership and development, Architectural Alliance purchased the property and set about realizing two goals—to restore the original character of the exterior, preserving it as a community landmark, and to transform the interior into two modern condominiums.

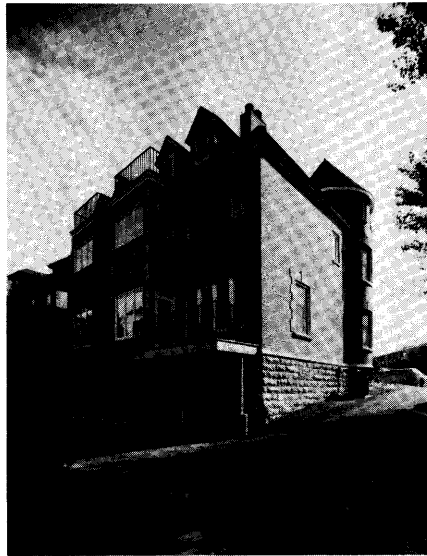
The house was split in two, to create identical three-story units. Stairways by necessity became a major design element. But Architectural Alliance made a virtue of necessity. "Most people today miss the esthetic and psychological satisfaction of arrival in their homes," says project designer Dennis LaFrance, "because they enter through garages at the side or back." To avoid this, a tuck-under garage in each unit leads directly to the entrance foyer. Inside,

a grand spiraling staircase immediately catches the eye, and fills the space with light and movement.

The foyer leads to the combined living and dining areas which flow into a breakfast alcove and kitchen. The open design, high ceilings, and lively spaces created by the round bays of the tower, oval and square windows, all contribute to a light, airy spaciousness, belying the actual 700 square feet per floor. A black marble "cornered" fireplace is the focal point of the living area and is highly visible from the entrance foyer.

The second floor has a master bedroom suite with a fireplace, a dressing room and master bath and a special touch—a library in the round bay. The top floor balcony opens to a panoramic view of the downtown Minneapolis skyline to the north.

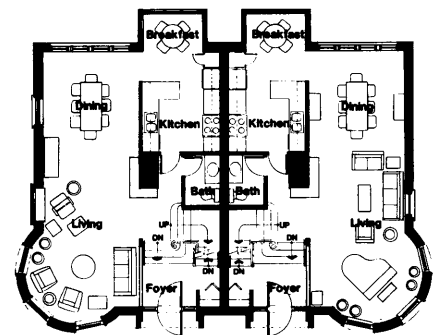
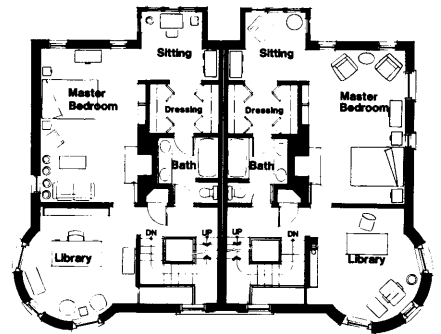
Architectural Alliance, known primarily for large commercial and corporate buildings, is pleased with its experiment. "We had never done this kind of expensive residential rehabilitation before," architect Dave Carlson said, "but we wanted to show we could do it. It taught us a lot about what clients go through and we will be more sensitive to that. With thirty people who all think as designers, we were our toughest customers." S.K.



An innovative design concept links this tuck-under garage directly to the front hall through an internal stairway, so that owners experience a pleasurable sense of "arrival" at home.

A five-foot extension of the rear facade (left) added space to breakfast and sitting areas on floors one and two, and created a top floor balcony with a fine view of the Minneapolis skyline.

The open design of the interior enhances movement and lively spatial relationships.



Like a fine piece of sculpture, this elegant stairway spirals upward through space, connecting the floors and creating a cheery light well. It was modelled after an original stairwell, and picket rails were specially hand-milled.



Photos: Gale Edwards

A futuristic station for firemen's lives at work

Fire Station No. 6 may be modest in scale, but its energy efficiency gives it much to boast about. The new building incorporates a variety of energy saving measures which Edward Kodet of Dickey Kodet Architects skillfully combined with up-to-date fire station planning to create a spartan but pleasing structure that suits its purpose.

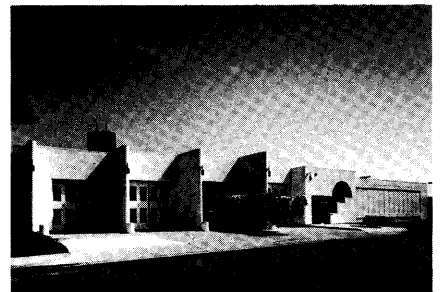
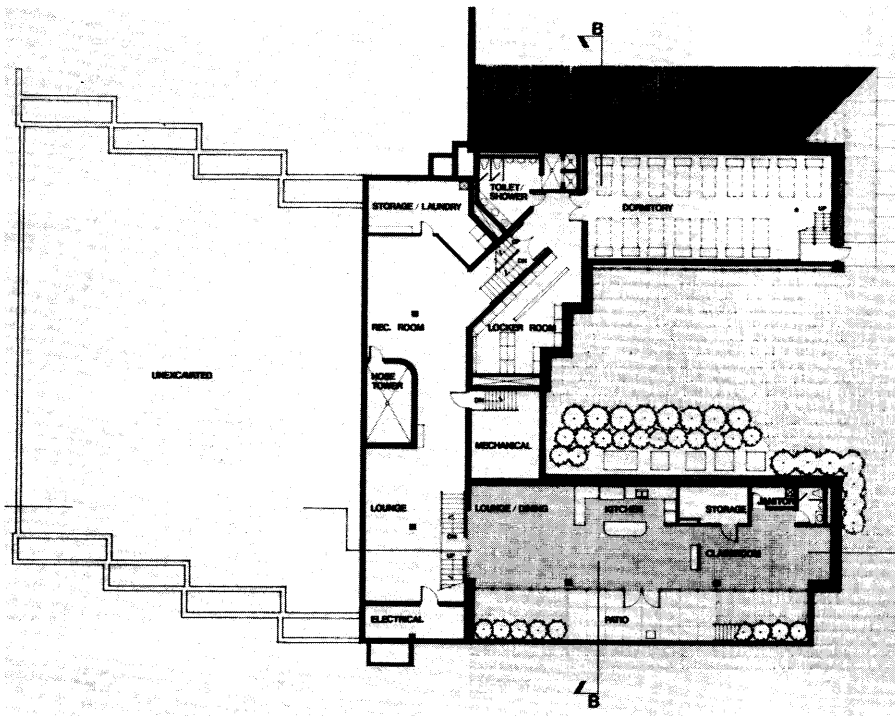
The emphasis on energy conservation in Firehouse No. 6 stemmed in part from the criteria established by the Minneapolis City Council when it decided to build the new structure (the old one, in Loring Park, was demolished to make room for condominiums). The mandate for energy efficiency not only affected the building itself but was a major factor in determining its site as well. Located on Stevens and East 15th Street in South Minneapolis, the station has access to major streets on all sides and is conveniently close to the downtown, southeast and southwest areas it serves. Its location also allows it to make the most of the sun's potential. Running east and west along half a block of land and part of a vacated street, its south side is open to absorb the sun's rays.

The plan for Fire Station No. 6, divided into two main areas linked by a common corridor, works for energy conservation as well as for function. The apparatus room to the west, containing equipment, fire trucks and

emergency automobiles, is protected from harsh northerly winds by four super-insulated garage doors with small porthole-like windows. The doors of the four bays are also stepped back so that one bay partially blocks the next, creating a windbreak enhanced by wall extensions outside.

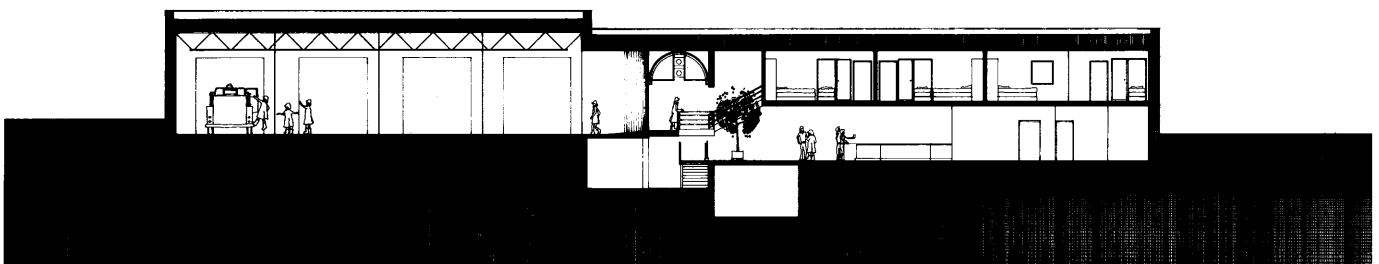
The living area to the east, containing dormitories, offices and lounge and kitchen space, benefits from both active and passive solar systems. Windows on the south side allow firemen lounging or dining to receive direct sunshine and heat absorbed by dark quarry floor tiles. Dormitories, with little need for light, are passively heated by a trombe wall on the north. The daylight central corridor, which is up or down only half a floor from the dormitories, makes access to the apparatus room easy.

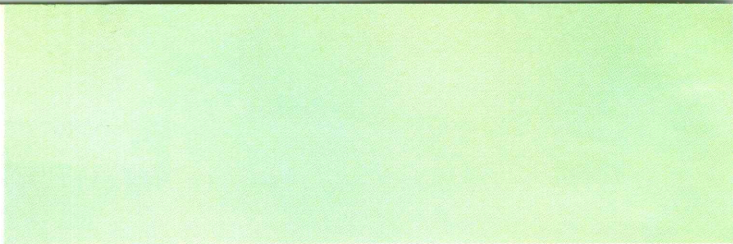
The vaulted arch of the corridor extends to the outside entry of Fire Station No. 6, adding visual interest to the straight lines of the super-insulated exterior shell of pristine white refrigeration panels (used for the first time as an exterior envelope application). The stark exterior lines are softened by landscaping which provides additional energy efficiency and makes the building just what the city council hoped it would be: an attractive and functional example of the city's commitment to energy conservation. *J.G.*



A super-insulated exterior envelope (opposite and above) covers 10-inch interior walls of poured concrete, providing thermal massing and stabilizing temperature swings. The central corridor (top), laced with volume-defining trusses, links the residential area to the east with the apparatus area containing fire-fighting equipment to the west. The vaulted ceiling arch allows natural light spilling through skylights to be dispersed, minimizing the need for light fixtures.

Access from the dormitories to the apparatus room is made easy through the central corridor (see plan and elevation). "The city specifically asked us not to include a firepole," says Kodet. "Because of safety reasons, they have become obsolete."





P A P E R
A R C H I T E C T U R E

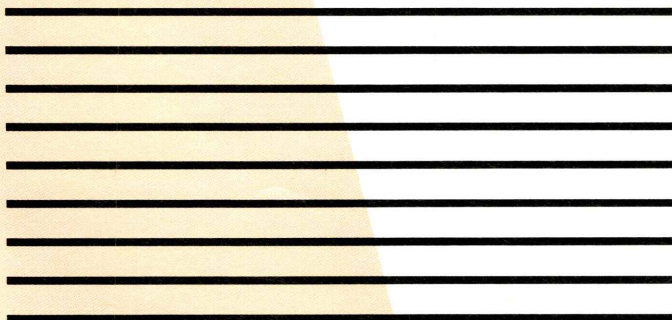
It takes many shapes. It may start with a pen sketch on a lunchtime napkin or a pencil drawing on bumwad, that yellow paper named for British toilet paper. But when line hits paper, architecture begins. That is paper architecture.

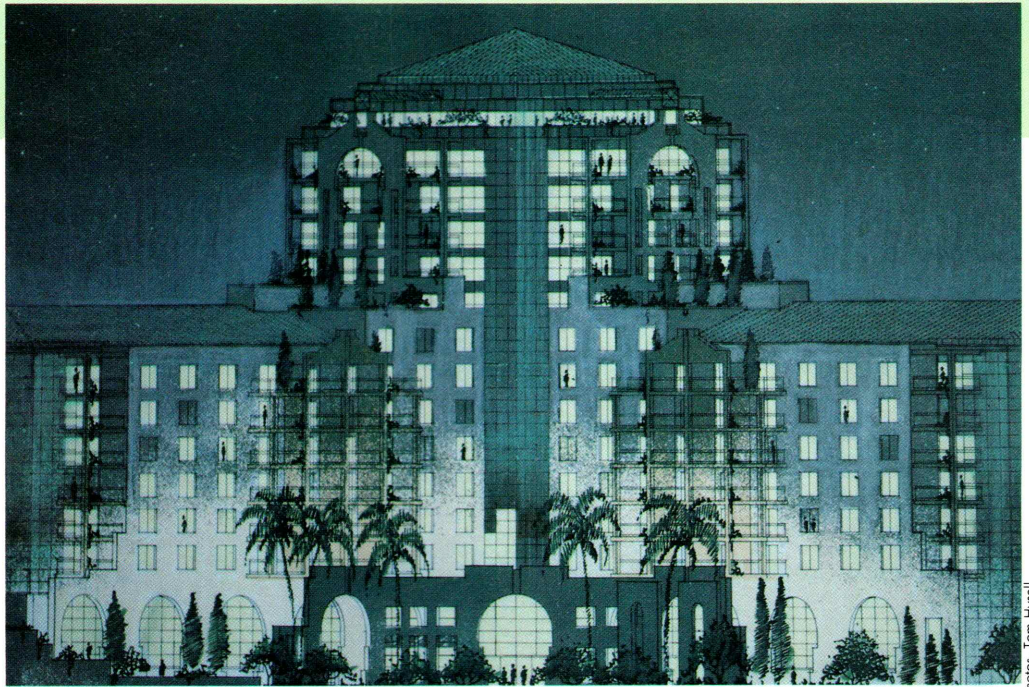
That line may become the first image of a house, a window detail, a floor plan that works—or a creation of pure fantasy. Because architecture in two dimensions is freed from the realities of building, it can push three dimensions beyond the limits of the possible. It can express more vividly, explore more courageously.

For the past three years, the Minnesota Society of Architects has sponsored the Paper Architecture competition to encourage architectural expression untied to building projects (All buildings must be drawn, but not all drawings become buildings). This year the best of the entries will be exhibited at the Minnesota Museum of Art in St. Paul from January 25 to March 3. They show—as do the 1984 winners pictured here—the pleasures and possibilities of architecture on paper: from poetic explorations of an idea to playful peregrinations of the pen. And they prove that, at its best, paper architecture is art.

The 1984 Paper Architecture awards jury was James Czarniecki, Director of the Minnesota Museum of Art, Dennis Grebner, Professor of Architecture at the University of Minnesota, and Milo Thompson, FAIA, principal of Bentz/Thompson/Rietow of Minneapolis.

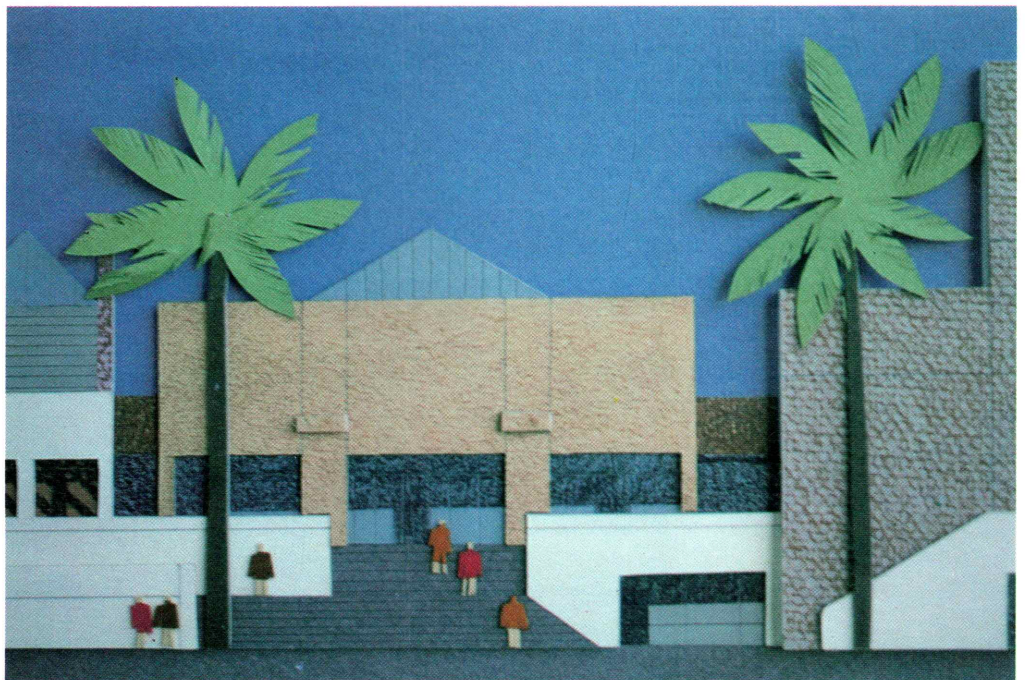
A W A R D S



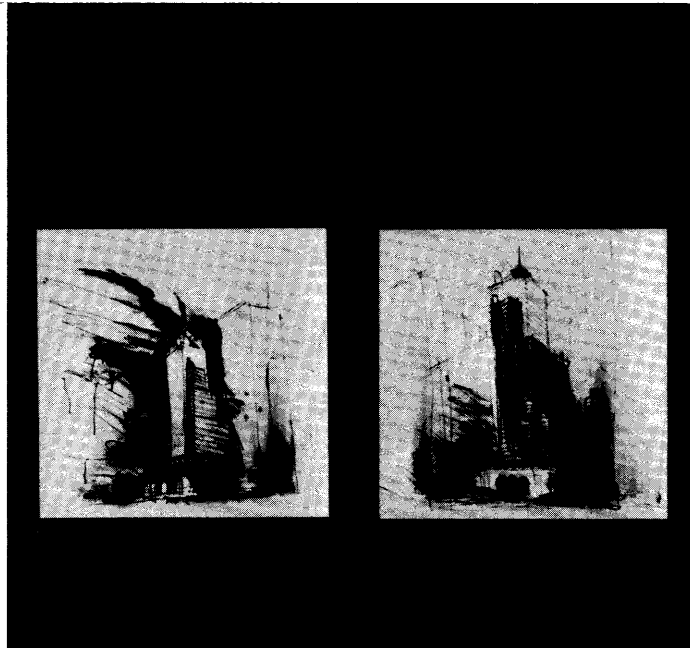


Photos: Tom Hysell

Sacramento Hyatt, Ellerbe Associates (Ink on mylar, photographed and over-laid with colored pencil and spray paint). A dramatic presentation intended to explain the building clearly to the client. "We shouldn't have to use words," says designer Richard Varda. "The building won't speak when it is done." Awarded Best of Show.

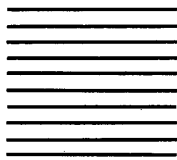


St. Joan of Arc Church, Boca Raton, Florida, Rafferty, Rafferty, Mikutowski and Roney and Associates (elevations and colored pencil on colored paper, cut out, and mounted on foamcore). A presentation to help describe the building at the schematic design stage. "The most delightful, freshest presentation," the jury said.

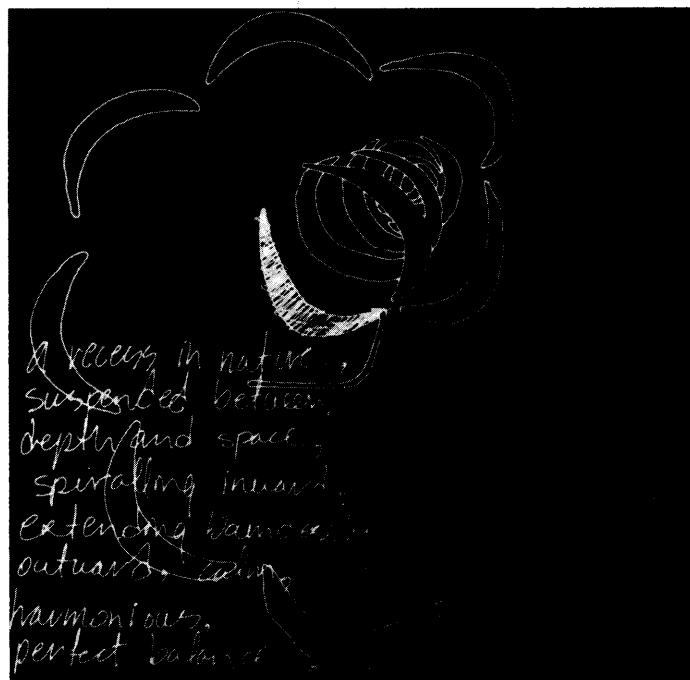


Concept Sketch, Grand Central Tower, Vincent James (xerox of ink drawing with pastels). "Moody and striking—this is the way New York looks to me when the cloud and winds float through," says James. "Dynamic, forceful," said the jury. "Klaus Oldenburg couldn't have done better."

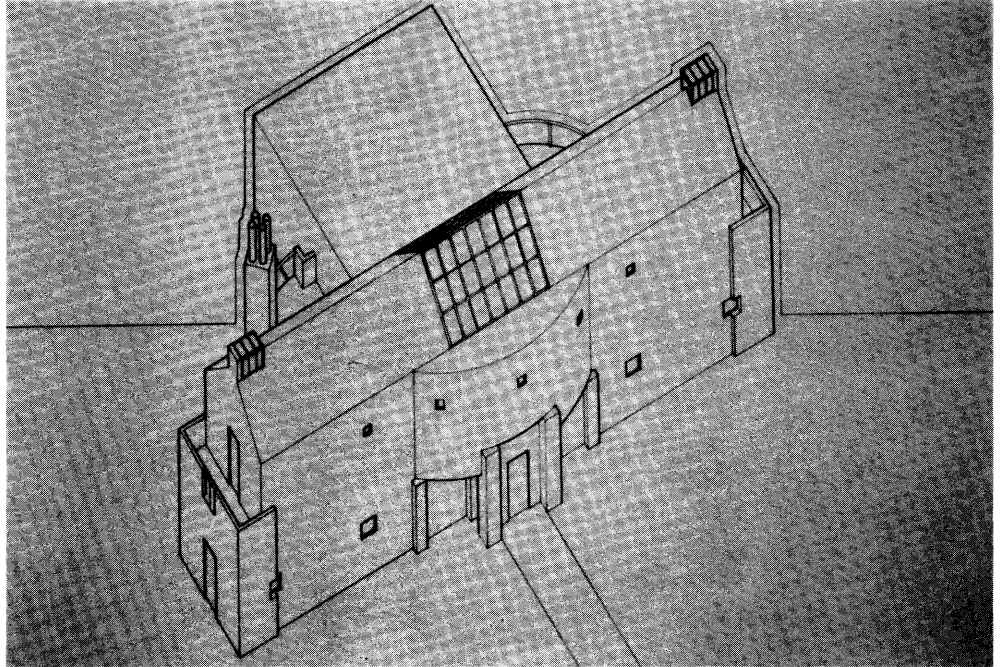
P A P E R
A R C H I T E C T U R E



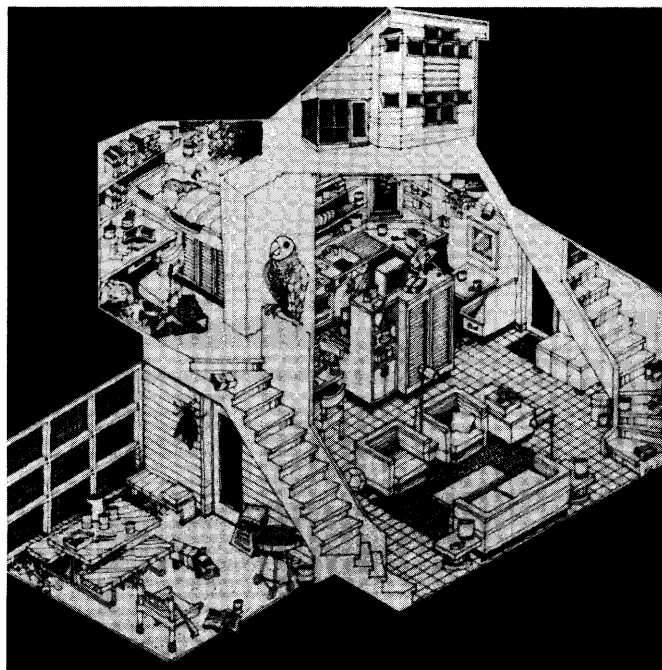
A W A R D S



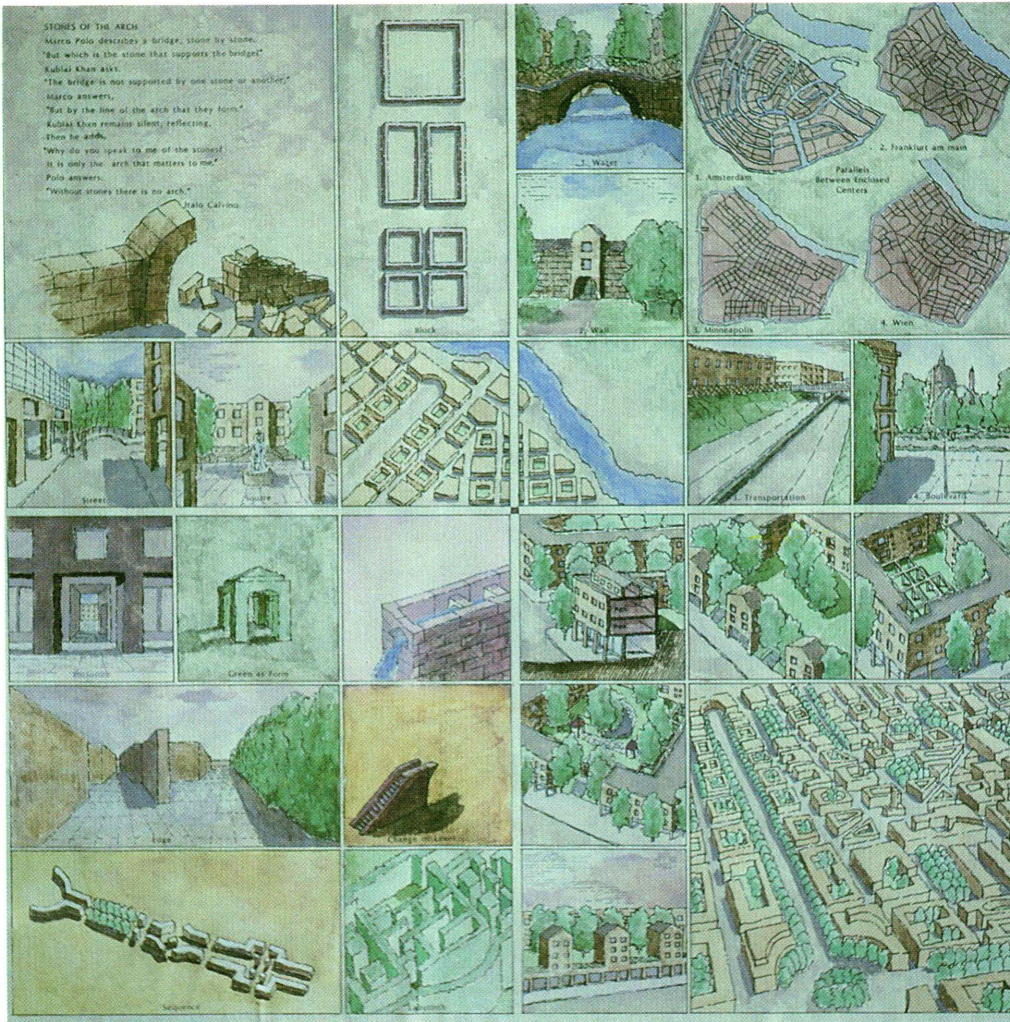
Easy Chair, Larry M. Turbes (felt tip pen on paper, photographed). A vision of perfect comfort. "The chair popped out," said one juror, "and I felt like I'd discovered something."



PY-PS, Keith Doble (ink on mylar). "I was rebelling against the asymmetry of the modern movement; and pushing myself to symmetry," says Doble. "I felt freed by it."

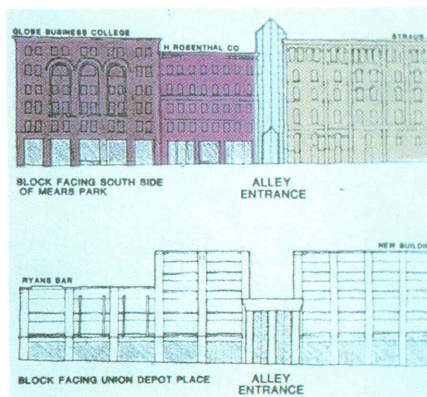


House A, Peter Kramer (ink on paper). One of a series of compact, energy-efficient houses, now under construction. "It is cartoony," said the jury, "with toys, children, probably spilled breakfast food. You can imagine people living there."

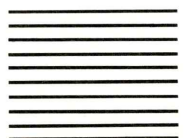


Stones of the Arch, Charles Scott (watercolor and ink on paper). "The stones of the arch are an analogy for the elements of the city," says Scott. "What is more important—the stones or the concept of the arch?" asked the jury. "It's a mystery, but one you want to solve."

Lowertown Pedestrian/Alley Study, Rafferty, Rafferty, Mikutowski and Roney and Associates (xerox and zipotone). A planning study for the city of St. Paul to explore how distinct developments in Lowertown could be linked together through alleyways rather than skyways. "A very needed idea," said the jury.

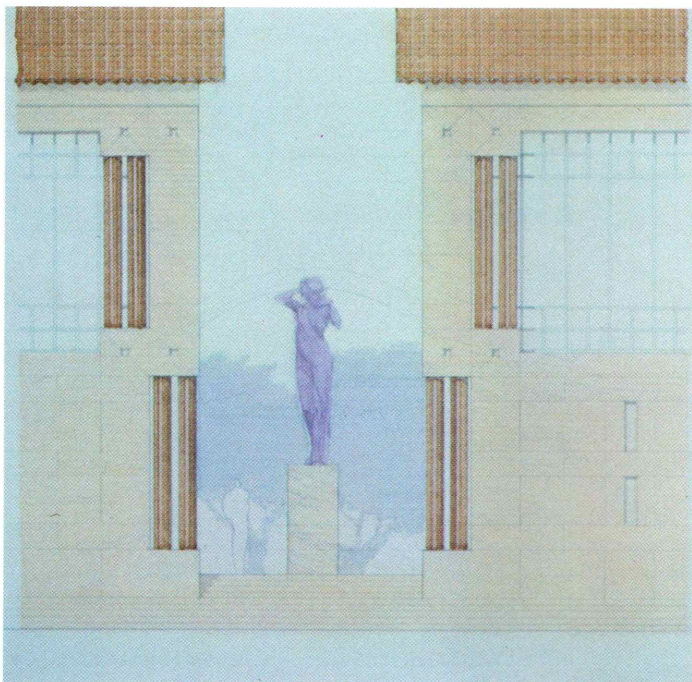
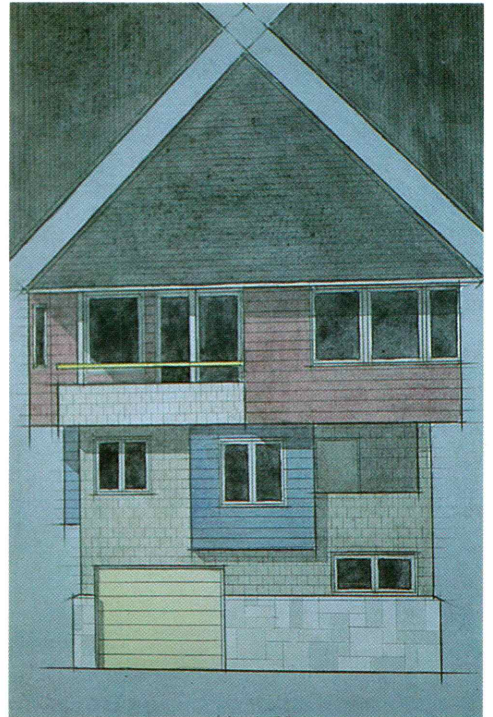
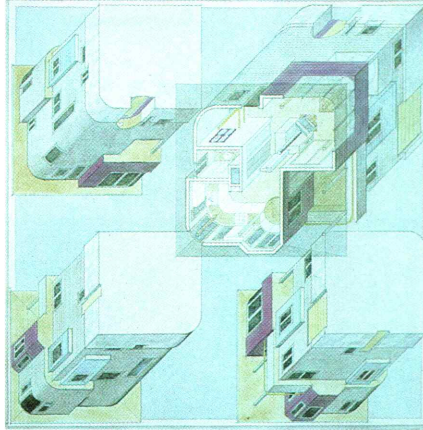


P A P E R
A R C H I T E C T U R E



A W A R D S

North Shore Residence, Patrick Dunsworth (watercolor and pencil). The design is a variation on a turn-of-the-century boathouse, the presentation simply an exercise in color and composition. The jury's comment: "Beautifully arranged as a set of drawings."

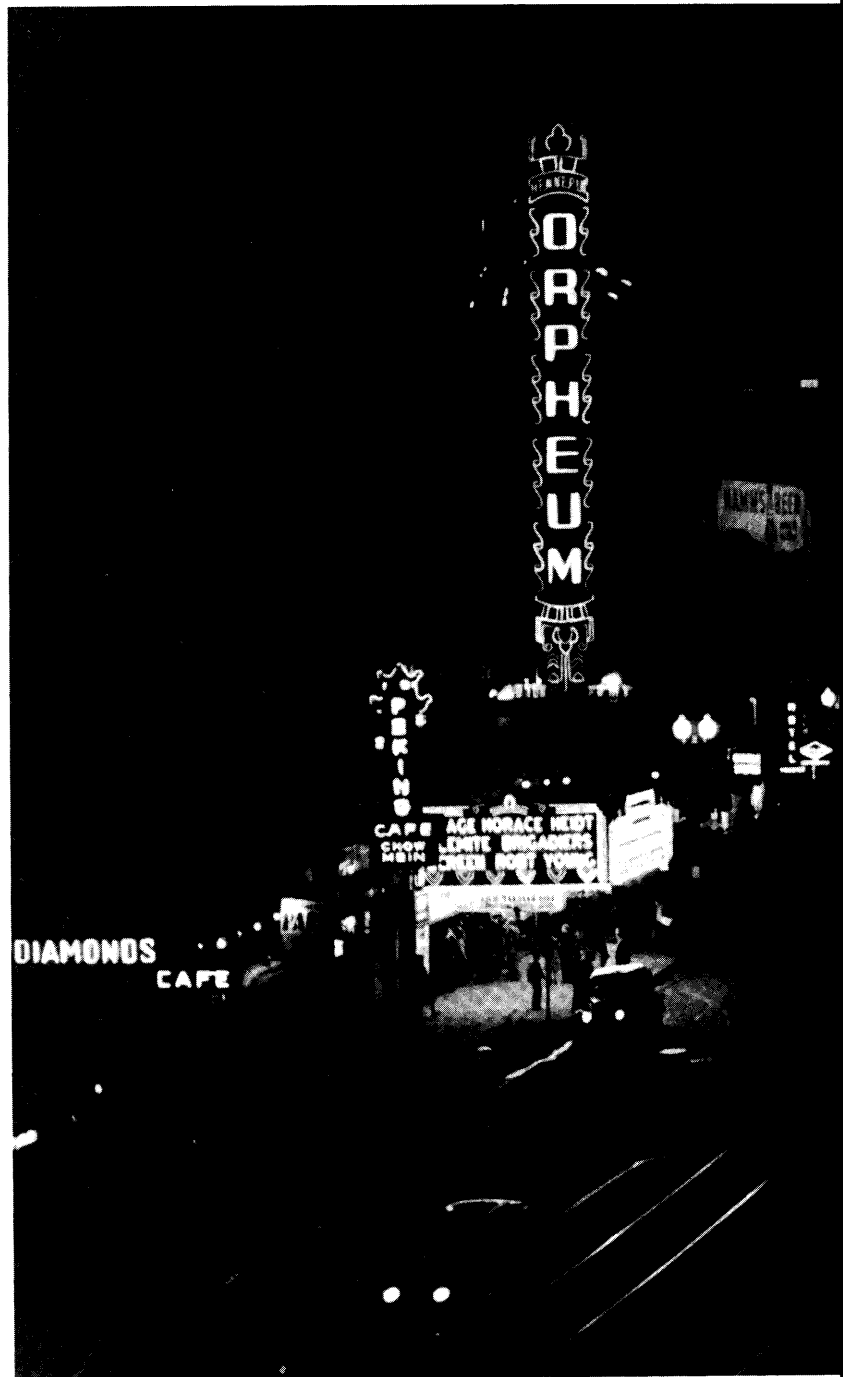


USC Santa Barbara Museum Facade Study—Arcade and Sculpture Court, Vincent James (markers and colored pencil on paper). "It is not really a building," says James, "but a series of vignettes to study particular qualities." "Gorgeous Beaux Arts wash drawings," said the jury.

Birth of the

MOVIES

By Lisa Schrenk





From humble storefront origins to the golden era of the picture palace, theaters themselves starred in the entertainment of movie-going

Photos: Courtesy Minneapolis Public Library



When it opened in 1928 as the Minnesota, the Radio City theater at Ninth and LaSalle was the fifth largest in the country, with seating for 4,050. It closed in 1958 and was replaced by the old WCCO Building.

Movie technology can be traced to 1640, when a Roman, Anthonis Kirshner demonstrated his crude magic lantern. A simple box housing a lamp and two convex lenses, the device could place drawings in motion. Two centuries later in Vienna Simon Ritterion Stampfer perfected an apparatus he called a stroboscope. When viewed through a slit, the drawings on the rim of a spinning disc gave the lone viewer the illusion of motion. Twenty years later, E. G. Robertson found a way of projecting the picture onto a wall. His method was quickly lost.

But the 19th century was the age of invention, and experimentation continued. In 1877 Eadweard Muybridge used photography to prove that all four legs of a galloping horse leave the ground at the same time. He lined 24 cameras along a racetrack and by tripping the shutters in a timed sequence the image of the galloping horse was captured in motion.

The movie camera, a later invention, was developed by William Kennedy. His use of celluloid film rather than cumbersome, inflexible glass plates was the breakthrough that made movies possible. At first, Kennedy used large sheets of sensitized celluloid for film. By 1899, he had made his first crude motion picture by cutting the sheets into continuous one-and-a-half-inch strips and perforating the edges.

But further refinements were needed. According to Dennis Sharp, in *The Picture Palace*, "Kennedy's camera had depended on one reel to jerk the film directly off the other. The result was frequent breakage and an absolute limit of 150 feet of film per reel." The Latham brothers, Orway and Grey, developed a device which allowed film to be stacked off the first reel before it was pulled forward by the second. Called the Latham loop, it ended all prohibitions on the length of the reel placed in the camera. This was the first step towards feature length films. In the last years of the 19th century, the well known inventor Thomas Edison created the Kinetoscope. It was an elementary device that presented 50 feet of moving film to an individual viewer.

Photos: John F. Goble

With movies came—of course—movie houses. But the first film houses were crude, indeed. In 1894 Edward Hooland opened the first Kinetoscope parlor in a former shoe store at 1115 Broadway in New York City. Two years later in a dark and stuffy building called Koster and Bial's Music Hall (site of the present Macy's Department Store), Edison unveiled his latest invention—the Vitascope. By projecting the Kinetoscope image on the wall, the Vitascope changed the movies from a private experience to a public event.

It was then that the movies became a part of the American way. In the 1910s they became so popular that there was not enough time to construct buildings especially for showing them. Since the public was more excited about novelty than concerned with comfort, many shops were converted into theaters. To make room for the new hypnotic machine, merchandise was shuffled up front and floor plans were reorganized. Long narrow spaces were crowded with as many wooden chairs as possible.

In 1905, in a tiny converted store in McKeesport, Pennsylvania two ambitious partners Harry Davis and John Harris raised the price of admission from a penny to a nickel, and using the Greek word for theater, named their new establishment a Nickelodeon. Soon all movie theaters were called Nickelodeons.



On Seventh Street near the old Forum Theater, the Century Theater was a former vaudeville theater which turned to movies in 1932. It added Cinerama in 1954, closed ten years later and was razed in the spring of '65.

Early movie theaters were designed for the entertainment of the lower class. The upper class not only sneered at the crude picture shows and theaters, but also stayed clear of any form of investment in the movie industry. When it became apparent that the motion pictures were here to stay and were often shown with vaudeville acts, the wealthy began to take notice. Although the cramped store theaters satisfied the working class and vaudeville houses sufficed for occasional showings, it soon became apparent that movies were big-time entertainment. They needed distinct buildings. And even more they needed a distinctive architectural style.

New York was the heart of the movie industry and the birthplace of the picture palace. The Regent Theater in New York City opened in 1913 on the corner of 116th Street and 7th Avenue. It was designed by Thomas W. Lamb as a deluxe theater, like pretentious neighborhood vaudeville houses, but before it was built, the owners announced that it would show movies not vaudeville. Although not immediately successful, it gave rise to that unforgettable theater name—Roxy—when Samuel Lionel Rothapfel, nicknamed Roxy, became manager.

The Strand Theater on Broadway, which opened in 1914, left the store theaters of the past decade in the dust. Like the Regent Theater, the Strand was designed in much the same style as the stage theaters of the time. Audiences who came to view a movie were surrounded with crystal chandeliers, gold leaf and art work. Critics likened the opening to a first night at the opera or a presidential reception. Ross Thorn described the opening in *Picture Palace Architecture in Australia*:

"As spectators passed through the shiny brass doors, they were enclosed in the elegance of a bastardized Neo-Corinthian temple. An enormous staircase, five-story marble columns, hand woven rugs and gold leaf cherubs tempted the patron to return. The stage set surrounding the screen was even more fantastic. It depicted a grand Spanish courtyard, with creeper-covered walls, balconies for singers, a four paneled grill gate above and behind the fountains and potted foliage littering the stage set."

The first night, multiple projectors showed nine reels of film without break, making possible a feature picture of over two hours.

By 1915, motion pictures were everywhere. Over 25,000 movie theaters had been built in the United States and attendance figures surpassed six million a day.

With all the energy, mobility and leisure generated by the 1920s, the movies offered a logical place to go. Dressed in the latest fashions, people would climb into their automobiles and go out for an evening of true fantasy.

As Ben M. Hall notes in *The Best Remaining Seats*, the movie house became simultaneously the most public

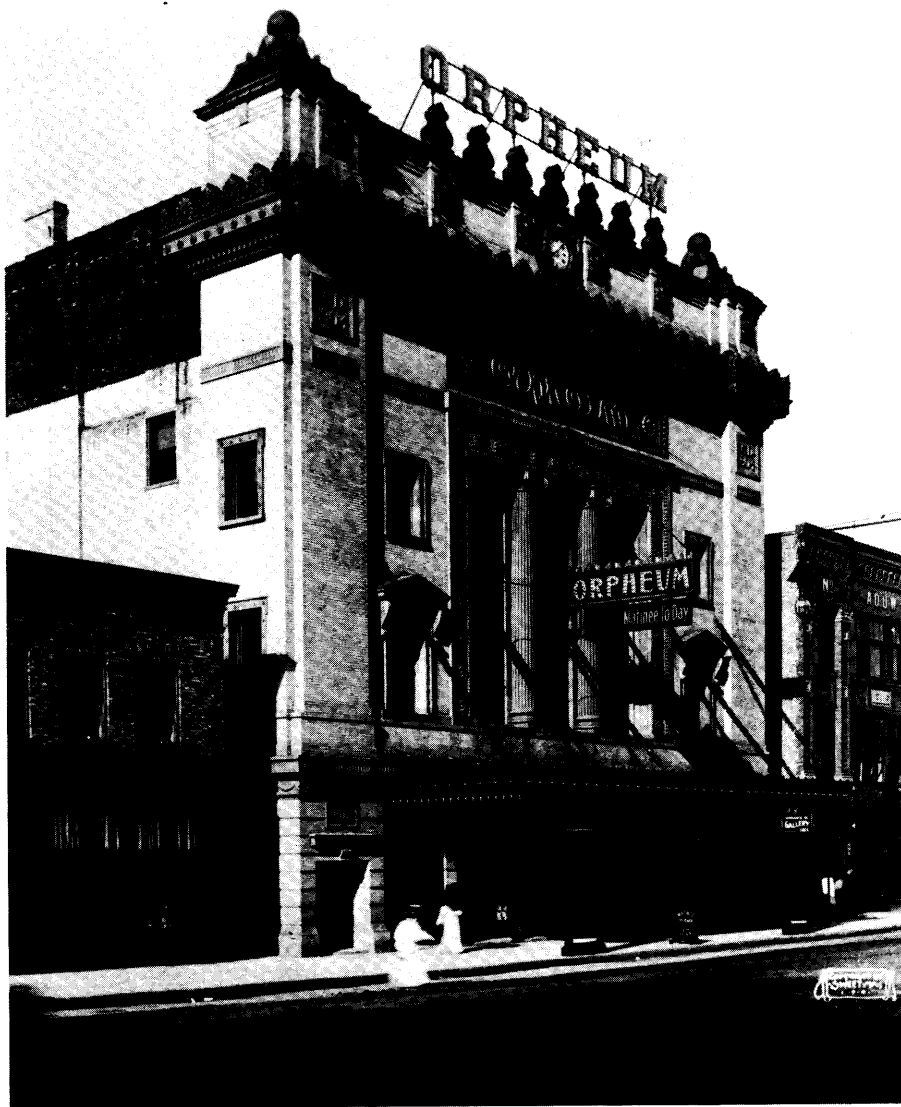
as well as the most secluded of places. One could take children to keep them quiet or one's girl to keep oneself quiet. Punctuality and decorum were of little or no consequence. One could drop in or out without disruption. Unlike the stage theater, the movie houses needed to be informal, impersonal and void of any unnecessary pretensions. The cinema required a type of architectural expression much different from that of the stage theater.

The "atmospheric theater" filled this need. Popular in the 1920s, the style was the invention of Austrian born John Eberson, who immigrated to the United States around 1907 and settled in St. Louis. During the 1910s, he had worked with a promoter of small town "opera houses" and traveled throughout the Midwest selling small towns on the need for such theaters. They were so successful that Eberson became known as "Opera House John." By keeping to his creed, "Prepare Practical Plans for Pretty Playhouses—Please Patrons—Pay Profits," he soon graduated to designing big-time vaudeville and movie theaters.

In 1923, he designed the Majestic Theater in Houston, Texas—the first atmospheric theater. Patrons of the theater found themselves sitting in an open Italian garden under the night-time sky, surrounded with travertine walls topped by pergolas, classic temples and caryatids forming Porches of the Maidens.

Eberson defined the atmospheric theaters as "a magnificent amphitheater under a glorious moonlit sky... an Italian garden, a Persian court, a Spanish patio or a mystic Egyptian templeyard... where friendly stars twinkled and wisps of clouds drifted." He felt that movie house architecture, less than ten years old, was already in a rut, with the red-plush designs of crystal chandeliers, marble balustrades and huge domes derived from the stage theaters. He wanted to give the industry a breath of fresh air. He did that and more—his theaters cost the investor only about one-fourth as much to build as the standard crystal and marble models. Most of his decorative details—gazebos, trellises, columns, arches and statues—were made of plaster cast in his own factory, known as Michelangelo Studios.

Not everyone considered the atmospheric theaters to be the be-all and end-all of movie architecture. Writer H. G. Wells thought "the phrase [atmospheric] is well suited to the nature of this nauseating stick-jaw candy, so fulsomely flavored with the syrupy romanticism of popular novels like 'See Naples and Die'." With the introduction of sound at the end of the decade, these theaters became overshadowed by Art Deco movie houses.



Opened in 1887 as a legitimate theater named the Hennepin, the Orpheum became the Harris, then the Lyceum and the Lyric. It was located between Seventh and Eighth on Hennepin.

Photos: Courtesy Minneapolis Public Library

At the end of the 1920s, two changes jolted the movie industry. Moving film was joined by sound, making the movies as we know them. The 1929 crash of the stockmarket and the depression that followed caused the industry to boom, for movies were a cheap way to escape reality.

Although sound had been linked to film as early as 1888, it did not become successful until 1927. When the Warner Brothers found themselves on the edge of bankruptcy in 1926 they decided to produce a sound-on-disc movie. Using first the silent film *Don Juan*, they recorded a musical accompaniment. It was not successful. Two years later, they decided to gamble on the real thing—a film in which the words and music would fit into the actual story. The historic movie *The Jazz Singer* was the result.

The innovation in sound caused the industry as a whole to quicken its pace and within a year the first production of sound recorded directly on the film was introduced by Fox-Case. The real breakthrough came in 1930 with the invention of multi-cellular high frequency speakers, which made it possible to focus and unify the sound and beam it down to various parts of the auditorium. Sound on film came at just the right time to keep theater audiences coming back.

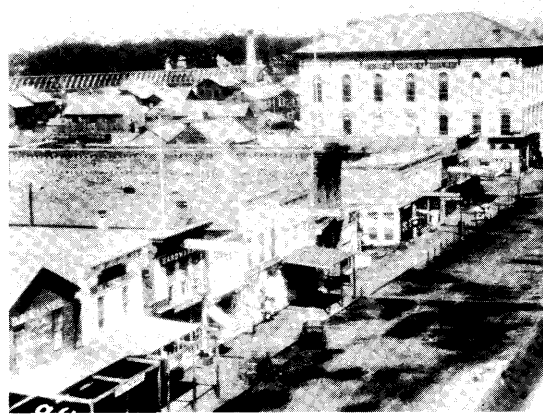
The Wall Street crash stopped everything except the projectors. The theater industry was one area of the economy that profited by the great depression. Cheap movies offered depression-era Americans a place to forget their troubles. They could enter the theater and be surrounded by a fantasy world. Most theaters at this time were updated and remodeled for sound productions. By the early 1930s, cinema architecture had produced its own version of the Art Deco style which was sweeping the country.

Most Art Deco theaters were built with a low budget. Molded fibrous plaster could be shaped into unlimited forms, which made possible the style's prominent angular and curved shapes. Decoration became simpler, but bolder; it used fewer lines. By 1935, streamlining became the dominant design element. Rounded corners, smooth surfaces, banded forms and structural glass blocks were often used in theater architecture. In contrast to the atmospheric theaters of the '20s, the design emphasized the horizontal, and the focus was more on the screen than on the whole auditorium. A sense of harmony and ease is felt in the well designed streamlined theaters.

And, above all, neon made its appearance. By the mid-1930s, neon began to replace original incandescent-lit signs. Movable neon letters an-

nounced the current attractions, and geometric neon marquees made movie theaters the glitziest buildings around.

By the end of the 1930s, with so many theaters going up, architects were standardizing the functional and technical aspects of theater design. Three categories of auditorium arrangements emerged: the single flat or slightly raked floor for smaller theaters; the stadium, with a raised tier at the rear of the auditorium; and the large "super" plan which included a balcony. Modern steelwork began to be used exclusively for theater construction. Great balconies could be carried without additional supporting columns obscuring the patron's view. It was economical, relatively easy to handle and fix and could be easily concealed in fibrous plaster.



The beginning of World War II saw the last of the great picture palaces. When the next phase of theater construction began in the 1950s and 1960s, drive-in and plain box theaters took their place. By the early 1970s, the multi-screen suburban theaters operated by large national chains became the norm. The magnificent atmospheric and Art Deco theaters were either demolished or divided into multi-screen theaters and the few remaining large theaters began to show pornography or second run films. It was the end of an era.

Lisa Schrenk, a recent graduate of Macalester College, works with Matrix Development Corporation.

Hennepin Avenue's future as the "Great White Way" was hardly assured in 1866 when the Pence Opera House (top) was built in 1866. Originally named the Pence Music Hall, it was re-named when the design became more elaborate. The theater itself was on the third floor, with shops and offices below.

The Garrick (bottom), later the Century (preceding pages), shows the old-time glitter of the live theater age.

The theatrical hand of JACK LEIBENBERG

Rare was the Art Deco movie house in Minnesota that was untouched by the architectural firm of Liebenberg and Kaplan. In the years between 1923 and 1941, the firm designed over 200 theaters and 600 remodelings in a five-state region.

A native of Milwaukee, Liebenberg came to Minneapolis in his late teens to work on the construction of the Leamington Hotel. He decided to stay when he saw a newspaper article announcing the opening of the architecture school at the University of Minnesota. He became the first to enroll in 1912.

After graduating, he attended Harvard University before returning to the school to teach for a year. There he met a student named Seeman Kaplan, who became his architectural partner.

Liebenberg and Kaplan's earliest commissions were residences, including the 1922 Amsden House, on Lake of the Isles, with its picturesque imitation thatched roof. The firm's first major commission came after local theater owners Finklestein and Hooch saw the firm's new Temple Israel in south Minneapolis. Finklestein and Hooch asked Liebenberg and Kaplan to design the Granda Theater, now the Suburban World. Its atmospheric style gave the moviegoer a feeling much like that felt inside a place of worship.

Liebenberg's creative solutions to acoustical problems in his early theaters established his reputation as the movie theater architect *extraordinaire*. He was, especially, the master of the Art Deco style. Along with the Uptown, the Hollywood and the Granda (pictured here), he designed the Edina, the Campus and the present Varsity and Nile in the Twin Cities, and Duluth's Norshore, the Fargo, the Austin, and the New Ulm. His Art Deco drawings, themselves most theatrical, were retrieved from his office before its demolition and are today housed at the Northwest Architectural Archives.

After World War II, Liebenberg and Kaplan turned to theater remodeling, in many cases modernizing theaters they had originally designed. Their last indoor theater in Minneapolis was the Terrace Theater in suburban Robbinsdale. Built in 1951, it was the second largest theater in Minneapolis, with 1,300 seats. The firm then applied their theatric talents to drive-ins. The Rose Theater in suburban St. Paul had a giant neon rose on the back of the screen and included a laundromat so patrons could be productive while they relaxed.

Liebenberg retired in the late '70s, but today, in his 90s, still keeps his theatrical hands busy. He is studying sculpture. *L.S.*



The flashing strobe atop the Uptown Theater's great sign tower beacons moviegoers to this classic Art Deco movie house. Built in 1937, the Uptown replaced the Lagoon, a vaudeville theater which burned to the ground. Although the exterior remains relatively intact, the interior has been stripped of its elaborate furnishings. Two bas-relief wall murals by Gustave W. Krollman depicting scenes of Minneapolis' early explorers and lakes have recently been recreated at three-fourths scale, although not in the original material, which was a sparkling sugar by-product. The murals, as well as a new glass-block and neon lobby, are part of efforts to upgrade the theater.

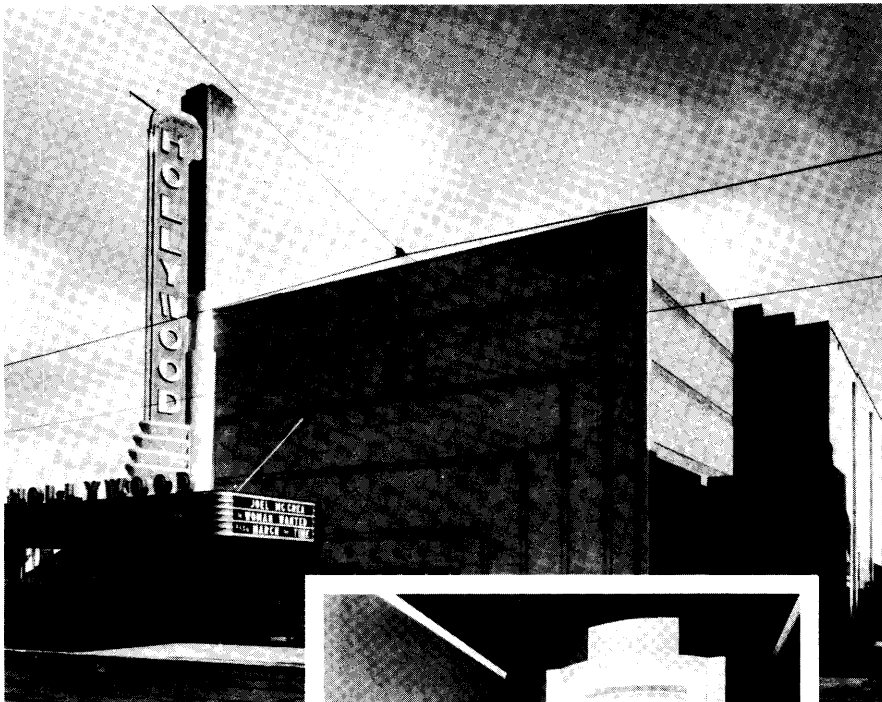
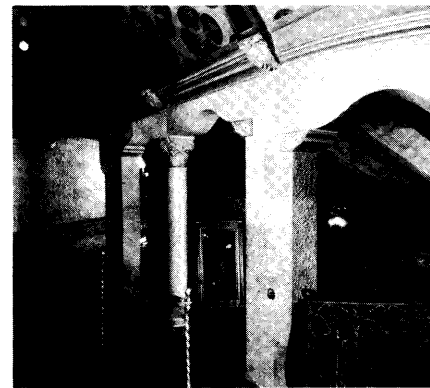
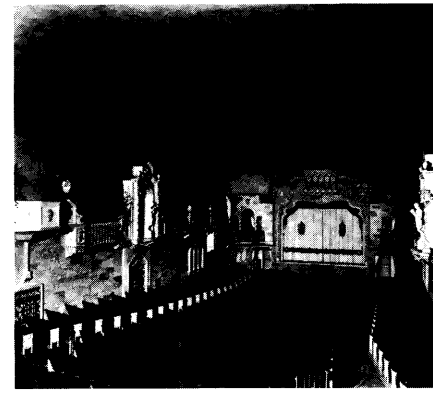


Photos: Courtesy Northwest Architectural Archives

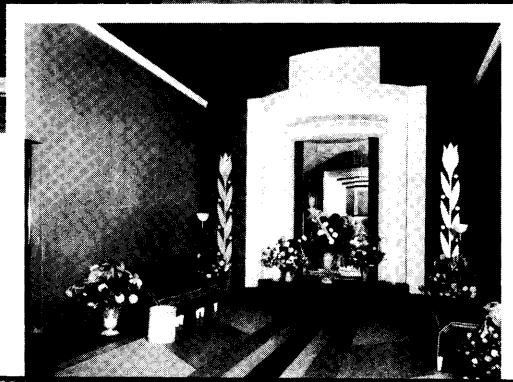
On September 25, 1928, the Granada Theater opened as Minneapolis' first movie house designed for sound. Built in the atmospheric style, the theater surrounded the patron in an elaborate Moorish garden. Special lighting created twinkling stars and clouds drifting overhead. Plaster balconies, columns, statues and vases covered the side walls. Foliage and backlighting completed the creation of a place to escape reality. The 1950s saw the lobby dramatically altered. Today's modern interior was one of many possible redesigns that Liebenberg considered. One suggested huge cloud-like forms hanging from the ceiling. An exterior plan, fortunately unexecuted, would have covered the facade in flat metal panels.



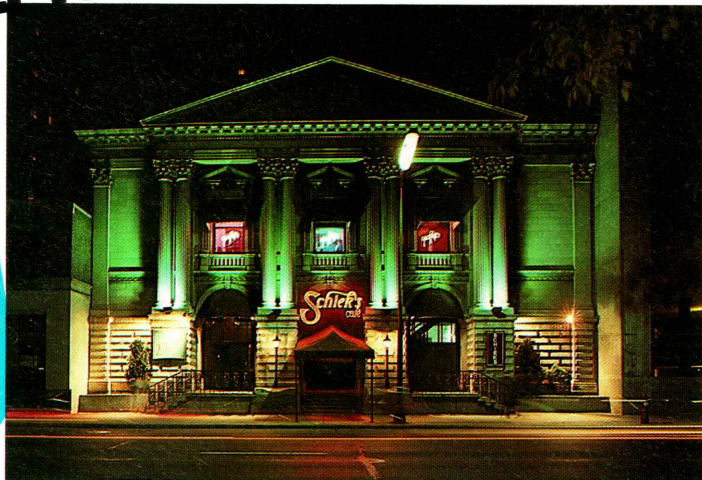
Photo: Courtesy Minneapolis Public Library



As its marquee exclaims, the Hollywood was "the incomparable showplace of the Northwest." Built in 1935 at the height of the Art Deco movement, the theater is an excellent example of a zig-zag style. The angularity of the facade was picked up in the interior carpeting and furniture, now gone. In 1948 the old marquee was dismantled, to be replaced twelve years later with a triangular one designed by who else but Liebenberg and Kaplan. After difficult times in the 1960s and '70s, the North East Minneapolis theater is in new hands, and may be nominated to the National Register of Historic Places.



B EAUX ARTS BOOGIE



Today's young trendsetters sport the crew cuts and sneakers of the '50s and '60s, but they have replaced the hand-jive and the jerk of the early rock 'n' rollers with moonwalking and body popping. While the dancesteps have indeed changed, much of the fun and frolic of the sock hops of a generation ago inspire the atmosphere of today's dance clubs. One of the most successful examples of a nightclub which fuses the spirit of the '50s and '60s with the sounds of the '80s is Grafitti's on South Fourth Street in downtown Minneapolis, where the house is full even on week nights.

Nightclub owner Scott Smith's concept for Grafitti's design was fueled in part by the five-to seven-year fads of the record industry. "As the haircuts and clothing of the early rock 'n' rollers moved from the urban social setting to the masses," explains Smith, "I wanted a way to bring the flavor of the '50s and '60s into the '80s—so I did it with materials." He created an atmosphere reminiscent of a festive high school gymnasium animated by flashing neon, videos and popular music. A glass block bar at one end of a rectangular space overlooks a wide open hardwood dance floor where confetti sprinkles on dancers from a bleacher-like mezzanine. And with only a few red vinyl stools at tables around the dance floor's periphery, people cannot help but mingle and move.

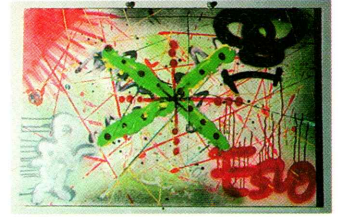
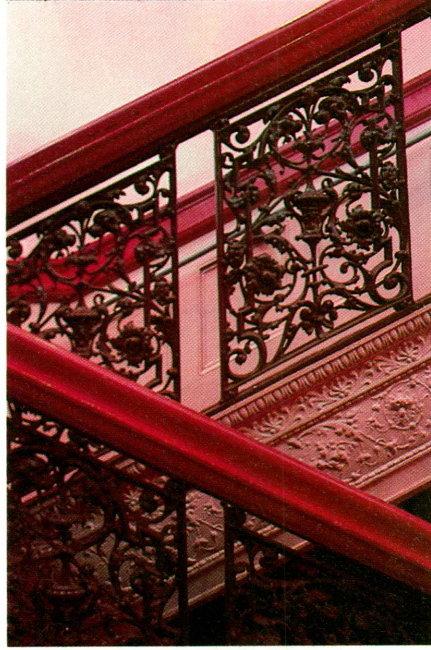
Despite its '50s and '60s flavor, Grafitti's is a hodgepodge of architectural elements. The dressed limestone facade, rusticated stone piers and paired fluted Corinthian pilasters of the historic structure's exterior (originally Long and Kees' 1893 Farmers and Mechanics Savings Bank) are protected from alteration by National Register status. Inside, fresh pastel paints enliven classical Beaux Arts details, intimating the bold influence of the new. Yet the real mark of the '80s, seen on nearly every wall, is the nightclub's namesake: grafitti.

As the populist explosion of grafitti art moved from the New York streets and subways into the art galleries, Smith latched on to its potential as both a decorative motif and a way to keep up-to-the-minute. "One of the biggest problems," says Smith, "is that people get bored." So he called New York's Fun Gallery, a funky, bohemian gallery in the East Village where street kids exhibit their work, and enlisted Dominique Philbert, a.k.a. ERO to do his spray paint magic. Walls come alive with framed grafitti canvasses and a patina of paint that changes every six months. So even though Grafitti's party-like atmosphere harks back to an era of innocence, the "new wave" bursts of color adorning the walls brazenly announce that times are changing.



Photos: George Heinrich

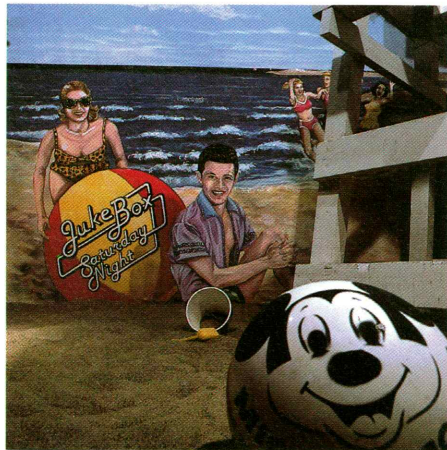
The college crowd cavorts in a bank with a checkered past



Inspired by the intoxicating possibilities of paint, nightclub owner Scott Smith recruited New York artist Dominique Philbert to cover Graffiti's walls with waves of dizzying color, including special canvasses (small photos above right) marked with his spray painting insignia. Original Beaux Arts details (like the stairway bannister pictured above) are touched up with "fresh" colors that attract scores of college students. Stoked by Graffiti's success, Smith plans to open similar clubs in college towns across the country.



LIVE, ON RECORD



Photos: George Heinrich

Hip-hopping may be the avatar of urban chic, but those who still prefer the watusi and the twist gravitate to Juke Box Saturday Night on North Fifth Street in downtown Minneapolis. There, Elvis, Chuck Berry and the Beatles continue to reign supreme. Laden with colorful vintage jukeboxes, antique arcade games and authentic memorabilia, the club is the ultimate in '50s and '60s nostalgia, and so attracts a cross section of rock 'n' rollers who want nothing but some good old-fashioned fun.

The fifth and most recent club in a nation-wide franchise, Juke Box Saturday Night is the brainchild of memorabilia buff Steve Schussler and Chicago nightclub promoter Jim Rittenberg. Initially, the club's name belonged to a short-lived nostalgia shop owned by Schussler. While he was considering reorganization he met Rittenberg, who suggested resurrecting the theme in nightclub form. The first Juke Box Saturday Night club opened in Chicago and the concept has since shifted into high gear, with several new jukebox joints scheduled to open across the country.

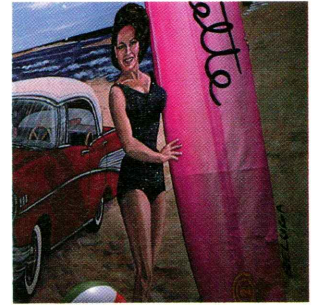
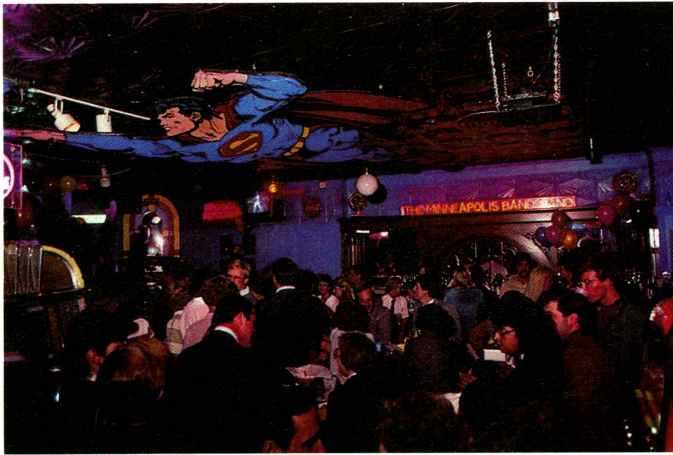
Among the many downtown night spots, Juke Box Saturday Night is hard to miss. Its facade, like that of nearby Fastrax, sports half a car—in this case, the front of a '57 Chevy. But the attention grabbing does not stop there. A ten-foot square movie screen above the car features Howdy Doody, Mickey Mouse and Superman movies, and flashing neon lights explode with color, while a daily trivia question travels across a billboard—with a free pizza going to the first person to answer it. And, says Schussler, "It's the only place in the *world* where you'll find gold records embedded in the sidewalk."

From bubblegum to bobbysocks, its interior has all the trappings of a soda pop shop, including vintage Coke signs, posters of James Dean, and fuzzy dice on the dash of another '57 Chevy, where a deejay spins golden oldies dating from 1955 to 1967. A beach scene complete with sand, beach balls and air mattresses features a giant-sized backdrop of Frankie Avalon and Annette Funicello with their surfboards. And the bathroom walls are papered with images of Tootsie Roll and Crackerjack wrappers, which took Schussler three years of negotiation with the candy companies to produce.

The club's atmosphere is, as Schussler characterizes it, "like New Year's Eve seven days a week. It embraces the whole spirit of the '50s and '60s, which revolves around movement." And movement there is. With hula hoop, jitterbug and twist contests every evening, one can be sure that at Juke Box Saturday Night, there will be "a whole lotta shakin' goin' on!"



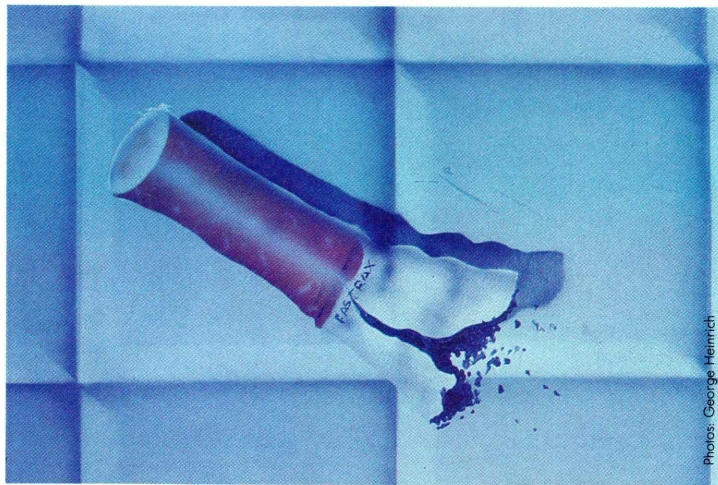
Where else can Mickey Mouse, Elvis Presley and Superman mix it all up?



Juke Box Saturday Night's kitch interior is jammed with '50s and '60s memorabilia of irresistible mass appeal. Its all-American theme packs in a crowd aged 21-65 who crave raucous rock 'n rollin'. The fanfare begins with a vintage Chevy (opposite) and movie screen above the entrance and goes on and on.



VIDEO WAVES



Photos: George Heimlich



Now that the television generation has come of age, almost any new nightclub includes at least one video screen. The video trend has been picked up by most of the newer downtown night spots including Fastrax on North 6th Street in Minneapolis. This radical new club not only has a video screen but eight television sets as well, simultaneously showing the latest fashion and new music videos from around the world.

The videos pull in their share of downtown fashion luminaries, but at Fastrax the place itself is the real attraction. "It recalls the daring nightclub interiors on the Boulevard Kuddamm in Berlin," says owner Terry Selb, "where the underground avant-garde thrive on the edge of doom." In fact, the design idea for Fastrax arose from a trip Selb took to Berlin last year when he visited Club Anselmno. In collaboration with architect Mark Saxton, Selb re-interpreted the geometric forms, sharp angles and severe lines of the German club in a way the two considered palatable to Minneapolitans.

Despite its German influence, Fastrax is not without an American touch. Its combination cafe/video bar/nightclub concept represents a hybrid version of other nightclubs in the U.S. like Sidetrax in Chicago, the Revolver in Los Angeles or Private Eyes in New York. A central, free-standing bar serves as a focal point of activity during the day, as a steady stream of videos puts patrons sitting at small tables around the periphery into a near-hypnotic trance.

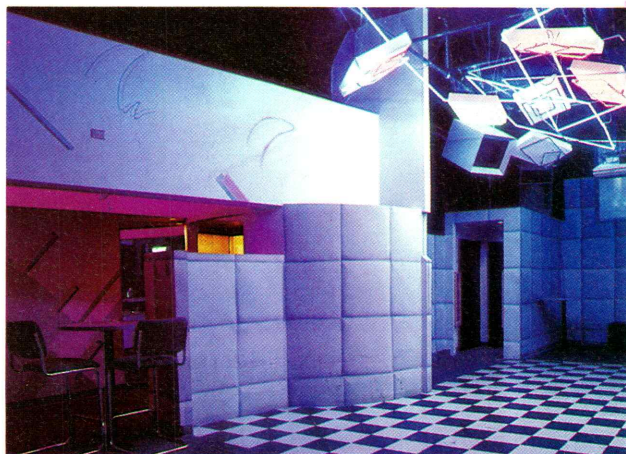
At night Fastrax comes alive. The chameleon-like crowd of business people shed their suits for the evening, and show up alongside local designers, models and others for whom going-out is a calling. An artier-than-average video mix inspires those who don't make it to the dance floor to rock in the aisles. And the walls bear their own artistic mark—the playful geometric designs of local graphic artist Richard Luka.

Another element picked up from an American sibling, L.A.'s Hard Rock Cafe, is half a car that seemingly dives into Fastrax' facade. Unlike the '67 Lincoln atop its L.A. predecessor (or the vintage Chevy above the door of its nearby neighbor, Juke Box Saturday Night), a 924 Porsche hints at the trendy crowd drawn to Fastrax. While the exterior is free from the zoning restrictions of the historic preservation district, which begins with Butler Square across the street, getting the car up there was no easy task. "Solving the problem," says Selb, "required two things—money and imagination, in that order." Yet, the Porsche, now securely in place, and the arched entry ramp below were considered indispensable—they invite in those who live in the fast lane. J.G.

Televisions, bold graphics and a half a Porsche send signals to the cutting edge



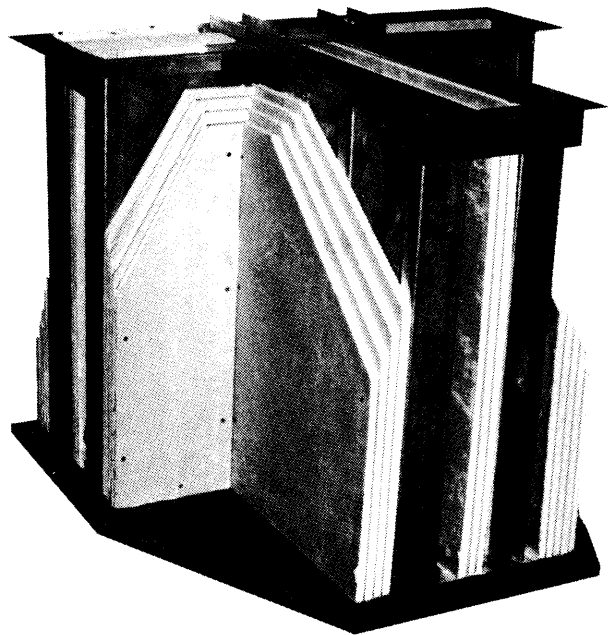
Fastrax' racy regalia attracts Minneapolis' urban chic, whose video favorites include Madonna, Echo and the Bunnymen, and the Psychedelic Furs. Flashing neons and graphics by local artist Richard Luka (whose work also appears at the grand-daddy of Minneapolis' video bars—First Avenue) animate its stark, angular interior.



Music Building Rooms Float In Isolation

- Rooms floating in their own space, surrounded by acoustical barriers that isolate them from numerous similar neighboring rooms, may sound like something from a science fiction novel — but they are here, now.
- And drywall plays an important role in this unusual wall construction project — the University of Minnesota Music Building, which when completed in the fall of 1985 will cover 68,500 square feet of space.
- The attempt in all cases in the multiple walls is to prevent any structure borne noise. They do not touch at any point. Nor do they touch the ceiling above. In all cases, to the extent possible, every room is completely isolated.
- That obviously is no small task, but the Minnesota Drywall Industry has met the challenge and is helping to create another unique environment that works.

(Pictured at the right is a cutaway structure of one of these multiple walls, which will produce an STC 75 rating.)



Architect: Close Associates, Inc., Minneapolis
General Contractor: BOR-SON Construction, Inc., Minneapolis

BEAUTY ORIGINALITY ECONOMY SPEED



Minnesota Drywall Council
(612) 535-4171



DID YOU GET YOURS?

The MSAIA Endorsed Group Workers'
Compensation Plan has just declared its first dividend
for the 1982 policy year—

A 46.7% ONE!

If your firm isn't in a plan that has the potential to
pay dividends, then now's a good time to contact AA&C,
the MSAIA Group Insurance Service Organization.

This program may also be purchased through
your present broker if different than AA&C.



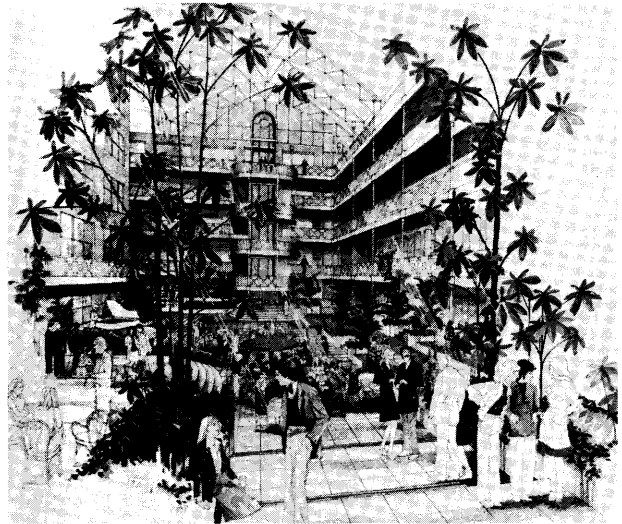
Association Administrators & Consultants, Inc.
19000 MacArthur Boulevard, Suite 500, Irvine, CA 92715
Phone 1-800-854-0491 Toll Free

WE'RE MOVING OUR "BRANCH" OFFICE

Midwest Plant Works opens a new showroom in the International Market Square in January. Our interior landscape services include, but are not limited, to:

**Design
Specification and Consultation
Sales, Lease and Rentals
Installation and Maintenance**

In fact, all plants in the spectacular five-story Atrium in Market Square come from us. So, on your way to our new showroom, stroll through the Atrium, and walk through the Midwest Plant Works.



Midwest Plant Works
International Market Square

275 Market Square Minneapolis, Minnesota 612/343-0765

Members: A.L.C.A. & I.P.A. Certified Interior Horticulturists on staff

Energy Efficient

Ordinary commercial water heaters collect sediment on the bottom of the tank. Deposits of scale, lime and sludge create a heat barrier, which acts as an insulator. As a result, energy is wasted because of the longer heat transfer period. The more sediment on the bottom of a tank, the longer it takes to heat water. The results: increased fuel consumption, higher energy costs.

While unnecessary amounts of energy and money are burning up, the bottom of the water tank is overheating. Metal fatigue occurs. Eventually, the tank can become so weak it may rupture.

The Sandblaster Solution

A revolutionary, patented Magna Force Ring reduces the build-up of sediment by keeping it in suspension. It prolongs tank life...cuts fuel costs...saves you money!

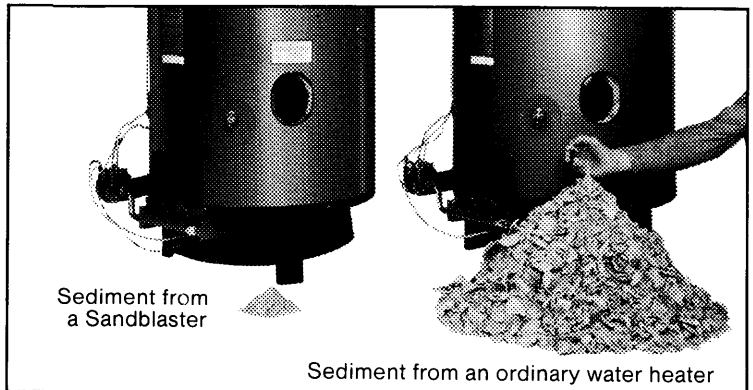
Here's the proof:

This simulated photo of actual test results shows the amounts of sediment accumulated after six months of operation—supplying hot water to an apartment building in the hard water area of Stephenville, Texas. Since then hundreds of additional tests throughout the United States have proven conclusively that Sandblaster is the most efficient commercial water heater on the market today.

The State  **TURBO**

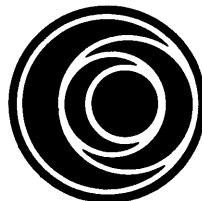
Sandblaster™

A measurable difference



Sediment from
a Sandblaster

Sediment from an ordinary water heater



state
INDUSTRIES, INC.
ASHLAND CITY, TENN. 37015
HENDERSON, NEVADA 89015

The last thing you need is to worry about support from your trusses.



Innovative blueprints, bad weather, pushy customers. You've got enough on your mind without worrying about your trusses.

That's why you need Littfin's. We build our trusses from the best visually and machine stress rated lumber available. We back our team of engineers with a computer system to eliminate any possibility of human error.

What's more, the Littfin representative in your area is fully trained to help with any design problem you get. Plus, we deliver free and on time within a 150 mile radius from our plant.

So if you've got enough to worry about, stop worrying about support from your trusses. Because when you build with Littfin, you build with confidence.

A company you can build on.



Minneapolis 612-473-2551
 Winsted 612-485-3861
 Minnesota WATS 800-752-8102
 National WATS 800-328-8026

news briefs

Continued from page 5

liance (featured in this issue of *AM*); *Pocket Architecture*, an architectural guide to the Twin Cities published by the Minnesota Society of Architects and written by Bernard Jacob and Carol Morphew; the Aquatennial Sand Castle competition at Lake Calhoun, sponsored by the Minnesota Society of Architects; Phillips Neighborhood Improvement Association, for moving and rehabilitating 24 homes; Calamity Jane Contracting, for relocating and renovating the White Castle hamburger stand; the Minnesota Orchestra, for its summer festival Sommerfest; the Wall Companies for reopening the landmark Foshay Tower observation deck; and Boisclair Corporation for the Riverplace development. The annual Barbara Flanagan Award, given by the Minneapolis *Star and Tribune* went to the Junior League of Minneapolis for restoring the Stevens House, the city's oldest house, now in Minnehaha Park. The committee also presented the first Theodore Horwitz Award for Citizen Participation, which recognizes selfless involvement in neighborhood and citywide issues, to Jeanette May, long-time urban activist.

Capitol thrust expands

Governor Rudy Perpich has announced a major effort to transform the State Capitol Mall into a park-like setting for sculpture. At a special meeting in September in the Governor's Reception Room, Perpich asked business, political and artistic leaders to join together to "continue the process of creating the Capitol campus that architect Cass Gilbert first envisioned."

Lieutenant Governor Marlene Johnson, who has worked with the Capitol Area Architectural and Planning Board on other Capitol plans, and Martin Friedman, director of the Walker Art Center, were asked to develop plans for the project. Friedman has recently announced plans for a sculpture garden on the old Armory Gardens site across from the Walker-Guthrie complex in Minneapolis.

St. Paul Mayor George Latimer expressed particular enthusiasm for the project and the opportunity it presents to develop a better connection between the Capitol area and downtown St. Paul. He urged early commitment to "broad pedestrian greenway links" when I-94 freeway bridges are rebuilt during the upcoming construction of I-35E.

Archbishop John Roach of the St. Paul-Minneapolis archdiocese, Chief Justice Douglas Amdahl of the Minnesota Supreme Court, and Russell Fridley, ex-

Continued on page 59

Picture yourself in your new solarium ...

Basking in the sun's natural warmth as you read the Sunday morning paper;

Dining by candlelight beneath a starlit sky;

Breathing in the colors and fragrances of your own tropical garden room...



**The SunSpace by Northern Sun -
your passage to solarium living.**

- Crafted of cedar and insulated glass, for lasting beauty;
- Available in a wide range of sizes and styles to architecturally enhance your home;
- Wide range of energy-conscious options and accessories for year round comfort and enjoyment.

DETACH HERE

Want to learn more about solarium living? Just fill out this post-paid card. We'll be sending you all the details!

Yes! Please send me a color brochure and all the particulars on the Northern Sun solariums. We're considering a:

Remodel/Addition

New Home

Name

Address

City

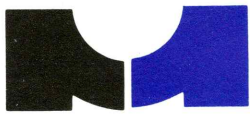
State

Zip

Home Phone

Business Phone

It's best to reach me during days evenings.



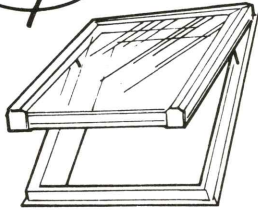
MIDWEST MILLWORK PRODUCTS

P.O. Box 26528
Minneapolis, MN 55426

6509 Cambridge Street
612/929-8157

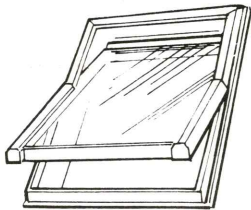
IN ADDITION TO THE NORTHERN SUN SUNROOM, MIDWEST MILLWORK PRODUCTS IS PROUD TO ANNOUNCE THE BLEFA ROOF WINDOWS.

Blefa



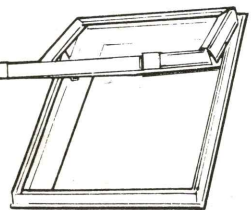
QUICKLY AND SIMPLY INSTALLED

Each Blefa roof window comes fully assembled which cuts installation by 50% or more! The one-piece integral perimeter flashing means no cracks, seams or water seepage!



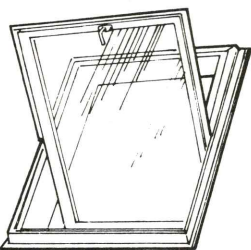
EASY TO OPEN & CLOSE BY HAND OR REMOTE

A combination of an air piston opener and a fixed frame screen makes the Blefa roof window easy to use, even in a remote application!



FIXED AND OPERATING WINDOWS AVAILABLE AND IN STOCK

The Blefa "Fixed Light" is available in five sizes. The "Operating Window" is available in eleven sizes!



A FULL RANGE OF ACCESSORIES IS AVAILABLE

Shades, awnings, blinds and remote control openers are available!

If you would like more information on either the **NORTHERN SUN SUNROOM** or the **BLEFA ROOF WINDOWS** please return the card below and one of our representatives will be happy to contact you.



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

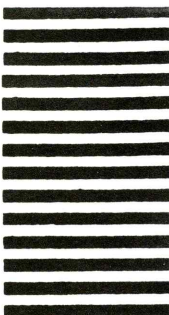
BUSINESS REPLY CARD

FIRST CLASS PERMIT NO. 17299 MINNEAPOLIS, MN
POSTAGE WILL BE PAID BY ADDRESSEE



MIDWEST MILLWORK PRODUCTS

6509 Cambridge Street
P.O. Box 26528
Minneapolis, MN 55426



Continued from page 56

ecutive director of the Minnesota Historical Society, joined other representatives of Capitol area institutions and local business in voicing support for the idea. The concept discussed would add artwork, water features and areas for sitting and performances to the large, formal Capitol Mall to make it a more active park space.

Cass Gilbert's original design plan for the Capitol suggested a broad central boulevard linking the Capitol to downtown St. Paul and the Mississippi River. Construction of the Veterans' Service Building in 1953 cut off that possibility. Friedman urged respect for Gilbert's original design, while suggesting that the present somewhat intimidating nature of the landscape should be softened. Perpich stressed the need to attract people to the space and proposed that, in some way, the design express the state of Minnesota.

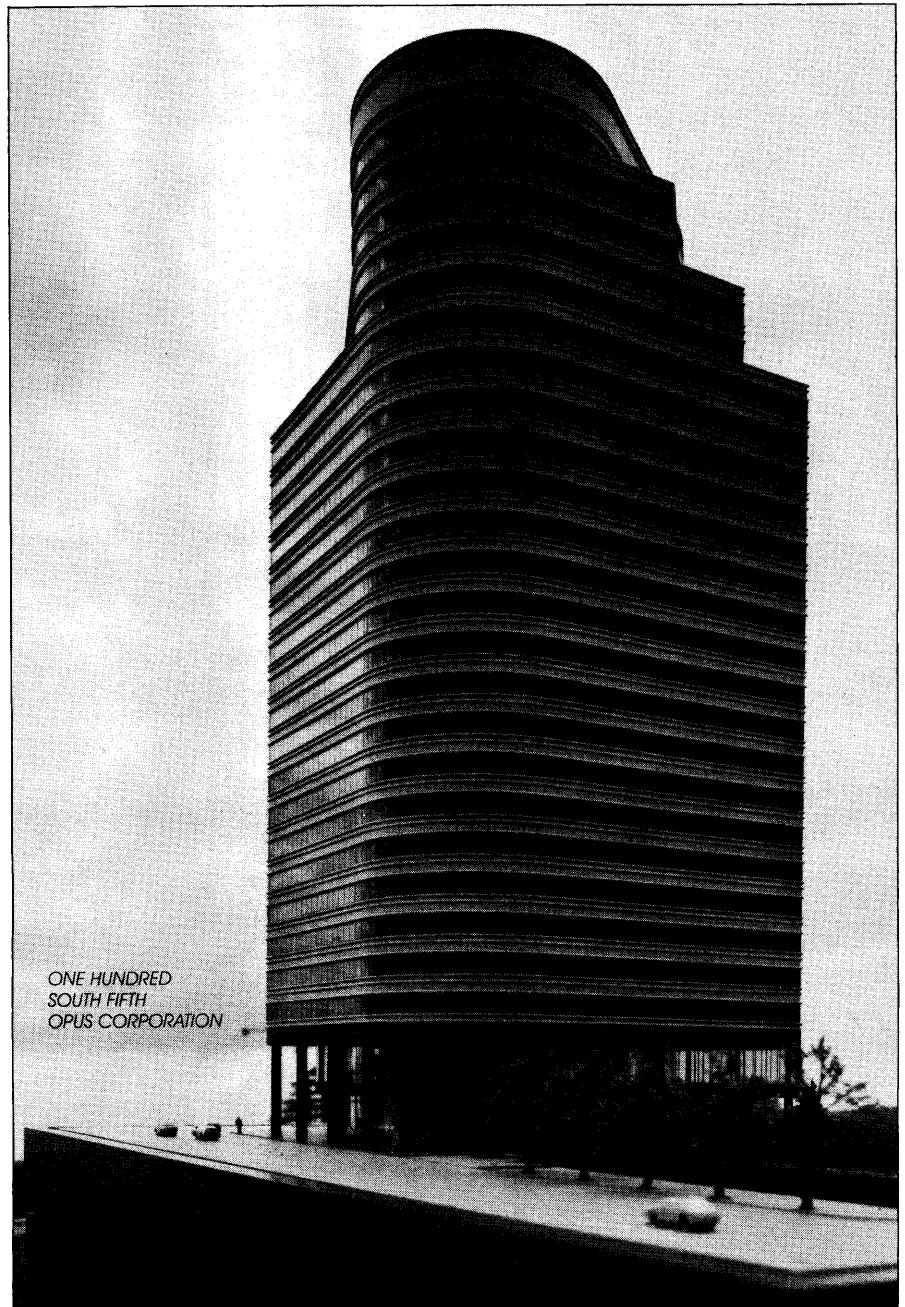
The announcement of the Capitol Mall project followed close on Perpich's announcement of plans to restore the Capitol Building itself. Restoration of original entrances and corridors and of art work and murals has been recommended. The Capitol Area Architectural and Planning Board gave preliminary approval in September to hiring an architect/preservationist to oversee improvements and maintenance of the 80-year-old structure.

In other capitol area developments, the Capitol Area Architectural and Planning Board approved qualifications for architects entering the Minnesota Judicial Building Design Competition. In December, a jury of state officials and nationally recognized architects will select five finalists to draft preliminary designs for the new structure. In March, the official design will be selected for the judicial building, which will serve the newly created Court of Appeals.

St. Paul named All-America City

St. Paul is in the spotlight again. It was recently named an All-America City by the Citizens Forum on Self-Government of the National Municipal League. Along with seven other cities, St. Paul won the award for its "significant civic accomplishments . . . through public and private efforts." The All-America City Award recognizes cities in which "citizens have taken concerted, cooperative action to meet local problems."

St. Paul was cited for its active citizen participation in downtown development and the Downtown District Heating project, Energy Park and the Neighborhood Partnership Program.

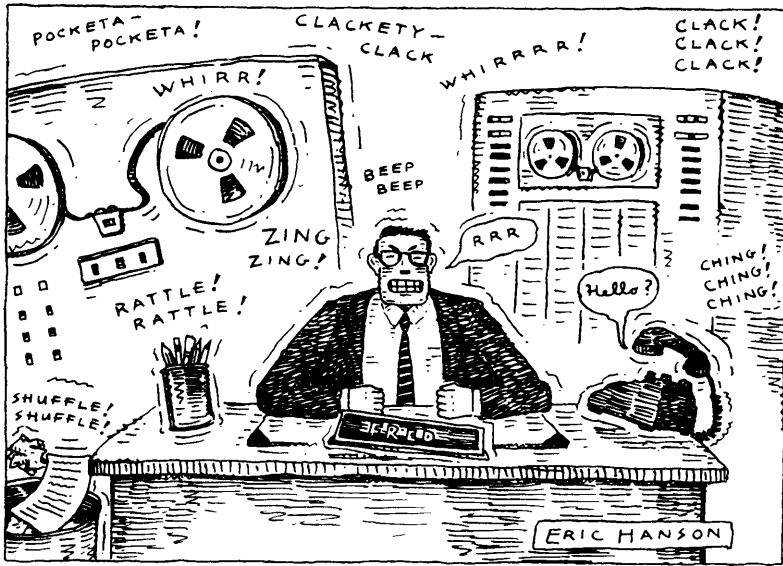


Quality acrylic massing,
schematic and display
models for architects and
developers.

LINDELL

Architectural Models

25 University Avenue SE
Minneapolis, Minnesota 55414
(612) 379-3426



Sempatap®

from Switzerland

Soaks up noises like a sponge

Sempatap® is a unique new material from Switzerland which has excellent sound absorption benefits. Just 3/16" thick, Sempatap® can quiet your environment by absorbing 50-60% of the objectionable noises.

Installation is fast and clean. The material is applied to walls or ceilings in the same manner as wallcovering. You may choose a decorative and tackable jute surface or a substrate finish to be covered with paint or wallcovering. All materials are static-free and can be used near computers.

Write or call us for free samples and literature.

Consider some of the uses for Sempatap®:

Computer rooms	Restaurants	Gymnasiums
Condominiums	Indoor pools	Conference rooms
Cafeterias	Theaters	Libraries
Sound studios	Offices	Dental offices
Hallways	Party rooms	Boats

Sempatap® and Sempafloor® are distributed by:



Best Products, Inc.
1201 S. Cedar Lake Rd.
Minneapolis, MN 55416
612/374-9363



Prairie School awarded

The locally produced television documentary *Prairie School Architecture* has now garnered two prestigious awards. It won a top-ranking award for documentaries at the annual American Film Festival. And it recently received a certificate of commendation from the American Association for State and Local History, a national organization devoted to local history in the United States and Canada. The documentary was produced by the Built Environment Communications Center at the University of Minnesota School of Architecture under the direction of Dan Feidt, and in cooperation with the Minnesota Museum of Art, which had exhibited a major show on Prairie School architects. The videotape is available for showing. For information call Dan Feidt at (612) 373-2198.

Architectural Illusions

A fantasy environment derived from Greek architecture will be the theme of *Architectural Illusions*, an exhibition designed especially for children at the Minnesota Museum of Art. Displayed in Gallery 540/Kidspace, the exhibit features the work of local artists Valerie Atkinson and Stan Shetka.

Atkinson's work includes a large mural in the shape of a Greek pediment, depicting a pair of doves—an



Kidspace at Minnesota Museum

early decorative symbol used in the murals and frescoes of Pompeii and Herculaneum. A floor sculpture with frieze and pediment pieces forms a giant puzzle for children to assemble and a long wall painting with Ionic columns set against a view of the sea with jumping dolphins reflects early Minoan frescoes.

Shetka has constructed glass columns containing light and heat sensors which are activated by the visitors or when children beam flashlights at them. He has also created pressed paper relief sculptures, cast from architectural details of demolished buildings. Holograms within the sculptures may be searched out by children with flashlights.

The exhibit runs through May 1985. For more information call 292-4367.

Children's Museum moves to larger quarters

Children *always* seem to need more room to play, and now they will have it—as The Children's Museum moves from its current location in the Itasca building at 702 First Street North, Minneapolis, to Bandana Square in St. Paul's Energy Park. The museum's new home will be the historic Blacksmith Shop of the old Como Railroad Yards right next to Bandana Square's retail/restaurant complex. Initial construction will provide over 17,000 square feet of space which almost triples that of the present location. There will be more space for exhibits, store and offices, as well as the addition of classroom/performing and workshop/storage areas. Additional expansion at a later date can take the museum to over 20,000 square feet in the future.

The Children's Museum has been extremely popular since its opening in 1981, and has accommodated over 217,000 visitors. Exhibits at the museum are designed specifically for children to learn about themselves and their environment through "hands-on" participation, encouraging active involvement, exploration, and imagination. Museum Executive Director Mark Meister says, "The historical setting at Bandana Square provides an important educational element at the museum, and we intend to incorporate the railroad theme in a new exhibit." The move will begin in December, but the present facilities in Minneapolis will be open through the holiday season.

Web of metro rivers examined

Another major effort to improve water quality is the comprehensive report on the status of the Mississippi, Minnesota, and St. Croix Rivers recently compiled by the Metropolitan River Corridors Study Committee.

"The report is a massive collection of information about the rivers," Committee Chair Ray Black says. "For the first time, we have the data together in one place so we can determine what needs to be done to preserve and maintain our riverlands."

The good news is that water quality in the three rivers is fair to excellent. The St. Croix's water rates highest. The Minnesota is in only fair condition due to pollution from agricultural and urban runoff, and the Mississippi faces a major threat from untreated sewage flowing into the river after rains and the spring thaw.

The management of these three rivers, according to the report, is a tangled web of federal, state, regional and local government agencies and juris-

FACE BRICK

A Minnesota Product for Minnesota People

Design Flexibility for the Architect of the 80's

Sizes Colors Textures

Established in 1891 and changing with the times

Production Facility Springfield, Minnesota

OCHS BRICK AND TILE CO.

(612) 937-9430

Sales Office

15300 State Hwy. 5

Eden Prairie, Minn. 55344

EFA... Where quality products ensure lasting value.

- Park and Recreation Equipment
- Fitness Systems
- Site Furnishings
- Leisure Environments
- Bleacher/Stadium Seating



Griggs Recreation Center City of St. Paul, MN



City of South St. Paul, MN

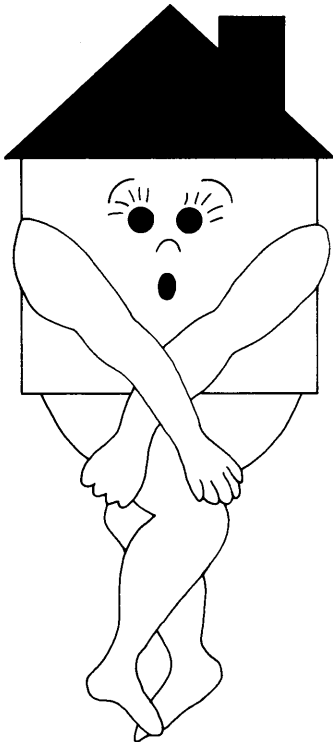
COMPLETE CONSULTING, DESIGN, LAYOUT AND INSTALLATION SERVICES.

EFA

EARL F. ANDERSEN AND ASSOC., INC.
9864 James Circle, Bloomington, MN 55431
Toll-Free WATS Line 1-800-862-6026 • 612-884-7300

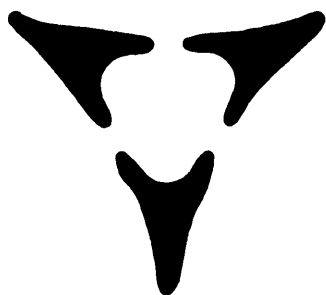
AM

OUR STRIPPERS TAKE IT ALL OFF.



We specialize in chemical
paint stripping.

National Historical Register
Building
Downtown Hastings
CUE Award-winning
Pacific Hotel
213 Washington, No. Mpls.
Old Hansord Pontiac Bldg.



THREE POINTS,
INCORPORATED
1575 Eagle Lane Mound,
Minn. 55364
612-472-6573

dictions. Black says, "This network of policies, programs and jurisdictions may be the key to coordinated management of the river systems, and at the same time, may present the greatest obstacle to necessary coordination."

The report covers the role of government bodies, private sector activities, land and water use, historic and natural resources, water quality, and recreational lands and trends.

The Metropolitan River Corridors Study Committee was created by Congress in December 1980 to evaluate river management alternatives for the three rivers. Members represent five federal agencies—the Departments of Agriculture, Army, Commerce, Interior and Transportation plus ten citizens appointed by the Secretary of the Interior on recommendations of the governor, the chair of the Metropolitan Council and the mayors of Minneapolis and St. Paul.

The committee has now completed the information-gathering portion of the study, and the full report is available in county libraries. The committee is focusing next on analyzing the information and preparing recommendations to Congress and the states for the maintenance and improvement of these important resources. **AM**

notable notes

Continued from page 7

directed by Dick Whitbeck, former music director at the Guthrie, plays everything from classical to jazz, pop to rock 'n' roll. The nightclub is part of the first phase of a development project of a limited partnership between Restaurant Ventures One, Ltd. and Webb Enterprises, whose restaurant and nighttime establishments include Winfield Potters, the Original Pancake House, and My Pie Pizza.

Designed by architect John Sirny of Minneapolis and Spiros Zakas of Zakaspace in New York, Rupert's encompasses approximately 5,000 square feet and is expected to expand into a restaurant to be named the American Cafe. High ceilings increase the volume of the space and a series of levels and island bars layer down to the dance floor. The atmosphere takes its cues from the Art Deco era, with mahogany stained walls and furniture with mohair seats, marble cocktail tables and some original Deco light fixtures. Part of the space may be reserved for private parties or fashion shows.

For the yuppies who would rather disco downtown, Marsh's in the Lumber Exchange building will bring a glamorous alternative to the downtown scene, where attendants outside will

One Magnificent Mile Electrical Work by Premier

Lighting
Life Safety Systems
Stand-by Power
Total Electric Heat
Power for Special
Equipment

For the brand new,
internationally known,
57-story high-rise
condominium, office,
and commercial complex on Chicago's
magnificent mile.
Levy Org. — Developer
SOM Architects

Premier Electrical Construction Co. (612) 541-1150
2221 EDGEWOOD AVENUE SOUTH • ST. LOUIS PARK, MN 55426
AURORA, IL • CHICAGO, IL • SAN JUAN, PR

stand ready to park your car free of charge. Music promoter Marsh Edelman says of his new club, which is expected to open in mid-November, "It's sophisticated and hi-tech—based on dance, fashion, jewelery, automobiles and videos." The club will rely heavily on videos for entertainment but Edelman has talked of live acts as well, including Steve Martin, Prince, Michael Jackson, Frank Sinatra, and Liza Minnelli.

Interior designers Wheeler/Hildebrandt and architect Dave Dnistran characterize the plans for Marsh's as "very European." Much of the original limestone and marble will be polished and preserved. The low arched ceilings will have a grid of theatrical lighting including laser, all designed by lighting consultant Duane Schuller. The lighting will shimmer off a 200-foot wide water wall and bring special focus to the sunken dance floor. Special nooks, partitioned off with etched glass and a panorama of exotic plants, will contain snakeskin furniture of burgundy, teal and grey hues. The arrangement will also function well for private parties and fashion shows.

Uptown, Minneapolis' old Walker Library, will be infused with a new spirit when a restaurant/discotheque takes over its interior. Architects Williams/O'Brien have been working with Entertech, Inc., a nightclub planning con-

sultation firm, to produce a restaurant/nightclub concept which differs in theme from owner Bob Sabes' other eating and drinking establishments, which include the Rainbow cafe, and Philbert's in Bandana Square in St. Paul.

Although the building does not have landmark status, the community's affection for the old structure was strong enough to convince the architects to preserve most of the exterior and the building's name. So the plans for the Walker restaurant/nightclub include modifying the neo-classical structure slightly by removing the front steps to form a carefully scaled sunken plaza. A clear acrylic awning hints at the industrial hi-tech interior of galvanized metal handrails and checkerboard vinyl tiles of cobalt blue and black. A monorail lighting system rings the dance floor while a video screen spins round and round, and free-standing bars and informal high seating are designed to appeal to a casual, younger crowd. Nightclubbing health nuts may take advantage of a fresh juice bar—a light and wholesome switch from the traditional bar, which will also be included.

Outside, 3,000 square feet of landscaped public plaza will rejuvenates the appeal of this long-empty community landmark and is expected to be a positive draw for the neighborhood.

AM

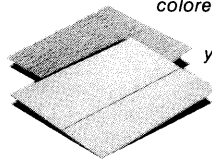


**There is no substitute for
Glasbord®
frp wall and ceiling finish**

**Yes, there are look-alikes
but there is only one Glasbord**

- Class A and Class C fire ratings
- consistent product quality
- dependable delivery
- backed by full customer service

Look for the
colored thread on the back®
—it's your assurance
you have Glasbord frp
Paneling



Call or write for complete information

**Reinke Wholesale
of Minnesota**

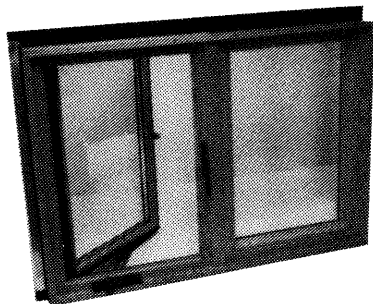
8701 Bass Lake Road
New Hope, MN 55428
612/536-8444

**NEW or RETROFIT
Call HAYFIELD WINDOW & DOOR**



5000 THERMO-LINE CASEMENT WINDOW

This window combines the beauty of wood and the durability of aluminum to create a maintenance-free window of the highest quality. The exterior of aluminum has a thermal barrier in the frame and sash. The aluminum is painted bronze with an acrylic finish which is electrostatically applied and baked—it will never need painting. The glass, which may be double or triple insulating glass, is 13/16" overall thickness. A storm panel may be applied in addition to the 13/16" insulating glass to give even greater savings in reduced heat loss through the glass. The functional design of the 5000 will give you lasting beauty for your home.



**HAYFIELD WINDOW AND
DOOR COMPANY
HAYFIELD, - MINNESOTA 55940**

PHONE (507) 477-3224 or (507) 477-3163

Yearly Index of Articles

January–December 1984

Articles are listed alphabetically by title and by author.

INDEX BY TITLE

A Closer Look at A New American House (Insight), by Harvey Sherman, Sept/Oct, p. 9

A Fitzgeraldian Rowhouse Finds Its Past, Mar/Apr, p. 48

A Gazebo that Graces, May/June, p. 44

A Holly Avenue Garrett Goes Gracious, Mar/Apr, p. 46

A Master of Modernism, by Frederick Koeper, July/Aug, p. 38

A Revealing Look at City Hall, Past and Future, July/Aug, p. 30

A Trio of Old-Time Arbors, May/June, p. 46

An Artist Abroad, July/Aug, p. 43

Apprentice to an Artificial Intelligence (Opinion), by Ed Frenette, Nov/Dec, p. 13

Architecture in World Trade Drama (Insight), by Linda Mack, Mar/Apr, p. 17

Art for Architecture's Sake, by William Houseman, Jan/Feb, p. 18

Artful Response to a Neutral Setting: General Mills, Jan/Feb, p. 22

Artfully Designed Homes, May/June, p. 24

At the Gregg-White House, Modernity Means Well, Mar/Apr, p. 44

Banking on the Joy of Ubiquitous Art: First Bank Minneapolis, Jan/Feb, p. 26

Bright LearningSpace: Ericsson School, Sept/Oct, p. 34

Brown House, May/June, p. 24

Cesar Pellé's Design for Norwest Center, July/Aug, p. 24

Church of the Holy Redeemer, Sept/Oct, p. 49

Country Home, May/June, p. 30

Design Collective's Submission for World Trade Center (Humor), Mar/Apr, p. 102

Design Review: Boon or Bane for Minneapolis? (Opinion), by Kent D. Warden, Edward J. Kodet, and Thomas H. Hodne, Jr., July/Aug, p. 16

Designs for Dancing, Nov/Dec, p. 48

Downstairs, Upstairs at 251 Summit, Mar/Apr, p. 40

Downtown Minneapolis Moves Forward Fast, July/Aug, p. 22

Edmund Bacon Speaks Up for the Design of Cities (Insight), by Linda Mack, Nov/Dec, p. 11

Elliot Park Neighborhood Recreation Center, Nov/Dec, p. 26

Everyman's Way to Housing, by Christopher Alexander, May/June, p. 36

Expectations for the Future of Downtown Minneapolis (Insight), by Robert A. Findlay, July/Aug, p. 15

Fire Station No. Six, Nov/Dec, p. 32

Green Grows an English Garden, May/June, p. 48

Grossman House, May/June, p. 28

Harrison Fraker: New Energy for the Minnesota School, Sept/Oct, p. 42

Haute Cuisine Meets Luscious Decor at Gordon's, Mar/Apr, p. 30

Hometel Lowertown Style, Mar/Apr, p. 36

Honeywell Corporate Computer Center, Sept/Oct, p. 50

Honeywell Residential Division Headquarters, Nov/Dec, p. 24

How to Design a Minneapolis Skyscraper (Humor), July/Aug, p. 66

Humane Family Living: Madison Apartments, Sept/Oct, p. 32

In Praise of Quality (Opinion), by Milo Thompson, May/June, p. 19

Insightful Interiors: A Pair of New Offices by Inside!, Jan/Feb, p. 34

Intimate Workspace: Baker Court, Sept/Oct, p. 28

Kickernick Building, Sept/Oct, p. 48

Lagerquist and Sons Headquarters, Nov/Dec, p. 28

Literary Landmarks, by Patricia Hampl, Mar/Apr, p. 50

Lundblad House, May/June, p. 32

Mr. Stebbins of Oak Grove, by Jay Furst, Sept/Oct, p. 36

MSAIA Award-Winning Interiors, Sept/Oct, p. 46

Mt. Curve Condominiums, Nov/Dec, p. 30

Narro, by the Design Collective (Humor), May/June, p. 66

New Traffic for a Grand Old Station, by Shannon King, Mar/Apr, p. 26

1984 Directory of Minnesota Architectural Firms, Mar/Apr, p. 57

1984 MSAIA Honor Awards, Nov/Dec, p. 22

On Angels' Hill, Classic American Architecture Lives On, July/Aug, p. 50

Paper Architecture, Nov/Dec, p. 34

Post-Modern Comes to Campus: the Macalester Pool, Sept/Oct, p. 33

Provocative Art for a Workaday World: Gelco, Jan/Feb, p. 30

Ralph Rapson Retrospective, July/Aug, p. 38

Reflections on the Education of an Architect, by Ralph Rapson, July/Aug, p. 48

Relaxed Retirement: Academy Park, Sept/Oct, p. 30

Returning to the River, by Mayor George Latimer, Mar/Apr, p. 38

Schoolhouses Start Anew, Sept/Oct, p. 24

Seitz, Yamamoto and Moss Offices, Sept/Oct, p. 46

Shaping a Home of One's Own, May/June, p. 42

Smith Hall House, May/June, p. 34

St. Paul Living: A Portfolio of New/Old Housing, Mar/Apr, p. 40

Summit Avenue's Future (Opinion), by Thomas Zahn, Mar/Apr, p. 21

The Adding of Spice to an Insurance Office: Minnesota Mutual, Jan/Feb, p. 32

The American Dream House vs the Working Woman (Insight), by Linda Mack, May/June, p. 17

The Archetype of an Architect (Designer Profile), July/Aug, p. 45

The Birth of the Movies, by Lisa Schrenk, Nov/Dec, p. 40

The Educated Schoolhouse (Opinion), by Richard F. Hammel, Sept/Oct, p. 13

The Pioneer-Endicott: A St. Paul Icon Reclaimed, Mar/Apr, p. 32

The Theatrical Hand of Jack Leibenberg, by Lisa Schrenk, Nov/Dec, p. 46

The Vicissitudes of Louis Sullivan's Landmark Bank, Jan/Feb, p. 44

The Wealth of Trade Catalogs, by Alan Lathrop, Mar/Apr, p. 53

Two Tacks to an Uncommon Convention Center, July/Aug, p. 28

WCCO: Minneapolis' Most Talked about New Building, by Linda Mack, Jan/Feb, p. 38

Where Are Skyways Taking Us?, by Bernard Jacob, July/Aug, p. 34

Where Rivers Meet: Clement Haupers' Minnesota Landscapes, July/Aug, p. 54

William Moss Stretches Fabric to its Limits, May/June, p. 50

INDEX BY AUTHOR

Alexander, Christopher, Everyman's Way to Housing, May/June, p. 36

Findlay, Robert A., Expectations for the Future of Downtown Minneapolis, July/Aug, p. 15

Frenette, Ed, Apprentice to an Artificial Intelligence, Nov/Dec, p. 13

Furst, Jay, Sept/Oct, p. 36

Hammel, Richard F., The Educated Schoolhouse, Sept/Oct, p. 13

Hampl, Patricia, Literary Landmarks, Mar/Apr, p. 50

Hodne, Thomas H., Jr., Design Review, July/Aug, p. 16

Houseman, William, Art for Architecture's Sake, Jan/Feb, p. 18

Jacob, Bernard, Where Are Skyways Taking Us?, July/Aug, p. 34

King, Shannon, New Traffic for a Grand Old Station, Mar/Apr, p. 26

Kodet, Edward J., Design Review, July/Aug, p. 16

Lathrop, Alan, The Wealth of Trade Catalogs, Mar/Apr, p. 53

Latimer, Mayor George, Returning to the River, Mar/Apr, p. 38

Mack, Linda, Architecture in World Trade Drama, Mar/Apr, p. 17; Edmund Bacon Speaks Up for the Design of Cities, Nov/Dec, p. 11; The American Dream House vs the Working Woman, May/June, p. 17

Rapson, Ralph, Reflections on the Education of an Architecture, July/Aug, p. 48

Schrenk, Lisa, The Birth of the Movies, Nov/Dec, p. 40; The Theatrical Hand of Jack Leibenberg, Nov/Dec, p. 46

Sherman, Harvey, A Closer Look at A New American House, Sept/Oct, p. 9

Thompson, Milo, In Praise of Quality, May/June, p. 19

Warden, Kent D., Design Review, July/Aug, p. 16

Zahn, Thomas, Summit Avenue's Future, Mar/Apr, p. 21

Statement of Ownership, Management and Circulation
 Title: Architecture Minnesota
 Publication Number: 083350
 Date of filing: 10/1/84
 Frequency of Issue: Six times per year
 Annual Subscription Price: \$12.00
 Location of Office of Publication: 314 Clifton Avenue, Minneapolis, MN 55403
 Publisher: Peter A. Rand
 Editor: Linda Mack
 Owner: Minnesota Society of American Institute of Architects, 314 Clifton Avenue, Minneapolis, MN 55403

Extent and Nature of Circulation

	Avg. no. copies each issue during preceding 12 months	Actual no. copies of single issue published nearest to filing date
Total No. copies printed:	9,300	10,000
Paid circulation:		
1. sales made through dealers, carriers and counter sales	400	400
2. mail subscription	3,291	3,312
Total paid circulation:	3,691	3,712
Free distribution by mail, carrier or other means, samples, and other free copies:	3,455	2,703
Total distribution:	7,146	6,415
1. Office use, left over, spoiled after printing	2,054	3,485
2. Returns for news agents	100	100
Total:	9,300	10,000

I certify that the statements made by me above are correct and complete.

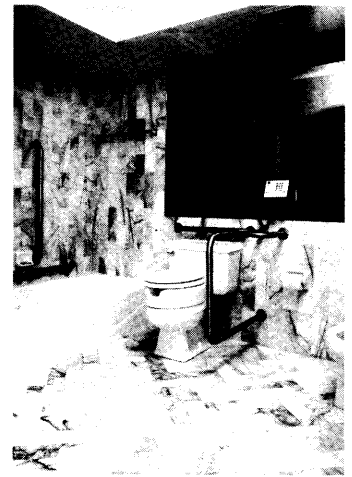
Publisher

Peter A. Rand

Advertising Index

Earl F. Andersen, p. 61
 Fred G. Anderson, p. CIV
 Assoc. Admin. & Consultants, p. 54
 Best Products, p. 60
 Bladholm, p. CII
 The Brass Handle, p. 16
 Builders Wholesale, p. 65
 Design Modern Interiors, p. 16
 Drake Marble, p. 65
 Fantasia, p. 15
 Foster Monahan, p. 17
 Hayfield Window and Door Co., p. 63
 Heat Frost & Thermal Insulation Education Fund, p. 8
 International Market Square, p. 1
 Kohler, p. 18-19
 Lindell Architectural Models, p. 59
 Littfin, p. 56
 Merillat, p. 9-10
 Midwest Millwork, p. 57-58
 Midwest Plant Works, p. 55
 Minnesota Drywall Council, p. 54
 Minnesota Masonry Institute, p. 12
 Minnesota Museum of Art, p. 15
 Ochs Brick & Tile Co., p. 61
 Odegard Books, p. 16
 118 East, p. 14
 Paper Architecture Competition, p. 20
 The Perfect Gift, p. 17
 Photographic Specialties, p. 4
 Pocket Architecture, p. 2
 Premier Electric, p. 62
 Reinke Wholesale, p. 63
 St. Croix Press, p. 6
 Sawhill, p. 18
 Sedia, p. 18
 State Industries, p. 55
 Thomas & Grayston Office Supply, p. 17
 Three Points, Inc., p. 62
 Walker Art Center, p. 17

There's no place like Hometel® for genuine **MARBLE**



Granada Royal Hometel® of Bloomington

Drake Marble Company

CERAMIC TILE QUARRY TILE MARBLE SLATE
 60 PLATO BLVD. ST. PAUL, MN 55107 PHONE: 222-4759

AMI

coming next issue

From Industry to Art: Warehouses Come Alive

Neon Comes Back

How Designs Come to Be

Plus: The Christmas House

• ECONOMY
 • QUALITY
 • SERVICE



RIVIERA CABINETS

NuTone

Housing Group

Scovill

ROOFING • INSULATION
 APPLIANCES AND BUILDING MATERIALS



BUILDERS WHOLESALE, INC.

1034 Lafond Ave. • St. Paul, MN 55104
 Phone (612) 645-9315

letter from the publisher

PLEA

Guilty of delivering to *AM's* readers an informative magazine on the design arts in our region.

Guilty of wanting to continue this enterprise and believing that there are myriads of potential readers, like you, who would relish being informed of what's happening in the design world.

Guilty of not having the resources to invest in rapid expansion through massive direct mail campaigns and expensive promotions.

Guilty of knowing that our readers have friends and associates who would love a Holiday Gift Subscription to *AM*.

BARGAIN

We will continue to publish a finely designed magazine which will cover what its readers want—information about architecture and design in the Midwest.

We will give your friends 6 unique packages throughout 1985 which will remind them of your interest in them and in design.

We will give your friends a special gift certificate arriving just before Christmas which will announce your thoughtfulness.

We will do all this for only \$9, our exceptional holiday price! Just use the subscription tear out card adjacent and give us your name and the names of those you wish to send gifts.

Sure, we would really appreciate having your check with the order. But if you send in the card, we'll be happy to bill you.

Considering the plea, not a bad bargain!

Happy Holidays,



Peter A. Rand, AIA
Publisher