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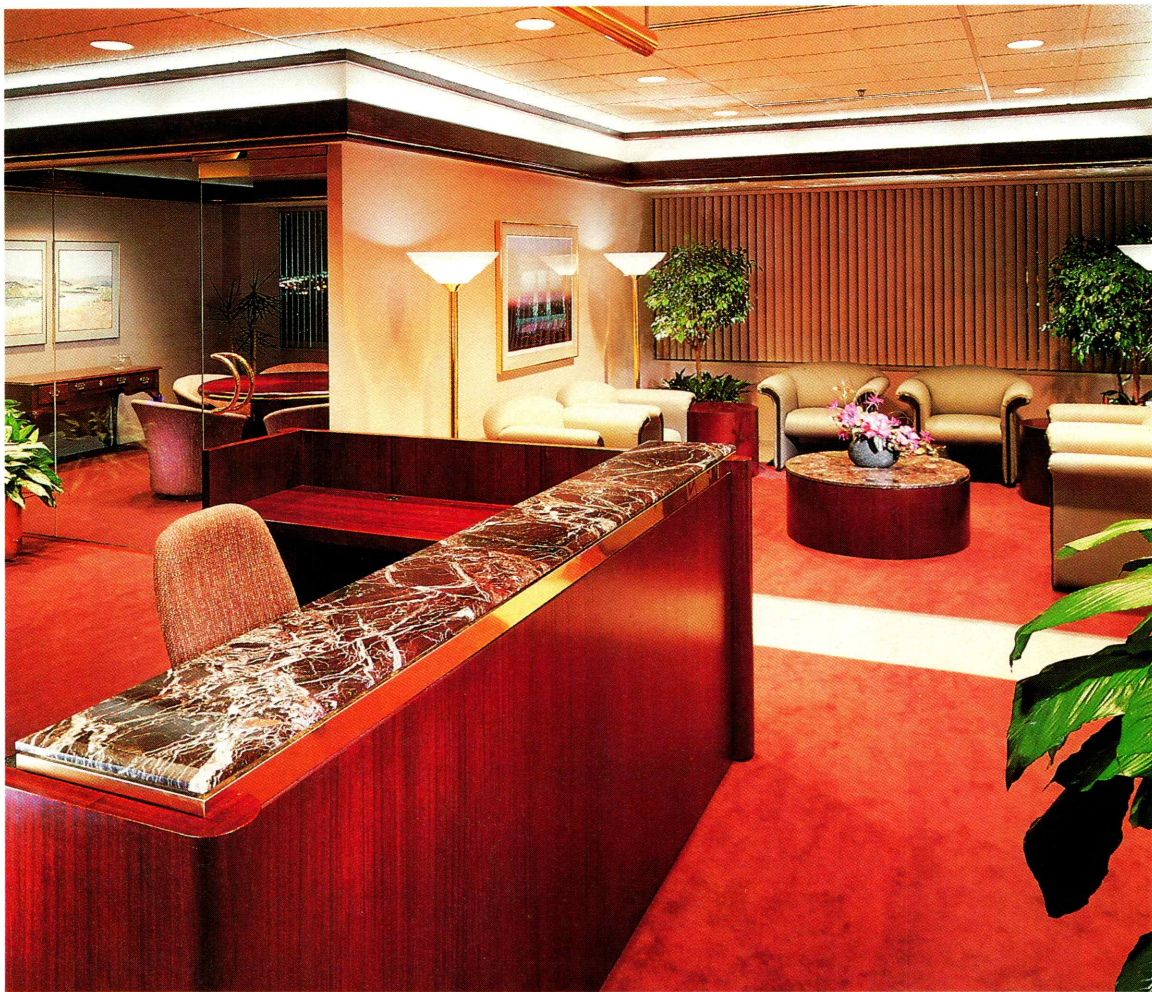
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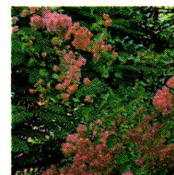
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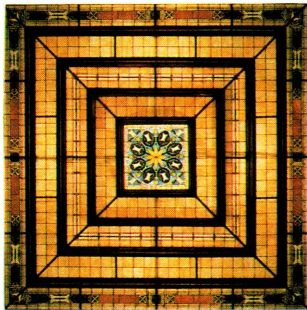
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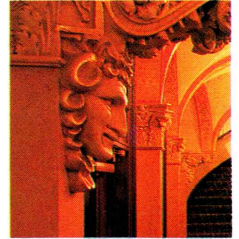
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Cover: A spectrum of color at Carmichael-Lynch. Architects: Roark Kramer Roscoe DESIGN. Photographer: Don F. Wong

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First Bank Place towers skyward

Minneapolis' latest skyscraper is a three-tower complex being built on an L-shaped lot bounded by Sixth and Seventh Streets and Second and Third Avenues. Designed by I. M. Pei & Partners, the 1.5 million-square-foot First Bank Place will feature a 53-story tower housing First Bank System headquarters, an eighteen-story tower housing offices for IBM, and a fourteen-story atrium building that will serve as a connector between the two other towers.

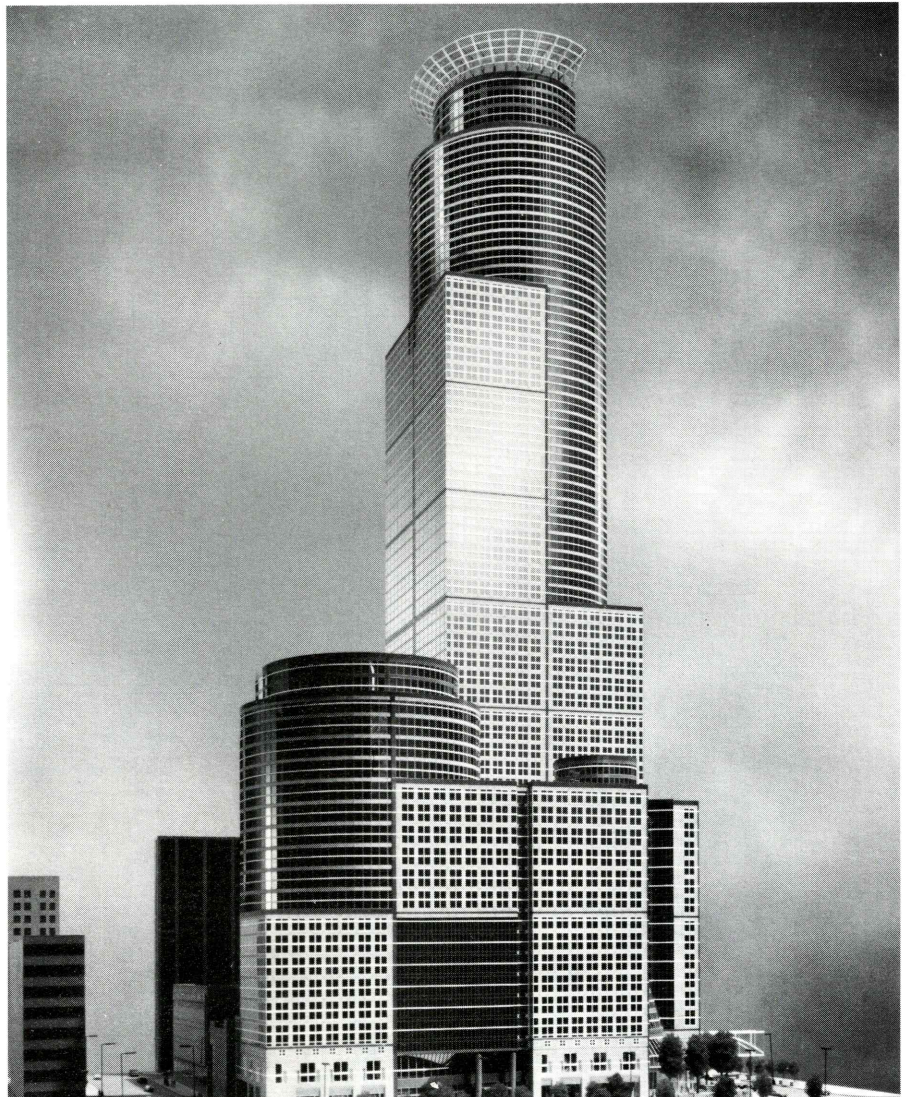
The complex features a cluster of cylinder towers bounded by a rose and deep red granite base. The granite base rises upward with the towers and gradually pulls away to reveal reflective silver glass skin accented with white metal bands and pewter and silver metal grids. The tallest of the three towers is crowned with a pie-shaped, gridded "antenna garden," which will be illuminated at night.

The first two levels will house retail and present a series of windows and openings to the pedestrian. At the corner facing City Hall, a large, circular atrium will provide a warm and inviting winter garden for office workers and pedestrians as glass panels open views of the neighboring buildings, as well as enliven the space with light. The atrium—as well as serving as a food court—will function as a corridor between the different components of the complex.

When completed in the fall of 1991, First Bank System will consolidate its departments, now scattered throughout various downtown locations. First Bank Place is being developed by a joint partnership of IBM Corporation and Opus Corporation.

In praise of winning interiors

Nine projects were honored for excellence at the seventh annual interior design awards, sponsored by the Minnesota Society of Architects. The jurors



First Bank Place, a cluster of three cylinder-shaped towers designed by I. M. Pei & Partners

commented on the high quality of submissions, and noted that the competition was particularly rigorous.

The Interior Design Partners building, designed by Hammel Green and Abrahamson, was cited as a particular favorite by the jurors. The two-person jury was impressed with the attention to detail, the sense of proportion and the appropriateness of furnishings to create an ideal setting for interior designers. Other favorites included the Ceresota Mill, designed by Ellerbe Becket. The jurors applauded the clever use of mirrors to seemingly double a narrow space. "The Ceresota expresses


a convincing focal point, a sense of place and a strong attention to detail," said the jurors.

Another office interior that won kudos was the administrative headquarters for the Herman Miller Building B, by Meyer, Scherer and Rockcastle, which the jurors said looked like a "fun place to work, in which color and signage effectively defined the different work spaces."

Patti's Restaurant, designed by Wheeler-Hildebrandt and Shea Architects, was praised for its "sense of romance in a warm and inviting atmosphere."

Continued on page 50

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**ICON
International Market Square
Minneapolis
September 21–September 22**

Greek columns, the computer screen, and the Sphinx are all cultural images—artifacts of global significance. International Market Square, a design center in Minneapolis, has selected ICON as the permanent name for its annual design conference and furnishings exposition.

ICON will feature events geared toward the trade on Thursday, September 21 with continuing education courses and public events scheduled for the public on Friday, September 22.

Charismatic designer and theorist Michael Kalil, principal of Kalil Studio of New York, will present the conference keynote on Thursday. Kalil will speak on the relationship between human beings and the environment and on design icons.

Friday's public activities include an open house for all showrooms, as well as showroom seminars. Kitchen designer Gay Fly and four-star chef Larry D'Amico will give a presentation on designing the dream kitchen. And *House Beautiful's* Jane Ellis will present design trends for the 1990s. The day will culminate in an evening of Motown music with The Four Tops.

For more information on International Market Square and ICON '89, contact IMS Special Events at (612) 338-6250.

**Passages: An Architectural Metaphor
Rochester Art Center
September 9–October 21**

Rochester has undergone major business district redevelopment during the past two years. This exhibit will reveal the processes and approaches involved in the conception and development of a given architectural problem.

Participating individuals and teams

**Brocade Expo '89
Various locations
September 2–October 29**

An exposition of the art of brocade comes to Minneapolis and presents a rare opportunity to see an extensive body of historic, international and contemporary brocades. International in scope, the exposition is a collaborative effort of five local organizations and will run simultaneously at several locations.

Brocade is an ancient technique which combines different fibers to create a raised design. Often done with rich fibers such as silk or velvet, many brocades from the European tradition feature gold or silver threads. While conventional weaving of the 1970s was graphic, geometric and structural, textile artists of this decade have revived brocade because it allows the technical freedom to weave stories, myths and personal narratives into the fabric.

Asian Fine Arts presents an exhibit entitled "Opulence: Oriental Cloth & Costume," which features rich antique brocade, intricate embroidery and lustrous silken robes from China and Japan. **Indigo** looks to traditional Asian and African brocades and will exhibit contemporary and ancient textiles from Indonesia, Bhutan and West Africa. **Maya Market** focuses on Guatemala with its presentation of "Brocades in Traditional Guatemalan Costume."

The Minneapolis Institute of Arts combines examples of antique brocaded textiles from its permanent collection and a stunning contemporary triptych by American fiber artist Laura Foster Nicholson.

Finally, **Textile Arts International** will focus on contemporary interpretations of brocade by drawing from Cranbrook's tradition. The Cranbrook Academy of Art's fiber department is headed by internationally known artist Gerhardt Knodel. The exhibition is comprised of works by six of Knodel's students.

For more information on "Brocade Expo '89," contact Textile Arts International at (612) 338-6776.



Detail of Bounty and Thrift
by Laura Foster Nicholson, 1989

from Minnesota architectural firms include ANARCH, BWBR, The Design Partnership, Gary Diebel with Kodet Architectural Group, Gregory Rothweiler with Shea Architects, TSP/ADG, and Yaggy Colby. Participating architects will construct forms from tradi-

tional and nontraditional materials on sites in and around Rochester Art Center.

Concurrently, an exhibit of architects' renderings and models used in Rochester's downtown development

Continued on page 56

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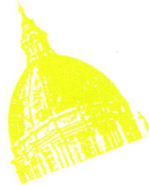
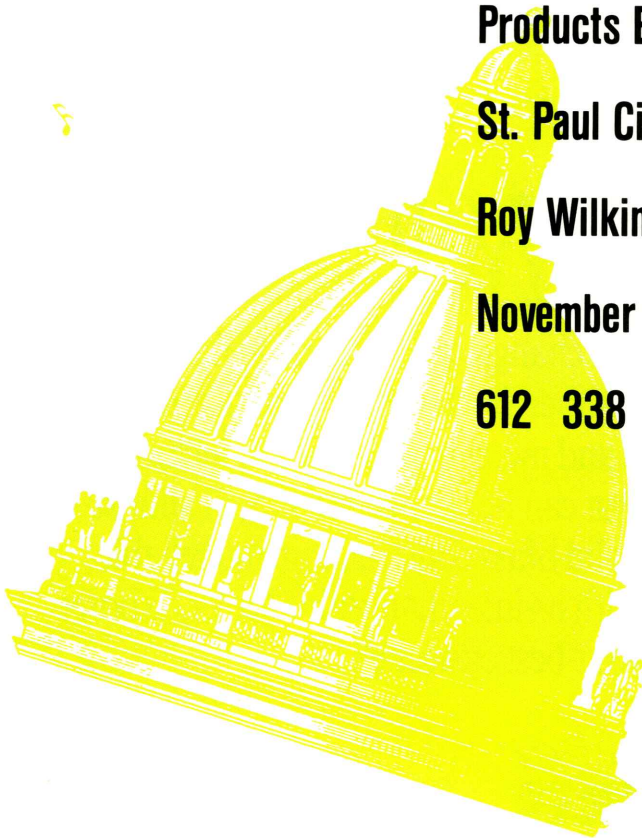


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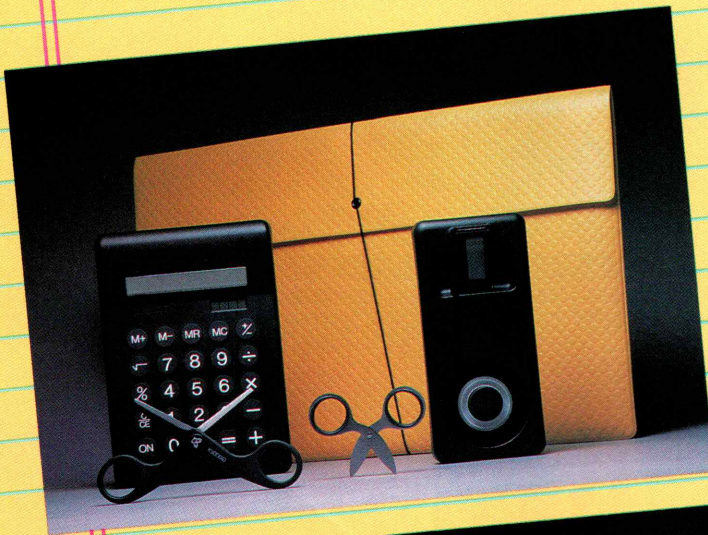
objects of design

Back to school,
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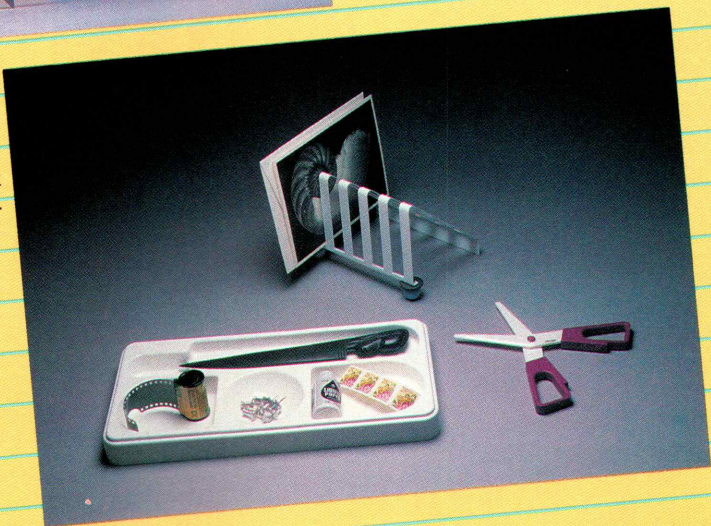


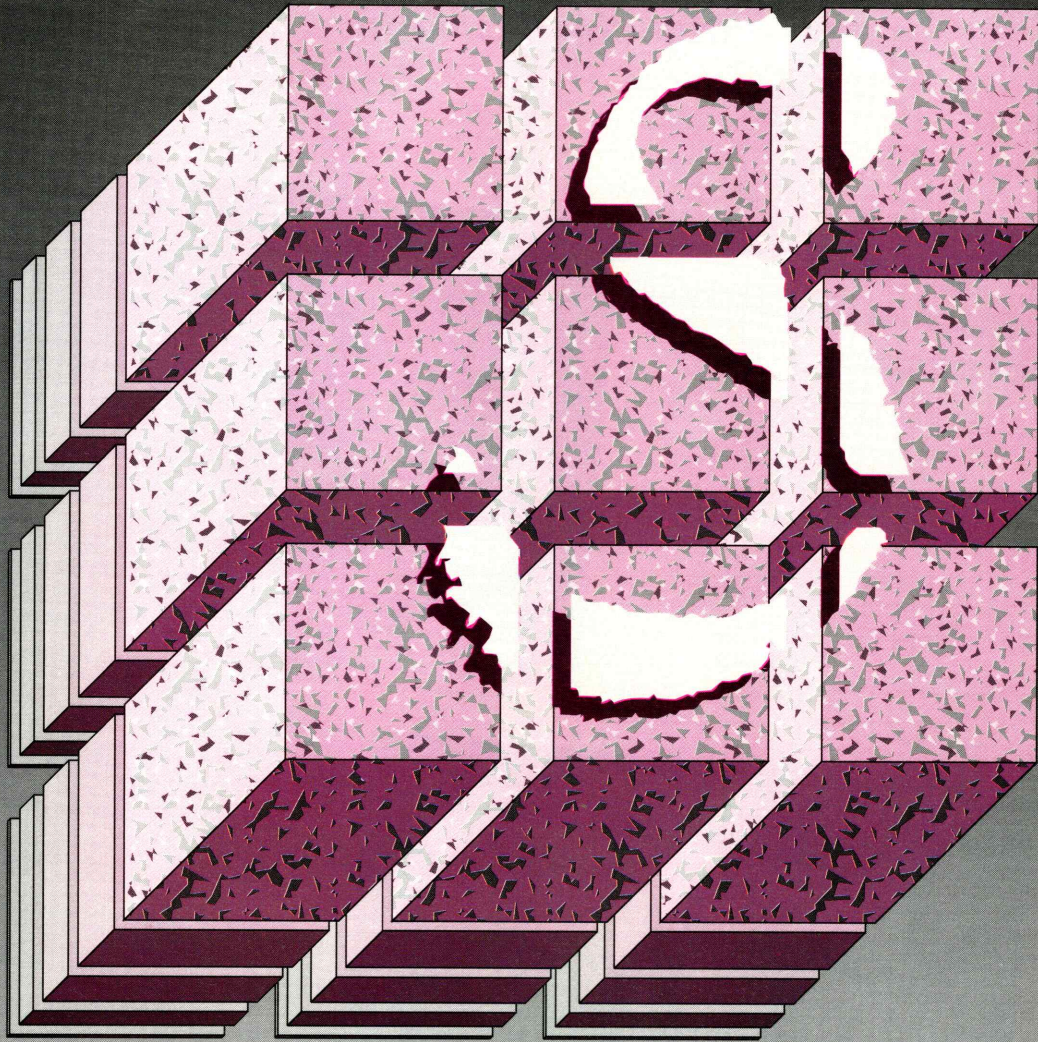
Photos: George Helmrich

Even the most severe Modernist aesthetic can be moved by the no-nonsense allure of old-fashioned, nostalgia-laden **traditional school supplies**. The classics are found at these classic school-supply venues: Target, F. W. Woolworth and Nelson's Office Supply.



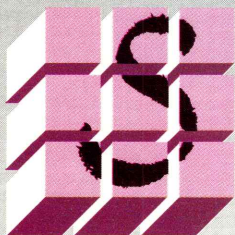
Contemporary stationery and office supply designers have worked to preserve the utilitarian charm of these **contemporary school supplies**, found at Tresart and Room & Board.





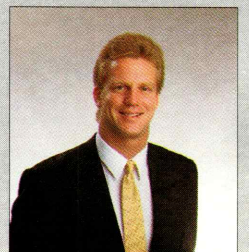
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up close

John and Martha Gabbert: Designs for the contemporary

By Eric Kudalis

John and Martha Gabbert's contemporary house is a setting for art, a mini-museum tucked away on the shores of Lake Minnetonka. Designed by architect and friend Richard Schwarz, the white, single-story house with soaring windows overlooking a landscaped garden is a "simple space that expresses how we live," says Martha Gabbert.

The contemporary setting is ideal for Martha and John Gabbert. John is the president of Room & Board, a Minneapolis-based home furnishings store, and general partner in Interior Design Partners, a consortium of designers based in Edina. Both firms have helped set the contemporary tempo of many Twin Cities homes. Martha, the president of Weston Development, develops commercial real estate, focusing on John's operating companies. As husband and wife, their business relationship is unique. They are not business partners, but developer and client. "Room & Board and the Design Partners are John's concepts," says Martha. "My role is to secure the necessary development package for specific projects. Yet John and I do share aesthetic values, and that's important for the success of such a business relationship."

At home, though, those shared aesthetic values converge in a true partnership of art collecting. "We have been collecting art for the last nine years," says Martha, who sits on the Board of Trustees of the Walker Art Center. "We've both been active at the Walker and have found its collector's seminar particularly stimulating."

Today, the house is a personal gallery representing some of the art world's most influential contemporary artists. A Donald Lipski buoy wrapped in leather



John and Martha Gabbert at home: Their shared aesthetic values combine in a showcase for art.

Photo: George Heinrich

straps marks the front entrance. In the foyer, another Lipski sculpture hangs above the door. Further in, almost all the wall space is taken. Original works by artists such as Martin Puryear, Judith Shea, Robert Merrien, Jennifer Bartlett and prints by Jasper Johns, Elizabeth Murray, Susan Rothenberg and Frank Stella hang side by side. "Our taste is remarkably similar," says Martha, "yet occasionally our taste will differ."

A third Lipski—this a bent airplane propeller hanging in the living room—gave Martha pause, yet John liked it enough to buy it. Some pieces, however, are absolute musts for both of them, such as the Deborah Butterfield horse that sits on the kitchen counter.

Though Martha gained an appreciation of the arts through her parents, John says he gained an understanding of design through experience. His family founded Gabberts Furniture and Design Studio, and for ten years he served as the president before going out on his own with Room & Board, which originated as a contemporary furnishing di-

vision of Gabberts.

"With Room & Board, I wanted to offer affordable, contemporary furnishings to a large number of people," says John. "The look and feel of Room & Board very much reflects my personal taste. It's contemporary and functional and several of the pieces are Room & Board's own designs. In interior design today, people are taking their living spaces and giving them much more life. People are busier today, and they want usable, relaxing rooms that express their individuality."

Today Room & Board has grown to seven stores. After testing his first store in Denver in 1980, John opened a store in Edina in 1982. The success of that led to his third Room & Board in 1986 in Skokie, Illinois. Part of a small shopping center, the Skokie venture marked Weston Development's first project.

"I always was interested in real estate and development," says Martha. "I participated in a few projects with John, but the Skokie center was the first that I handled as a separate entity. I'm a

Continued on page 68

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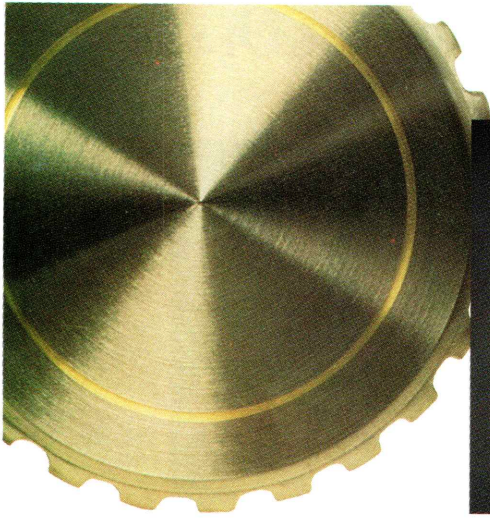
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Photos: George Heinrich

"Heartbreak Hotel" croons from the Wurlitzer. A bottle of coke costs a dime. Even better, sundaes can be had for a quarter—your choice of topping—served in a pressed glass tulip. While the Golden Guernsey clock with psychedelic rim tells the correct time, the calendar on the wall is from 1958. Perhaps this is a time warp.

A simple explanation? Yes—Jerry and Sharon Zweigbaum have transformed their Edina basement into a 1950s soda fountain.

Jerry, now the president of the design center International Market Square in Minneapolis, recalls working as a boy in a Minneapolis soda fountain. Perhaps this was a subliminal form of inspiration, for years later, he says, "I had a vision of a soda fountain, a place for family and friends." Zweigbaum built his vision singlehandedly, installing everything from the 1950s phone booth to a pressed tin ceiling rescued from a

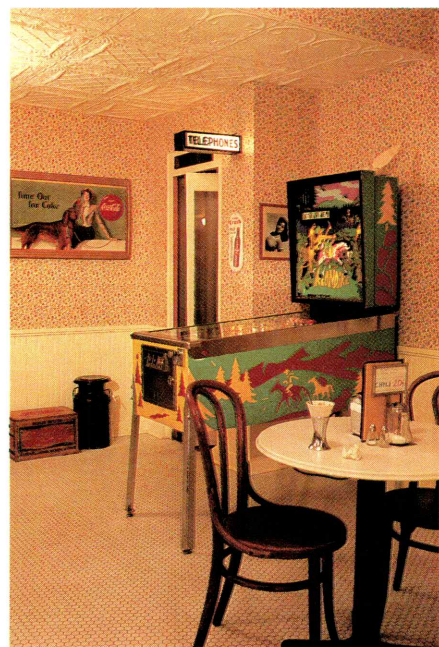
demolished Minneapolis building.

Don't worry—it's all there. The swivel chairs, a booth with a shiny black table top, glamorous mug shots of movie stars. Tin signs proclaim the wonders of Howdy orange drink, L & M cigarettes, fresh gum.

Both Jerry and Sharon (who runs an art and architecture tour business) and their three children entertain in the space. "The most fun," says Jerry, "is watching our friends' faces light up when they spot something from their youth."

From the music to the strawberry topping, it's a complete sensory experience. Every detail has been considered, including the proper attire: for the Zweigbaums that means authentic hats and aprons which they wear while serving daughter Lori, age 15. For the guests—letter jackets, of course. One final request: Take off your letter jacket *before* you exit.

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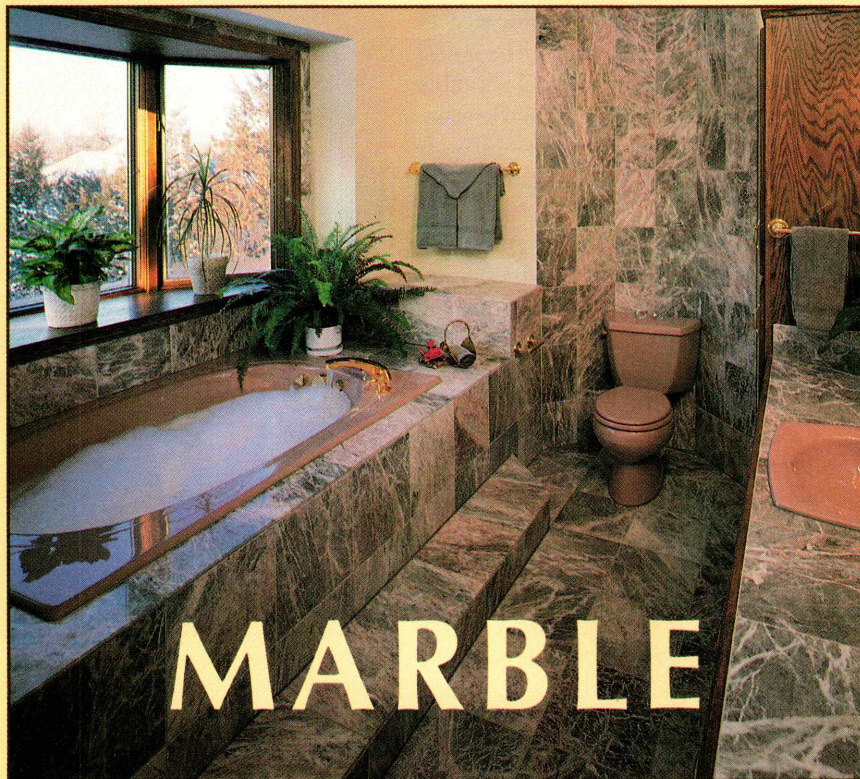
The designer for this project is Jim Young of Wheeler-Hildebrandt.



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Looking in One of the best ways to gain insight into people's personalities is to observe their home surroundings. The setting we choose to live in is an extension of ourselves, a reflection of who we are and what we value. In the corporate world of glass towers and suburban business parks, it's sometimes hard to tell one company from the other: From the outside, all those glass shoe boxes look the same. But with this issue, we bring you offices that look quite different from each other, office interiors that are expressions of the people who work there, and expressions of corporate identity and philosophy.

Interior Design Partners, a consortium of 20 designers, has settled into a sleek, sophisticated environment that is appropriate for its style of business. Nothing is out of place and everything is well planned, as it should be in a place that is in the business of planning other people's interiors. The Carmichael-Lynch interior, on the other hand, is an off-centered showcase of the outlandish and wacky, a colorful and fun-loving setting for the creative energy of advertising. And finally, to let you know that insurance people are concerned about more than just selling premiums, this issue features the ever-expanding offices of Federated Insurance in Owatonna, Minnesota. Author Mark Hammons shows that Federated's commitment to good architecture is a commitment to employee well-being and a respect for Owatonna's architectural legacy.

The legacy of Minnesota's architecture is no better illustrated than in Simon Pepper's chronicle of the Carnegie Libraries. Part of a national phenomenon through the generosity of Andrew Carnegie, these little gems on the prairie provided the cultural backbone of many small Minnesota towns. Yet not just part of our past, the Carnegies are staking a renewed lease on life.

Good design is about the people who care about design. With this issue, we hope you gain an appreciation for the interiors and for the people who designed and use the spaces. *E.K. and K.O.*

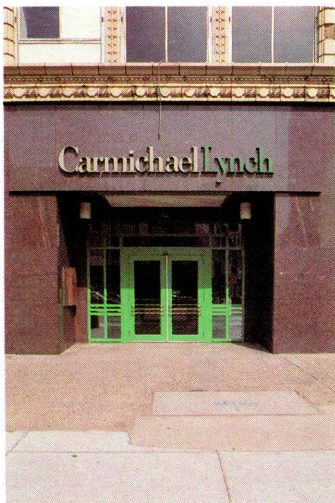
Unlikely accessories

The energized world of advertising in the new Carmichael-Lynch offices



Photos: Don F. Wong

Nothing like a day at the office to ignite the creative juices, especially if the office is the Carmichael-Lynch building in downtown Minneapolis. Architect Peter Kramer of Roark Kramer Roscoe DESIGN concocted a funky, fun-loving space that suits the advertising agency's image of professionalism with a twist. The familiar Carmichael-Lynch green logo above the front entrance (below) is a comparatively staid welcome to the wackiness within. On the main level (above), production stations rise along a series of ramps toward the mezzanine level. Two-story-high windows create a show for pedestrians.



Cows, half moons and billboards may seem unlikely accessories for an office highrise, but the Carmichael-Lynch building along Minneapolis' downtown Hennepin Avenue stakes no claim to being ordinary. This, after all, is an advertising agency, and the creative juices run fast.

As the stomping grounds for Carmichael-Lynch for nearly three years, the renovated office building is a quirky and fun-loving contrast to the agency's former hideout: four grand old mansions in south Minneapolis. When Carmichael-Lynch found itself cramped for space after 25 years of growth, it began to look for a new home, finally settling on a vacant downtown office building, which was originally an auto showroom in 1916. Eight stories high, the building promised plenty of elbow room for the 165-person staff.

"Carmichael-Lynch wanted the building to express its corporate culture and identity," says architect Peter Kramer of Roark Kramer Roscoe DESIGN, Minneapolis, who first met Lou Bacig, the president, when he remodeled his kitchen several years ago. "They wanted a straightforward, business-like environment, yet they also wanted it to be





Beyond the first floor, the real treat is in the elevator lobbies (above), each representing a different advertising medium. In this case, a big-city newsstand greets guests as the elevator doors open.

Billboards and cow chairs in a corporate setting

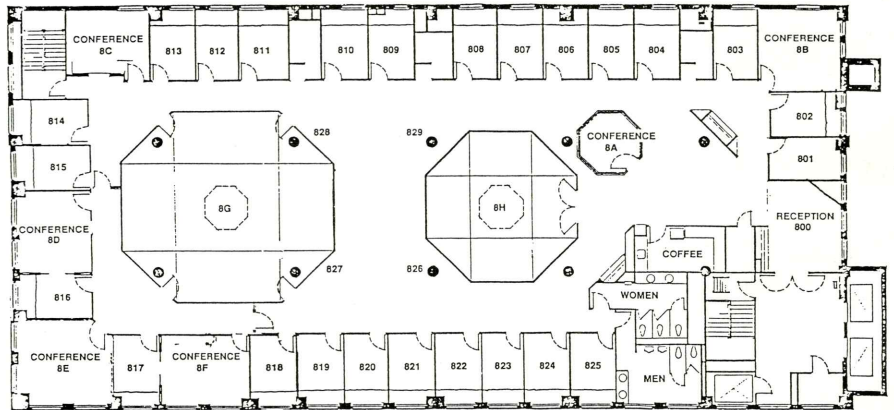


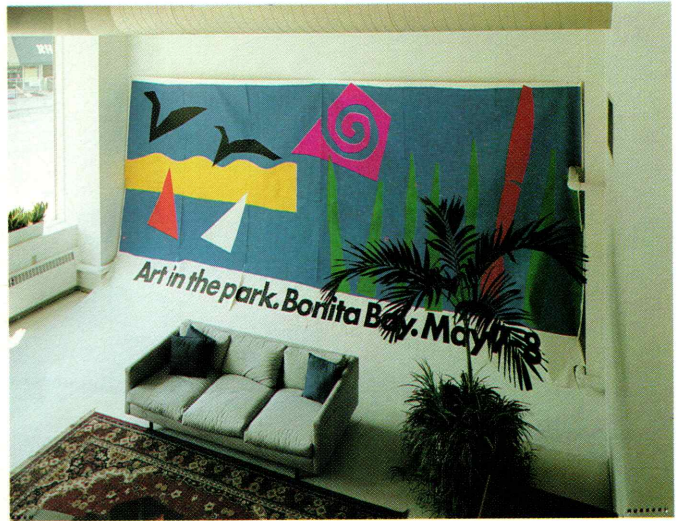
Billboards are landmarks along the American highway, as well as in the elevator lobbies of Carmichael-Lynch (above). The whole staff got in on the act when Kramer asked them to paint canvas chairs—which would later be installed in conference rooms and lobbies. The results were unconventional and lighthearted, such as the cow chairs (opposite). The photo cove, a flight down from the mezzanine level (opposite, right), is used for photo shoots. The voyeur passing along the street can glimpse advertising in action.

Photos: Don F. Wong



Fishy furniture accessories dress up a nook (above). Offices line the periphery of each floor (right) and conference rooms are grouped toward the center.





a little wacky to express the fun side of advertising."

The "wacky" unfolds immediately in the elevator lobbies, each representing a different advertising medium, such as print, radio or television. One lobby is a 1940s living room, complete with a manikin of a boy stretched out in front of the radio reading a comic book. In other lobbies, the elevator doors open to a big-city newsstand, or a cluster of television screens or even a billboard along a mock highway, bringing the outdoors in to depict roadside advertising.

Beyond the elevator lobbies, Kramer ensured that each employee had his own space. Rather than resorting to the typical movable systems found in many offices, the architect devised individual "staterooms," or private offices that line the periphery of each floor. The employees are free to decorate their staterooms as they please.

Conference rooms, more than 40 in all, are grouped toward the center and corners of each floor, and the built-in secretaries' stations along the inner aisles come equipped with portholes, because

Kramer promised each employee a window.

Working *carte blanche*, Kramer asked the employees to sign up in design teams to paint overstuffed canvas chairs, which would later be installed in conference rooms and lobbies. Here was the opportunity for employees to have a real stake in the design of their new environment, and the results are a true melding of tastes and talents.

Cow chairs—tails and all—graze in one conference room, a reference to the agency's agriculture accounts. In another conference room, chain-link fencing, graffiti and paint splashed on canvas recall New York's mean streets, a perfect setting for the Harley-Davidson account. Other painted chairs and sofas are more restrained, such as a simple ox skull stenciled on the backs of an arrangement of chairs and sofa, or typeface screened onto the backs of another grouping of lobby chairs.

The first floor takes advantage of its auto-showroom origins, with two-story high ceilings and equally high windows facing Hennepin Avenue and Eighth Street. Kramer increased the usable

space by adding a mezzanine level to one-half of the first level, and he capitalized on those soaring windows by creating a showcase for pedestrians.

In a stark white setting lit by photography lamps and sunlight, a line of production stations allow pedestrians to glimpse advertising in action. From the mezzanine level, stairs lead down to the photo cove, a white, rounded-off space used for photography sessions. Here, too, two-story-high windows allow pedestrians to share in the glitz of an advertising shoot. Yet not everything is for show. Tucked among the production stations is an octagon-shaped plywood pod, which serves as a mini-conference room for those who want to step out of the limelight for a brief meeting.

The creative forces of advertising and architecture converge in the Carmichael-Lynch building. From the funky elevator lobbies to the individual staterooms, Kramer has given Carmichael-Lynch a quirky, personable office that speaks not only of advertising but of the people behind advertising. Here, fun is the order of business.

E.K.

Taste maker

HGA designs an interior for interior design



Photos: Lea Babcock

When Dorothy Collins, Inc., a decorating company in Edina, changed its name to Interior Design Partners, it also wanted to signify its new professional and organizational image. Now a consortium of 20 professional designers who own equity in the firm, Interior Design Partners hired the architecture firm of Hammel, Green and Abrahamson, Minneapolis, to create an interior where sophisticated interior design can happen.

Architect Dan Avchen responded to that formidable task with strong interior architecture that defies stylistic labels, where restraint is the byword and architectural elements do the work. Archedways, a cupola, splayed walls, coved ceilings and fluted columns create a neutral and sophisticated backdrop for furniture display, office space for designers, and a central design resource center.

"We wanted the interior to reflect that even though the company may not focus on contemporary design, it's a forward-looking group interested in pursuing new ways of doing traditional and contemporary design," says Avchen.

Before the interior could shine, the exterior—a 1960s neo-Georgian spec office building—needed a facelift. The red brick skin was painted white, the main entrance was switched from France Avenue to the back parking lot, and a shingle-capped cupola now perches on the gable roof.

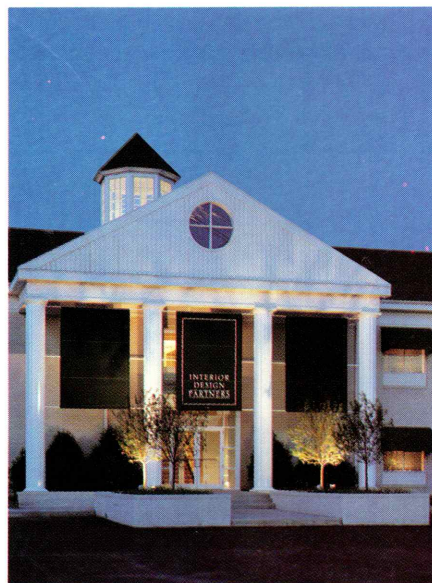
While the exterior changes were subtle, the interior transformation was bold. No vestige remains of the rows of meandering office cubicles and claustrophobic dropped ceilings that defined the building's former interior. Instead, cool white walls set against hardwood trim and a residential scale (perfect for a space used to plan residential interiors) reign.

While the downstairs will eventually echo the second floor's arrangement, now it is reserved for a reception area and a large space for furniture display.

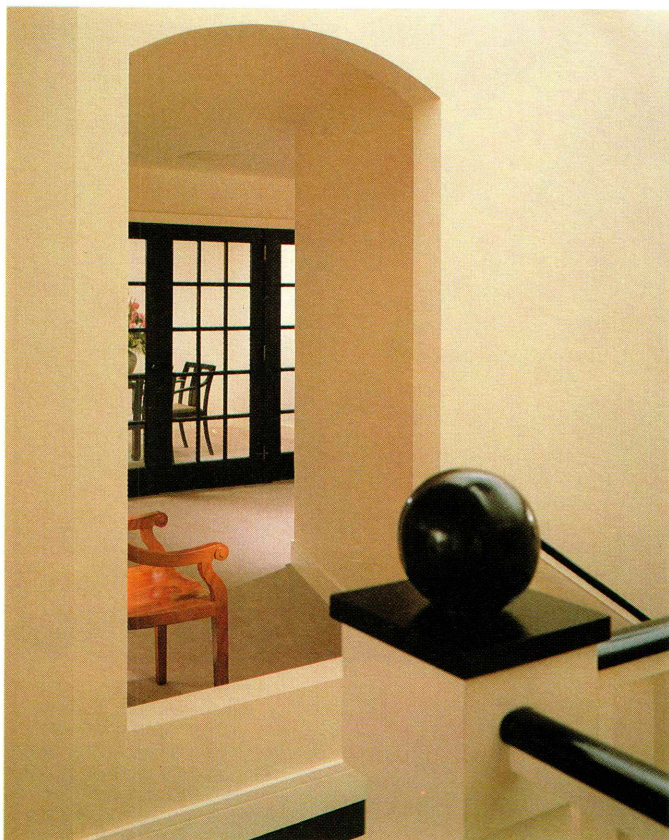
The eight-sided cupola crowns the stair-landing. "The cupola allows the central core of the space to have natural



A residential scale reigns at Interior Design Partners, a consortium of 20 interior designers who office and share a central resource area (opposite) as well as own equity in the firm. A former neo-Georgian spec office building in Edina was transformed inside and out by Hammel Green & Abrahamson of Minneapolis. While exterior changes were primarily cosmetic (below), the interior transformation was complete. Fluted columns are painted steel culverts, complete with built-in bases and capitals. They frame the entrance to the first floor reception and furniture display area and march symmetrically through the second floor delineating the central work space.



A serene backdrop where architectural elements do the work



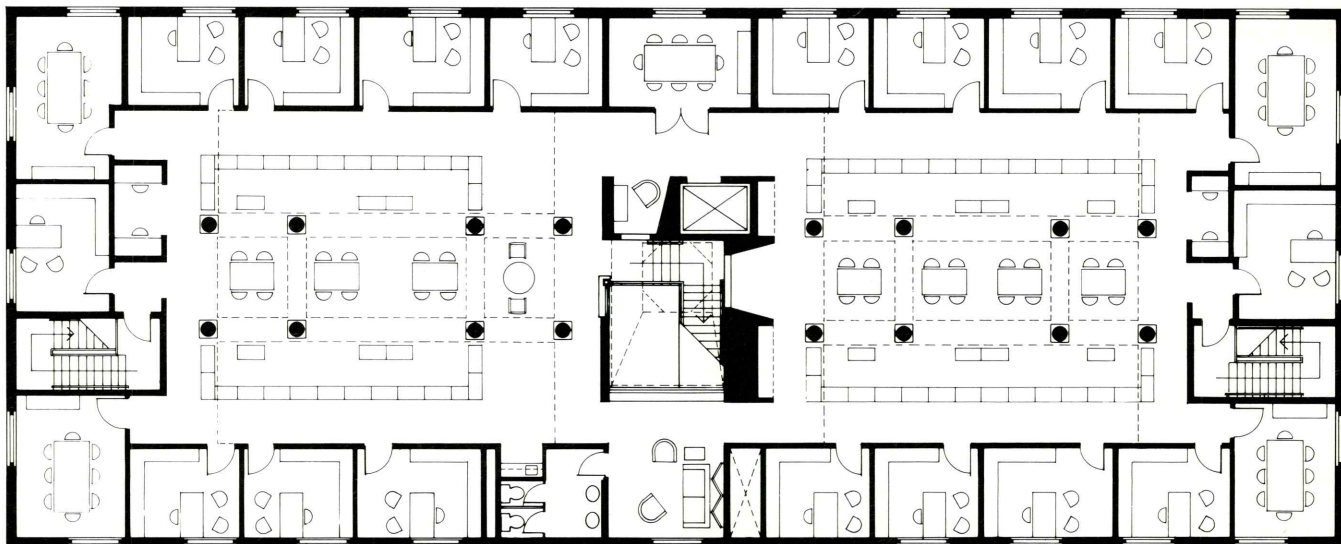
The professional organization of Interior Design Partners of Edina is given shape by the plan (below) which creates a shared design resource center in the middle and private offices and conference rooms (visible above) flanking the perimeter.

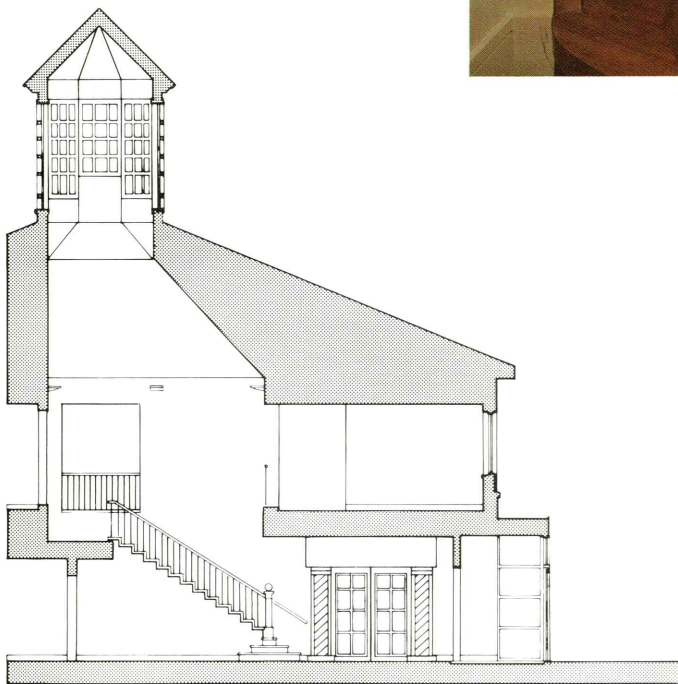
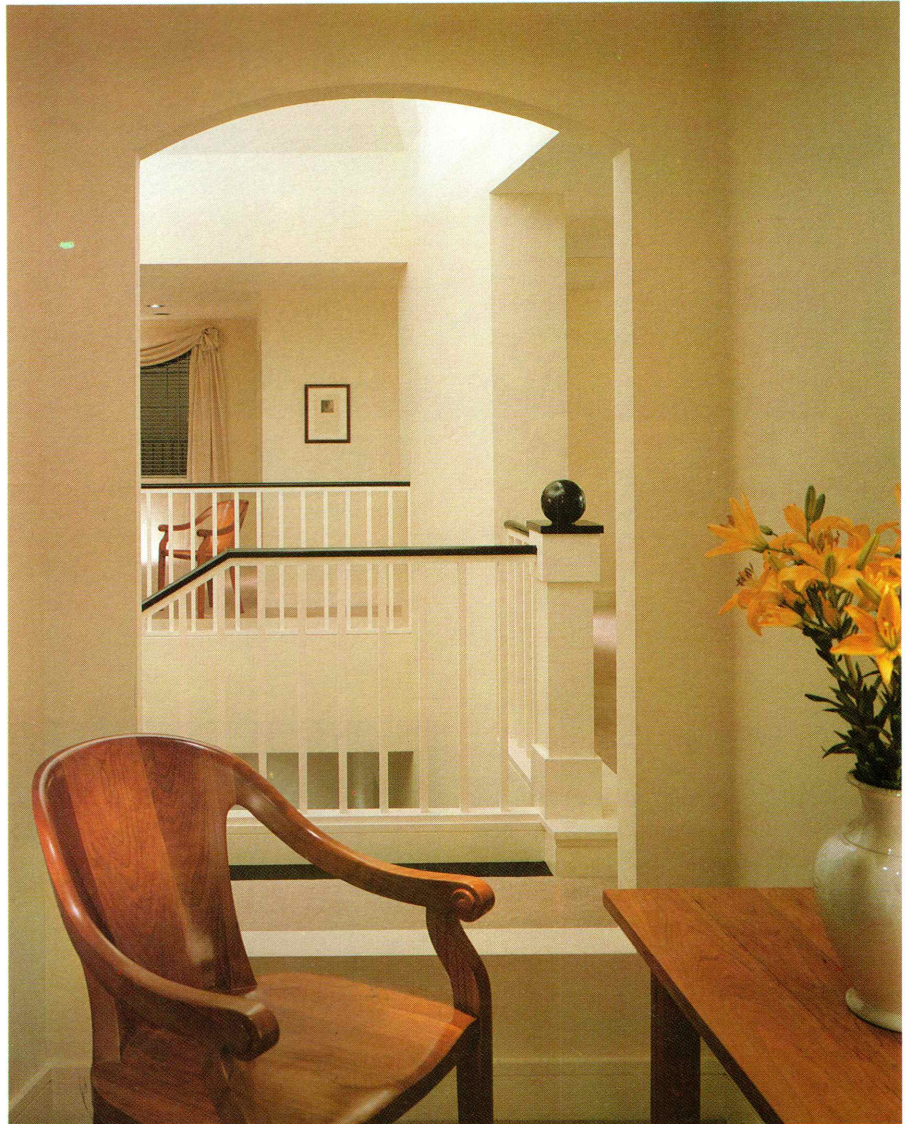
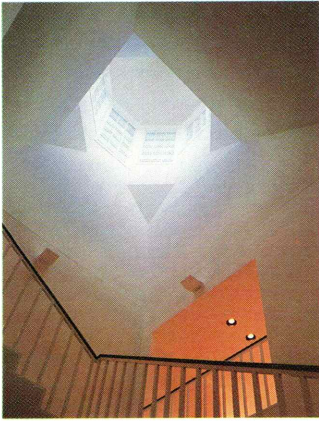
light,” says Avchen. Much more than that, it creates a visual focal point, to which all of the architecture relates. Its square base is echoed in the archway and cut-outs that flank the landing. Its eight glass sides take the form of double-hung windows, reinforcing the residential image.

The real work happens upstairs, where a simple, democratic plan puts shared work spaces in the center and conference rooms and private offices along the perimeter. Nooks for merchandise display ring the central stair core.

Subtlety is the pay-off here, for details and small touches create the sophisticated whole. Door hardware is dark bronze, rather than shiny brass, to blend in with the dark brown trim. Slightly splayed walls in the stairwell provide better views into the central resource areas from the stair landing.

Equipped to display both traditional and contemporary groupings, the new interior for Interior Design Partners sets a standard for taste—a serene architectural backdrop for design. *K.O.*





French doors, a wooden stair banister and knobby finials are right at home in a space used to plan residential interiors. The central stairwell (above and opposite) is given substance by extra thick walls which frame the core. Subtle geometry plays in the cupola (above, left) with an origami-like unfolding of a four-sided base into eight-sides.

Ongoing concerns

Federated Insurance grows to fit an Owatonna block

Photo: Courtesy Steele County Historical Society

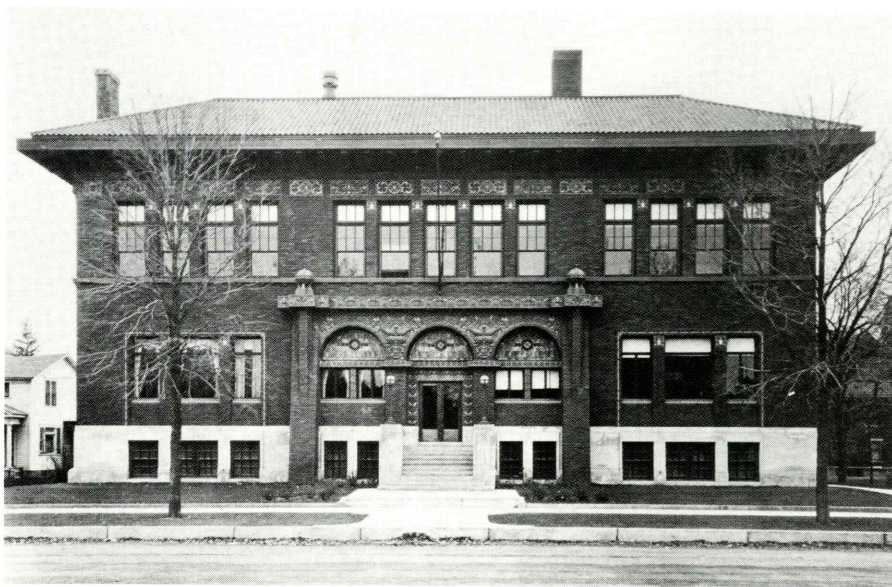


Photo: Michael E. Stupka

Functional working arrangements combine with ornamental enrichment to create a statement of business philosophy in the original Home Office building of 1923. The public entrance featured colorful stencilwork and polychrome terra cotta. Within, a magnificent tiered skylight provided illumination for the lobby and reception area.

By Mark Hammons

A building is an idea at work. If the idea works well, people catch on and you need more space. A good home-grown example is the Federated Insurance Companies Home Office complex in Owatonna, which began as a single structure and has grown incrementally to cover almost an entire city block.

The original Home Office building was completed in 1923. Designed by the local architectural firm of brothers David and Nels Jacobson, the two-story Prairie structure reflected the commitment of the insurance company to a way of doing business. Their clients were largely Midwestern implement dealers, whose livelihoods were rooted in the agricultural character of rural America. Business relations were based on mutual respect and fairness, with a sense of shared community.

One of the most eloquent architectural expressions of this attitude toward life was right at hand in Owatonna, the National Farmers' Bank designed by Louis Sullivan and George Grant Elmslie in 1905. However, time had passed and those architects were no longer readily available. Fresh from the victories of World War I, American taste



leaned to classical, European-styled buildings. These cultural influences would be felt, too, in the new Home Office, but the voice of the American heartland sounded strongest.

Adhering to Sullivan's commandment that "form follows function," the design revealed the inner working arrangements to the outside world in a straightforward way. The exterior was finished simply but richly with Indiana Bedford stone and brown-red oriental brick, all tucked neatly beneath a roof of Spanish tile. Walls opened expansively for large windows on all sides. Although now somewhat altered in form, the result stands today as one of the last major examples of Prairie architecture to have been built in the Upper Midwest.

Polychrome terra cotta enriched the

facade of the structure, expanding into an exuberant display above the front entrance. The humble subject of an agricultural mural in the vestibule paid homage to the farmers who had made the company prosper.

Within, a magnificent 40-foot-high atrium filled with more terra cotta and a bronze-railed staircase was crowned by a tiered skylight of richly colored leaded glass.

Not only an efficient and comfortable workplace, the building also manifested the early and unusually progressive attitude of the insurance company toward employee well-being. In the basement, a large recreation room was furnished as a gymnasium. Other adjoining areas contained lounges equipped with piano and victrola, a small kitchen and dining room.

Business prospered and an addition to the original structure budded easily outward to the rear in 1929. Twenty years later Federated was expanding into new fields of underwriting. The time had come for significant changes.

Time as well for new architects. In 1949, the firm of Magney & Tusler, Minneapolis, removed the original roof of Spanish tile and created a third floor from the former attic.

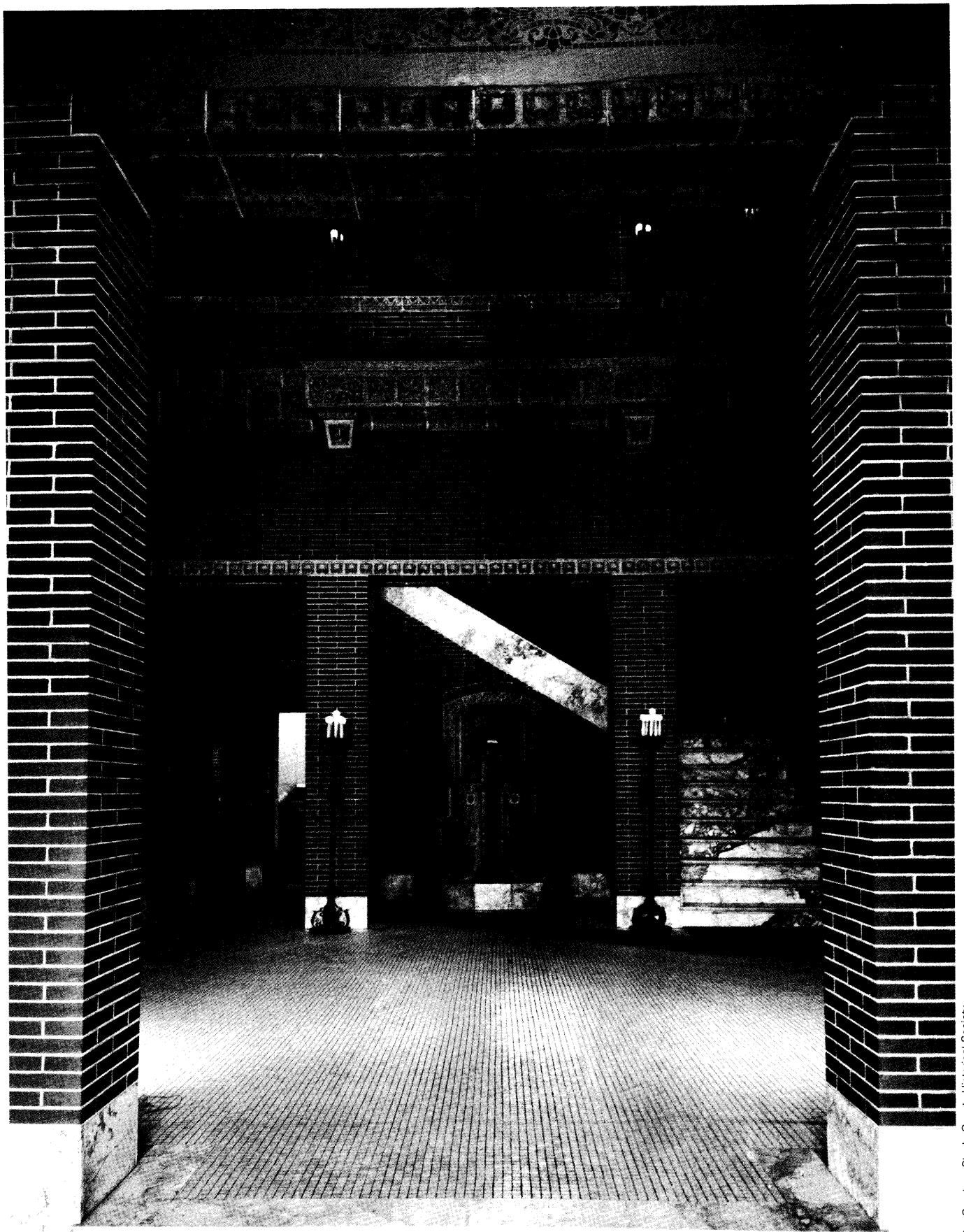


Photo: Courtesy Steele County Historical Society

Now an executive entrance, the original lobby still contains the artistic fountain which became a feature of many Jacobson and Jacobson buildings.

Prairie antecedents in a new addition

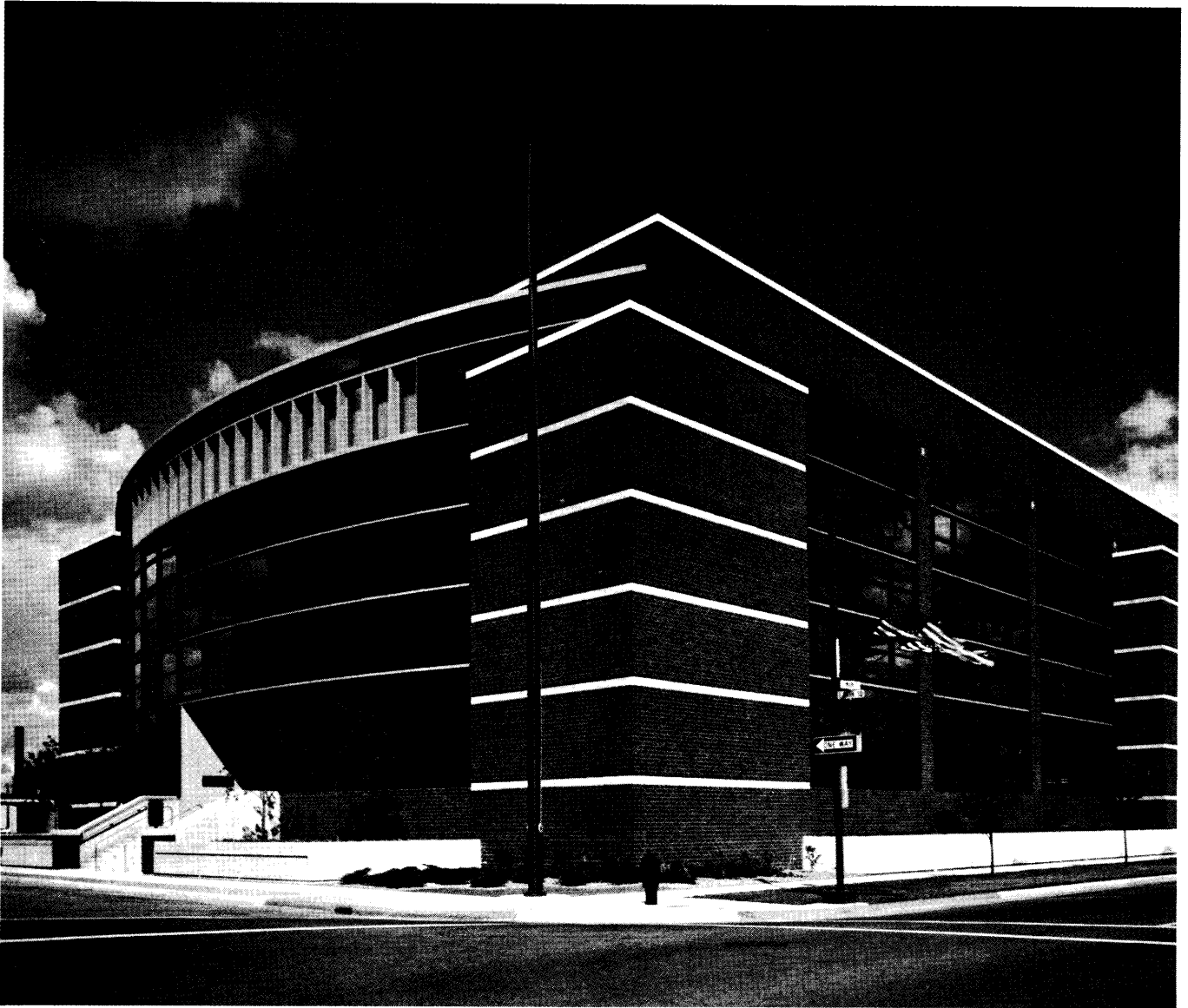


Photo: Shin Koyama

The C. I. Buxton II building, the newest addition to the Federated complex, continues the commitment to architectural excellence and reflects with pride the corporate character of the Federated Insurance Companies.



Third Floor Plan



Photo: Timothy W. Lueck

The concern for detail and craftsmanship evident in the original building is carried through to the latest addition, as seen in the conference room (above).

Through the years the architectural firm has come to be known as Setter, Leach & Lindstrom, but the Federated Home Office complex has been an ongoing development. Two years after the first commission, three additional stories of office space were added on the east side. This extension went further with the John A. Buxton building, which started as a one story expansion in 1967 and subsequently enlarged to three floors in 1978.

By the early 1980s the existing buildings were filled to capacity. Federated approached Setter, Leach & Lindstrom with the need for realigning its use of space, including a new fitness center for its employees.

The result was the C. I. Buxton II building, constructed in 1985. Designed to harmonize with the surrounding historic structures, notably the National Farmers' Bank (now Norwest), the facade of the new building also brought a pleasing sense of closure to the central feature of Owatonna's town center, Park Square. Eventually, a new public entrance to the entire Home Office complex grew out of the solution.

In rhythm with the arches of the

nearby historic bank, a curve of emerald-colored glass reaches outward toward the park, held in place by enveloping sides of brick and stone. The new structure—which is structurally connected on multiple levels into the older office space—added more than 100,000 square feet of new floor area to the existing complex.

The architects removed pieces of terra cotta from the original Home Office building and installed them on the facade of the new addition. Light fixtures and other details throughout the building echo Prairie motifs. The new board room, library, and executive dining room were designed with the same attention to quality and fine materials as had been present in 1923.

The unfolding of this architectural process has taken 70 years and two-thirds of a city block. Federated continues to maintain a vigorous position among American insurance companies, and is already approaching the limits of its new building. Room still remains on the block to expand the Home Office complex. Considering how things have gone so far, all it will take is a good idea.

Act III

Scene change for Red Wing's T.B. Sheldon auditorium

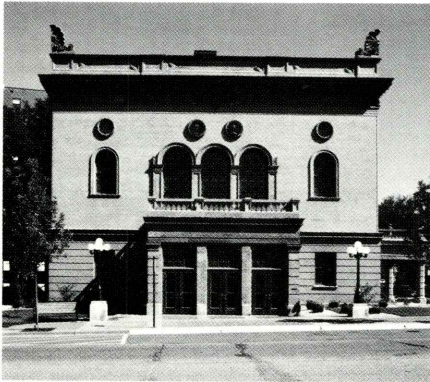


Photo: Saari & Forrai

The restrained Renaissance exterior of the T. B. Sheldon Auditorium in Red Wing, Minnesota (above) is a notable contrast to its sumptuous interior. SMSQ Architects, Northfield, recently renovated the theater back to its 1904 glories and, at the same time, made it technically state-of-the-art. A 1930s movie marquee was removed from the exterior, and a new balustrade was added on top of the vestibule.



Photos: Revoir Photography

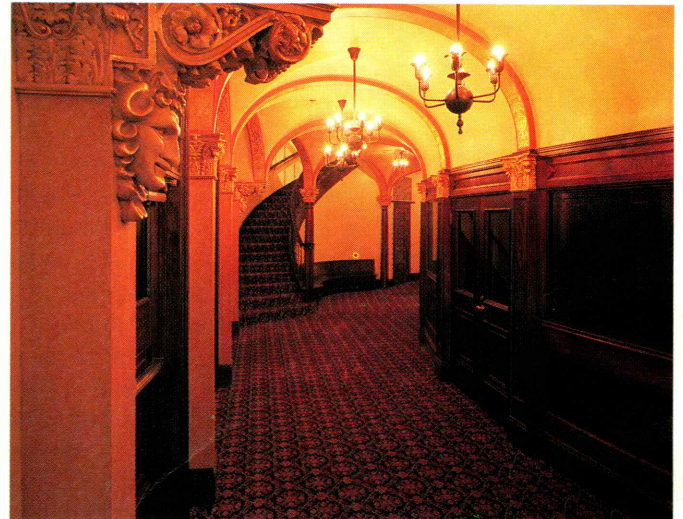
The front lobby glows again with gilt, marble columns, and a coffered ceiling which bears the name of history's artistic greats—Rembrandt, Sir Christopher Wren, Shakespeare, and Beethoven, (originally misspelled and corrected in the renovation). The inner lobby (above, right) slows down the search for seats.

Prominent grain merchant T. B. Sheldon gave a memorial auditorium to Red Wing, Minnesota in the last years of his life. Designed by Lowell Lamoreaux in 1904, the auditorium was the first such public house outside of Northampton, Massachusetts. Its noble purpose, as stated in a newspaper editorial of the time, was "to bring here the greatest works of the greatest masters in the world of thought and around whose great thoughts our people will have an opportunity to cluster and imbibe."

And it was *grand*—from its restrained Frenchified Renaissance exterior to its sumptuous Baroque interior. Through the years, the auditorium has lost some of its grandeur—thanks to a fire in 1918 and a 1930s renovation which streamlined it for the movies. The architecture firm SMSQ, Northfield, has recently finished restoring the T. B. Sheldon back to its original glories.

Architect Steve Edwins explains that the renovation's biggest challenge lay in "doing both sensitive restoration work and, at the same time, making the theater totally up-to-date."

Ducts, pipes, vents and technical systems do not lend themselves easily to cast plaster medallions, gilt tracery and painted frescoes. In the T. B. Sheldon, crystal bowl chandeliers mask vents. Pipes and ducts are cleverly hidden by fat walls. Speakers and lights hide near the proscenium arch.



While the theater is technically state-of-the-art, the look of the place is circa 1904. All traces of the 1930s conversion have been removed, including a movie marquee on the exterior and the streamlined ornament on the inside.

Of utmost importance was maintaining the graciousness of the theater-going experience. The seat number was reduced by more than half, from 1,000 to 478, to allow more comfortable seating and better sight lines. An inner lobby slows down the search for seats: It allows people to enter the house and then determine their direction.

With such a fine restoration now accomplished, grandeur and graciousness once again illuminate the T. B. Sheldon Memorial Auditorium. K.O.



Photo: Revior Photography

The rich palette—from crimson to rose to a warm yellow—was determined by color specialists from California, who scraped and researched the original colors and brightened them all a few shades. "Originally, the interior motifs all had to do with fertility and abundance," explains architect Steve Edwins.

Movie revival

New auditoriums for a familiar theater



Photos: George Heinrich

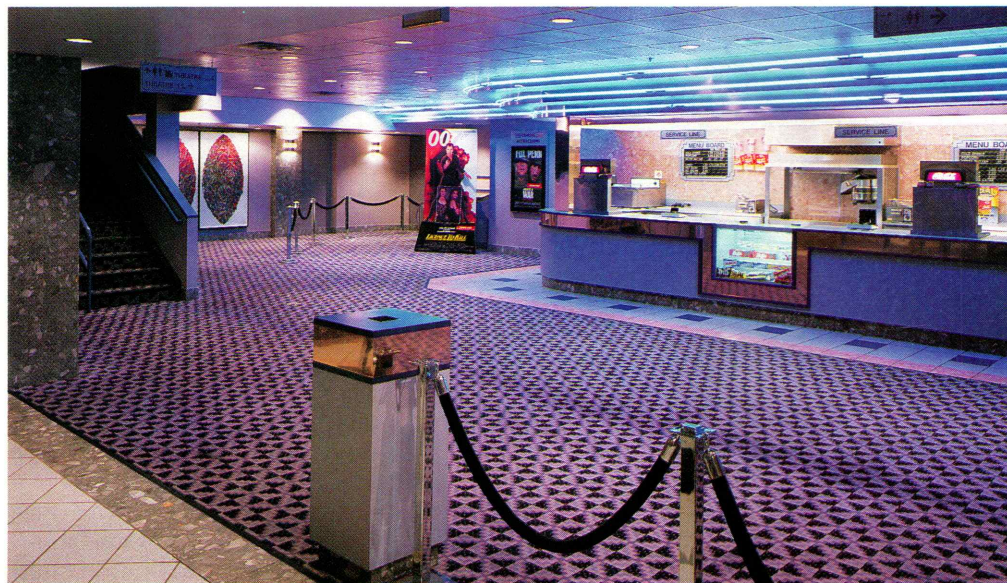
A glowing marquee—restored by architect Paul Pink after a 1979 storm damaged it—lights up the familiar Edina Theater facade (above).

The Edina Theater has long been a Twin Cities landmark. Designed by Jack Liebenberg in 1936, the Streamline Moderne theater has undergone several transformations, which included splitting the original auditorium in two and adding a third in the 1970s. When Cineplex/Odeon bought the theater recently, the national chain decided the present auditoriums were too long and narrow to function competitively in the first-run market. Rather than remodeling, architect Paul Pink of Paul Pink and Associates, Minneapolis, working with Cineplex/Odeon's architect Peter Mesbur, decided to start fresh by tearing down the old auditoriums and building a new theater complex attached to the front facade and original vestibule.

"With the Edina, we wanted to return to the quality and care that went into theater design in the 1930s," says Pink.

The new Edina is a 1,300-seat facility broken into four auditoriums, two on the first level and two on the second. The architects retained the front facade, but made a few minor changes by shifting the ticket booth from the streetfront to the back of the front vestibule and adding new glass doors framed in blue metal. The auditorium, clad in a split-faced concrete block, brick ribbing and tile accents, recalls Deco styling of the 1930s.

Inside, Pink and Mesbur continued the Deco theme, set off in tones of gray, blue and salmon. Rich ma-



When the old auditoriums proved inadequate, Cineplex/Odeon decided to start fresh with an entirely new facility. Now a first-class, first-run theater, the Edina boasts four auditoriums (above) detailed with lively wall patterns. Rich materials create a luxurious lobby (left). Tile floors near the concession stand are trimmed with marble along the periphery, and a judicious use of copper wall fixtures, marble door trims and bright neon complete the Deco ambiance.

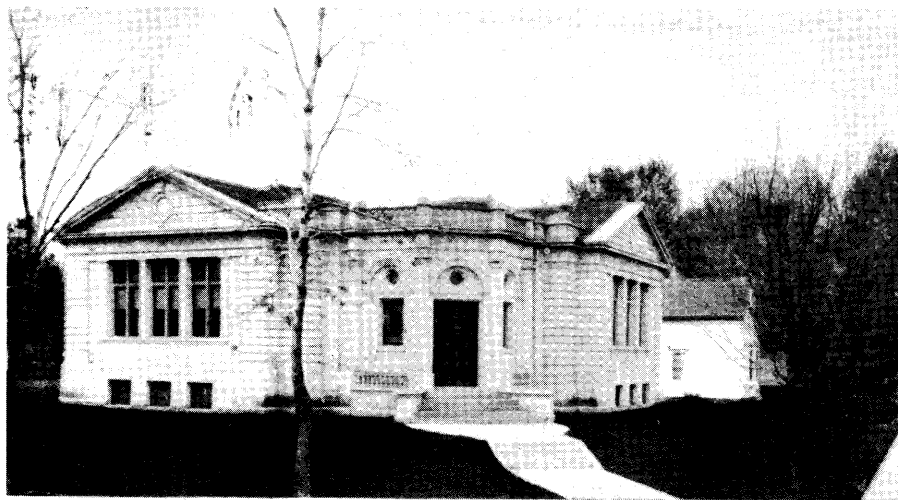
terials are used sparingly but to maximum effect to create an ornate lobby. Three strips of blue neon announce the concession stand, trimmed in horizontal bands of copper laminate. Auditorium entrances are outlined in marble, and diamond-shaped marble ornaments highlight salmon-colored bands along the walls.

The Edina presented an opportunity to build a new theater without razing a familiar downtown facade. The rebuilt theater stakes renewed claim on the film industry.

E.K.

Postcards from Parnassus

The cultural aspirations of small town America found in local libraries



Public Library, Austin, Minn.

By Simon Pepper

Picture postcards have long been used as promotional material, advertising famous tourist sights as well as the more modest attractions of stores, factories, hotels and river boats. Booster postcards staked the claims of their Gopher Prairies, or Lake Wobegons, as the metropolitan centers of the

future—or at least, as go-ahead communities in which to invest or settle. Views of high schools, courthouses, the mansions of leading citizens—even a small jail—all sent the right signals.

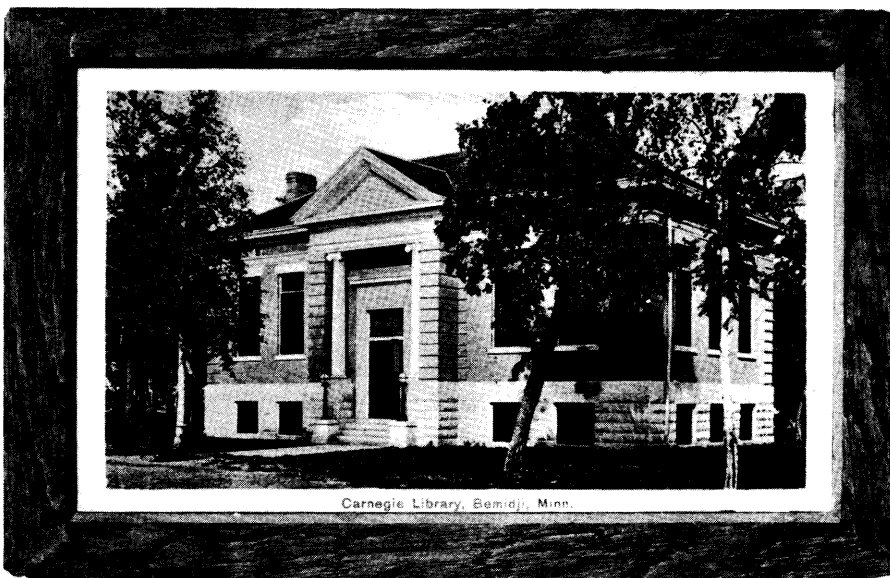
The public library was another favorite. Often representing the best in "polite" local architecture, the public library also

stood for universal culture, self-improvement through good reading, and a social asset offering a safe haven from the houses, saloons and pool halls that put temptation in the way of the young and rootless.

By the early years of this century the tax-supported free public library was fast becoming a facility without which no self-respecting community could consider itself complete. Massachusetts (which had passed the first tax support legislation in 1848) could by then boast that all but a handful of their incorporated towns enjoyed library privileges. Massachusetts also published honor rolls listing the local philanthropists who had donated buildings.

The more socially advanced Western states of Wisconsin, Iowa and northern Illinois—all sharing strong Yankee traditions—followed this lead. Minnesota was close behind with new privately donated public library buildings at Rochester

1



Carnegie Library, Bemidji, Minn.

Postcards: From the collection of John Coughlan

2



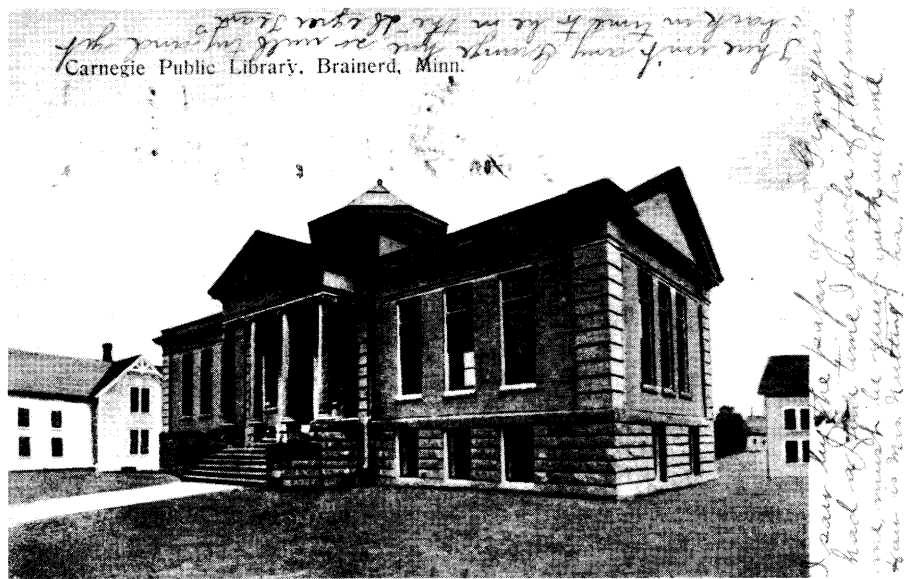
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(1897), Winona (1899),ergus Falls (1899), Owatonna (1899-1900), Cloquet (1902) and Sleepy Eye (1902); as well as the impressive Richardsonian Romanesque Minneapolis public library completed by the city in 1889.

Andrew Carnegie's philanthropy quickly dwarfed these efforts. His support for public library buildings lasted from the late 1890s to 1917, and during this short period the self-made steel magnate's gifts provided some 1,600 new library buildings in the United States, and a total of almost 3,000 worldwide. The biggest gift was the \$5,202,621 promised in 1899 for 66 New York City branches; and other big cities such as St. Louis and Detroit owed their central buildings to Carnegie.

But the greatest beneficiaries were the small towns of the Midwestern and Western states: Indiana received 155 gifts, California 121, Illinois 105, Iowa 99, Ohio 77, Wisconsin 60, Minnesota and Kansas 58, and Michigan 53. Here Carnegie's gifts typically ranged between \$5,000 and \$20,000. Here, too, the survival rates have been the highest; with many communities little bigger now than then.

It is still possible to visit all but twelve of



4

Minnesota's original Carnegie libraries, although some of these surviving buildings are now museums (Bemidji), offices (Duluth), senior citizen centers (Albert Lea, Pipestone), or restaurants (St. Peter, Litchfield). Brainerd's 1903-04 library, now occupied by an antique store, deteriorates sadly but romantically. Other survivors still serving as libraries are difficult to see. The handsome 1901 building at Austin is masked by a recent wrap-around extension. Grand Rapid's 1905-06 building had a new front from the WPA in 1938, and yet another wrap-around enclosure in 1969-71. It is

all still there, however—like a Russian doll—with only a small part of the book stack visible from the rear parking lot.

The postcards provide original pristine images. Immature plantings barely obscure the view, and the new libraries are depicted to make the most of domes, porticos, and the tall flights of steps which so often attempted to make a small town palace of culture out of a building little bigger than a house. For Andrew Carnegie's generosity made every local building committee into a patron of the arts. In the early days before important lessons had

A Carnegie legend

- 1 Austin: Kinney & Detweiler, Minneapolis, 1902-03. Now almost completely enveloped by a recent extension, but see Coleraine for an almost identical solution.
- 2 Bemidji: Haxby & Gillespie, Fargo, ND, 1910. Now an art gallery, the library was to have had porches at the rear from which patrons could enjoy the lake view.
- 3 Coleraine: Kinney & Halden, Minneapolis, 1912. One of the best preserved Minnesota Carnegie libraries.
- 4 Brainerd: R. D. Church, Minneapolis, 1903-04. Montage showing an "ideal" view. Both steps and dome were executed differently.

Andrew Carnegie's generosity transformed local building committees into patrons of the arts



5

been learned and the Carnegie Corporation began to exercise a simple form of planning approval, the architects who submitted their sketches ignored the committee's often overblown aspirations at their peril.

Carnegie himself required only that the community provide an appropriate lot, and the city pledge itself to support the library from tax revenue annually at a level no less than ten percent of his own capital gift. A few cities found these conditions too onerous. Some simply failed to maintain the pledged support. Others grabbed more.

Fergus Falls, Minnesota, had already outgrown its own community-funded 1899 building when it obtained a \$13,000 Carnegie grant in 1905. The town managed to persuade Carnegie to increase his original offer by raising the level of tax support above ten percent and asking him to match it. Rather than alter an ambitious building design to get costs within the \$13,000

original gift, Fergus Falls voted to increase its \$1,300 annual tax levy to \$1,500, thus extracting \$15,000 from Carnegie. It then cynically repeated the exercise to push Carnegie up to \$16,000!

Duluth managed to raise its original \$50,000 to \$75,000, by pleading the impossibility of providing adequate facilities for the city's fast-growing popula-

tion. The competition-winning architects who had been unwise enough to design within the original cost limits, were then abandoned in favor of Adolph Rudolph and his more expensive design, with its dome raised on a high drum so that it could be seen from below on its steeply sloping site.

Domes featured prominently in the early Minnesota Carnegie libraries, most particularly in the designs of Ralph D. Church, who before leaving Minneapolis for Chicago in 1906, designed ornate classical buildings for Brainerd (1903), St. Peter (1903), Litchfield (1904), Redwood Falls (1904), Madison (1905) and Grand Rapids (1905). Only one very small lantern over the lobby at Coleraine (1912) was built in Minnesota after 1907. Except for the extravagant designs built by some of the Iron Range communities using their own money (or, more precisely, taxes wrung from the reluctant mining companies), the trend in the later Minnesota Carnegies was toward more modest, functional structures.

Pride of place amongst these must go to the works of the Madison, Wisconsin firm of Claude and Starck who managed to design a chaste classical library at Mapleton for the exception-

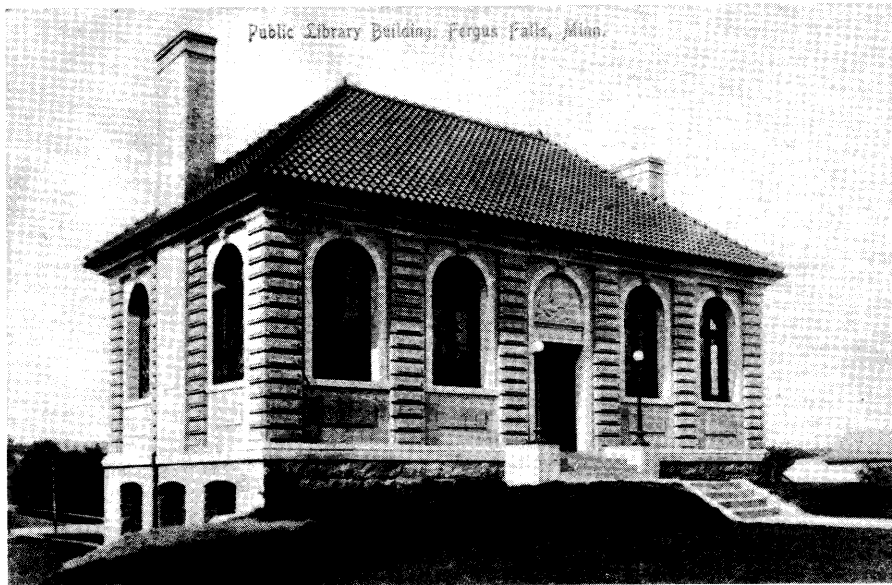


6

ally low cost of \$5,000. The firm reused the same design for Janesville and Aitkin, as well as for the Ladies Library Association building of Leroy (which was not a Carnegie library). The design also seems to have been copied by the town of Walker for its Carnegie building without involving the architects. (We will never know whether Claude & Starck ever received a fee for the design, because the Walker records were lost with the building in a 1976 fire).

Only a limited number of plans were used in the smaller Carnegie libraries. At the turn of the century the books were generally shelved in closely packed stacks located behind a centrally placed librarian's desk, and often projecting from the main building to form a T-shaped plan. Most of these were closed stacks where only the library staff was allowed to go. Borrowers waited for their books in the so-called delivery hall, under the dome or the skylight, in the formal central space.

But open access was gradually winning acceptance, and some of the earliest open stacks were planned so that the book shelves radiated from behind the desk, like the spokes on a wheel. This



7



8



9

A Carnegie legend

- 5 Detroit Lakes: Claude & Starck, Madison, WI, 1913. Prairie-style with Sullivanesque decoration; a popular design which appears in four states.
- 6 Duluth: Adolph Rudolph, Duluth, 1902. Imposing urban classicism, with exceptionally low steps and a front door in the base.
- 7 Fergus Falls: Vernon Wright, Fergus Falls, 1905-06. The second library in Fergus Falls, now used as offices, but obscured by front additions.
- 8 Grand Rapids: R. D. Church, 1905-06. WPA front and post-war wrap-around extension now completely envelope this library.
- 9 Janesville: Claude & Starck, 1911. Classicism on the cheap; the same design appeared at Mapleton, Aitkin, Leroy and Walker.

Stylistic interpretations of the people's university



10

gave the librarian a clear view along the alleys between the shelves, and the supervision that was considered so important in an institution dedicated to the social and moral improvement of society.

Mankato, Fergus Falls, and St. Cloud employed radial stacks, and had large semi-circular wings projecting from the backs of their buildings. This solution was particularly well-adapted to buildings on street corners, where a fan-shaped stack could be contained between two reading room wings, cranked at 90 degrees. The later, generally smaller, libraries abandoned the book stack (and with it, the staff-intensive delivery system) in favor of open reading rooms, fitted with wall shelves, and supervised from a central desk opposite the entrance lobby.

Nearly all of these plan types had the library on a single floor (for purposes of control), with a raised

basement housing a store, boiler room, and a meeting room which was often provided with separate external access to allow of its use by different community groups. At Spring Valley, Mountain Iron, Coleraine and a number of other places the basement housed small kitchens and a ladies lounge fitted with easy chairs and a table where farmers' wives and shop girls could eat their bag lunches under the eye of a matronly chaperone.

In mining or logging areas, as well as the bigger towns, a men's smoking room was sometimes provided. The meeting room itself could be used by reading clubs, societies, even gymnastic groups, and in the smaller communities was a valuable social asset as well as a key feature in the missionary activity of the library. To do good works the library had to attract those most in need of them. A library which looked too much like a temple or a

courthouse was not always considered appropriate.

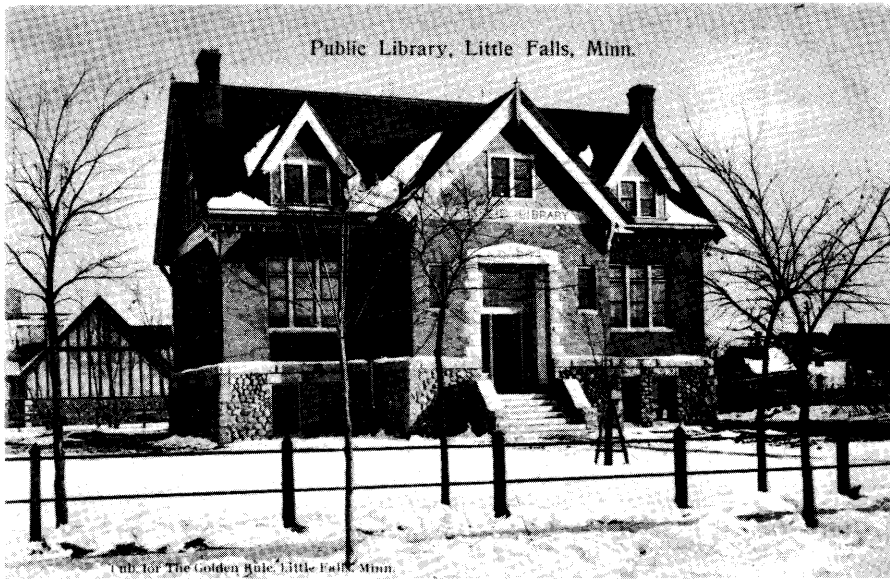
Fremont Orff's Arts and Crafts design for Little Falls (1904) was the first Minnesotan Carnegie library to resist the prevailing classicism of the period. But the earlier Dyckman Library at Sleepy Eye had already introduced the Queen Anne, and a number of the Minneapolis branch libraries employed the so-called English Collegiate Gothic as well as half-timbered Elizabethan. Claude and Starck experimented with all of these styles and contributed the Prairie-style library at Detroit Lakes (1913-14), itself one of a series of twins and near look-alikes which the same firm built at a number of locations in Wisconsin, Illinois and Minnesota, and even as far afield as Washington State.

With its Prairie-style roof, overhang eaves, Sullivanesque low-relief decorative frieze, porch and flanking bay windows, this building captured both the formal repose of a public monument, and the domestic qualities of Frank Lloyd Wright's Winslow House, which must surely have been its inspiration. Together with Fremont Orff's early Arts and Crafts design for Little Falls and the similar style of many of the Minneapolis and St. Paul branches, these buildings present a different—and to many eyes, more humane—interpretation of the people's university.

Simon Pepper is a senior lecturer in architecture at the University of Liverpool where he teaches design, history of architecture and urban studies. He is currently on a fellowship in American Studies at the University of Minnesota, sponsored by the Fulbright Commission and the American Council of Learned Societies, and is working on the architectural and social history of the American Public Library.

A Carnegie legend

- 10** Luverne: W. E. E. Greene, 1904. "Country classical"; compare with Kinney's corner solutions at Austin and Coleraine.
- 11** Little Falls: Fremont D. Orff, 1904. Arts and crafts styling lends a domestic feel to this Carnegie.
- 12** St. Cloud: Patton, Fisher & Miller, Chicago; 1902. Maximum effect for minimal means. Demolished in 1981.



11



12

Minnesota's Carnegie chronology

(Completion dates, unless indicated otherwise)

- 1901 Austin
Stillwater
- 1902 Duluth (3)
Mankato
St. Cloud
Albert Lea
Red Wing
- 1903 Alexandria
Anoka
Brainerd
Marshall (grant date)
St. Peter
Willmar (grant date)
Worthington (grant date)
- 1904 Hutchinson
Little Falls
Luverne
Pipestone
Redwood Falls
Litchfield
Sauk Centre
- 1905 Madison
Morris
Spring Valley
Fergus Falls
Grand Rapids
- 1906 Zumbrota
- 1907 Crookston
Montevideo
Hibbing
Virginia
- 1908 Glenwood
- 1909 Two Harbors
Park Rapids
Preston (grant date)
- 1910 Bemidji
Northfield
- 1911 Aitkin
Janesville
Walker
- 1912 Coleraine
Benson
Minneapolis (four branches)
White Bear
- 1913 Chatfield
Detroit Lakes
Eveleth (contribution of \$15,000)
Graceville (grant date)
- 1914 Thief River Falls
Mountain Iron
- 1915 Browns Valley
- 1916 St. Paul (three branches)
- 1917 Dawson
Lake City (grant date)

Borrowed time

Updating a library legacy



Photos: Lea Babcock

The Stillwater Carnegie, one of the oldest Carnegie libraries in Minnesota, glows again, thanks to a renovation by Meyer, Scherer & Rockcastle of Minneapolis. Architect Barry Petit explains that the renovation's biggest challenge was to "maintain and enhance the historical character of the building while bringing library service into the 20th Century." In 1973, Ackerman Architects of Minneapolis added two symmetrical wings to the library. As the library had the space it needed, the recent renovation included revising a stilted plan to consolidate functions and increase seating capacity; improving energy savings by insulating and replacing obsolete mechanical and electrical equipment; and creating a single entrance and exit for handicap access through the main entrance. The striking oval-shaped foyer (left) is now a focal point.

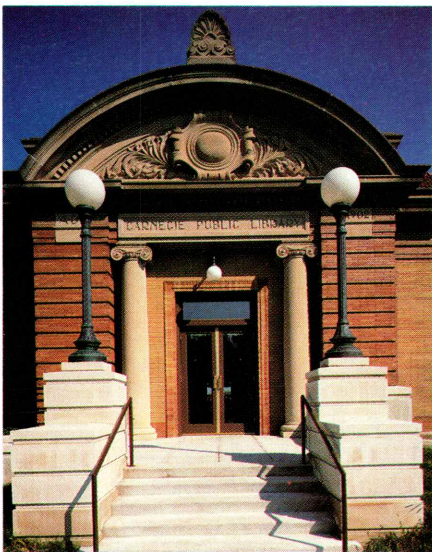


Photo: Tom Hysell

By Kira Obolensky

Carnegie libraries put learning on a literal and symbolic pedestal. Physically set on rusticated bases with formal, ceremonial entrances, Carnegie libraries elevated reading to a formal and sober act.

Whatever the style of the building—and they range from Beaux Arts to Tudor to Prairie—Carnegies are the pride and glory of communities such as Two Harbors, Little Falls, and Alexandria. The first Carnegies in Minnesota were built in 1901 in Austin and Stillwater; the last came some fifteen years later in St. Paul, Dawson and Lake City. Decades later, Carnegie libraries—like most octogenarians—are feeling the effects of time. Some have already deteriorated beyond the point of no return; others meet the wrecking ball to make room for surface parking lots or new

library facilities. The fate of a Carnegie rests in the community's hands, and the library's modern-day legacy is sure to include deterioration, demolition, expansion, rejuvenation, or adaptive reuse.

While most communities view a Carnegie library as a cherished symbol of history, librarians often express frustration with the workability of the building. Director of the St. Paul branch libraries Fran Galt explains, "Carnegies tend to be difficult to staff because of the division of space, more difficult to survey because of the same reason and less accessible, both in terms of the handicapped and the image we now want to portray."

Many of the Minnesota Carnegies are small (3,000 to 4,000 feet) with a plan that divides functions into separate rooms. This presents two immediate problems to many librarians: the first is a shortage of space and the second

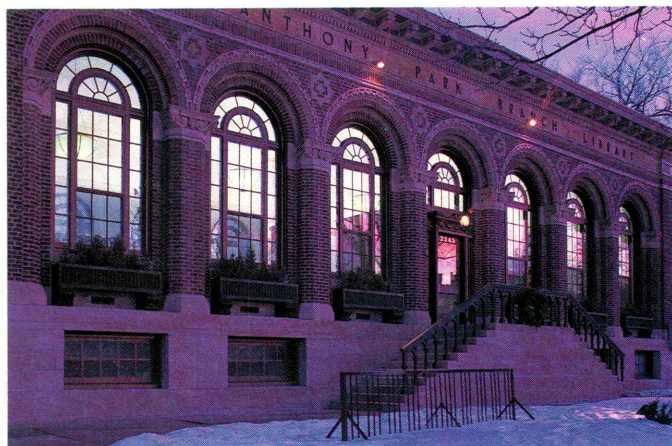


Photo: Phillip MacMillan James



Photo: Phillip MacMillan James

The St. Anthony Park Carnegie in St. Paul was among the last Carnegies to be built in Minnesota. Even so, when the city of St. Paul began renovation plans, the library had suffered extensive water damage and the ill effects of an earlier renovation which had dropped the ceiling and painted most of the woodwork and walls a grim institutional green. Now, the ceiling soars and boasts award-winning light fixtures, custom-designed by the engineering firm of Gausman & Moore, which echo the Palladian arch of the windows. Two other St. Paul Carnegies—Riverview in West St. Paul and Arlington Heights on the east side—are also undergoing renovation.

is a plan which is inherently difficult to staff.

The image of the public library has changed over the years from a temple of learning to a friendly, open space where one can check out videos, films and records. In the 1950s and '60s many Carnegies saw interior "improvement" take the form of dropped ceilings, acoustical tile and fluorescent fixtures. In the 1970s, the driving force in library design was function, and much ambiance and comfort was sacrificed in the name of circulation.

Library consultant David Smith works with libraries to plan programming and design needs. He believes that a rejuvenated Carnegie can, if done well, bring people back to the library.

In St. Paul, three of the Carnegie branches—St. Anthony Park, Riverview, and Arlington Heights—have recently been renovated by the city of St.

Paul. Built at the end of the Carnegie era and designed by St. Paul city architect Charles Havslep, the three buildings display the trend in simple, one-room affairs which distinguishes the later years of the Carnegie library legacy.

The St. Anthony Park library is sited to bridge the corner on which it sits. While this allows a graceful approach to the front door, the siting creates a situation where it is virtually impossible to expand. The renovation brought style and substance back in place of a dropped stucco ceiling, leaks, and deteriorating wrought iron rails and windows. Since renovation, the library reports a definite increase in circulation. A tight budget prohibited handicapped accessibility, as it has in the Riverview and Arlington Heights branches.

In renovating the Stillwater Carnegie library, Meyer, Scherer & Rockcastle worked to fix a leaky interior where

buckets decorated the tops of stacks. Architect Barry Petit and interior designer Lynn Barnhouse elevated the formerly nondescript interior to an elegant, comfortable space.

The physical elevation of Carnegie libraries makes accessibility a difficult problem to solve. In Stillwater, the site could accommodate a ramp for wheelchairs. Often, though, the front entrance is so steep and the city lot so restraining, that there appears to be no place to put a ramp. Glen Lindbergh, the architect renovating the Benson Carnegie, has taken a somewhat unusual approach to accessibility. His design calls for cutting off the top story, filling in the basement and putting the first level on grade.

Charlie Nelson, the state's historical architect, provides guidance to communities that are restoring or expanding an historical building. "Expansion seems

From Detroit Lakes to Northfield, renovated Carnegies offer modern conveniences in classic cloaks



Photo: Rolf Lokensgard

to be the most viable alternative for Carnegie libraries,” he says. “It can keep the historical building intact, provide the type of space that librarians need, and allow for an easier design solution to handicap accessibility.”

Recent additions to Carnegies in Northfield, Detroit Lakes, and Hutchinson show three different but successful approaches.

The Hutchinson Carnegie, a modest Beaux Arts brick affair designed by Edward Stebbins in 1904, is sited on an edge of the city’s central park. The library was named to the National Register of Historic Places and renovation guidelines were strict: maintain three of the four historic facades. Korngeibel Architects and consulting architect Rolf Lokensgard responded to the challenge with a Modernist one-story black glass box attached to the rear of the building. Its low clean line creates a formal frame for the original library; the black glass reflects the park setting and opens the addition to the park. The on-grade addition now accommodates the main entrance which is handicapped accessible.

SMSQ Architects of Northfield ap-

proached the addition to the Northfield Carnegie with an eye to match the modest 1910 house-like structure. The library is sited on a corner lot where a residential street meets Northfield’s main commercial street. The extension branches off the back and adds another 10,000 square feet divided into two stories. Brown brick and wood trim exterior have been matched so precisely that it is difficult to distinguish new from old.

In Detroit Lakes, a Prairie-style Carnegie designed by the Madison, Wisconsin firm of Claude and Starck, has just undergone a sensitive addition designed by Meyer, Scherer & Rockcastle, Minneapolis, that reflects the detail and scale of the original building. Architect Jeff Scherer explains, “Once the decision was made to keep faithful to the style of the original building, then the rest of the details fell into place.” The T-shaped addition nearly tripled the original 3,000 square feet. Its hipped roofs, limestone cornice and plaster frieze echo but do not mimic original design details.

While a sensitive exterior design is always important, the interior must fit

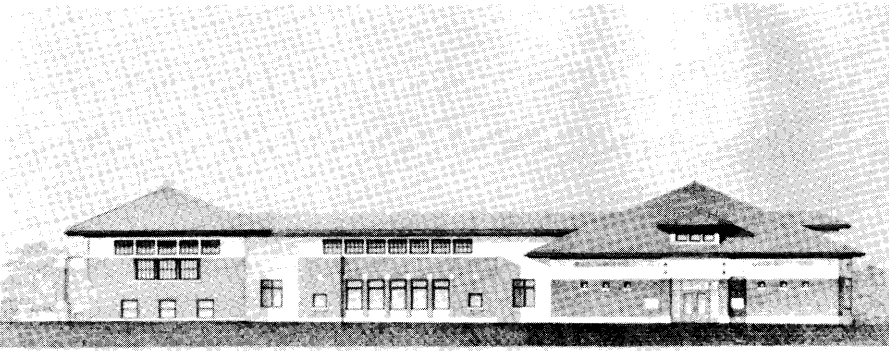
Korngeibel Architects of Hutchinson and consulting architect Rolf Lokensgard AIA of Minneapolis designed an open Modernist addition for the Beaux Arts Hutchinson Carnegie library. The library sits on a park and rather than add a ramp to the classical front of the building, the architects changed the front entrance to the addition side which is on grade. A pediment makes reference to the building’s original front entrance. The addition, executed in black reflective glass and brick, forms a subtle backdrop for the library and gives the librarians the open space they require. The community has clearly embraced its improved library facility—it was recently published on the front cover of the Hutchinson phone directory.

modern-day needs, which include computerization, extensive book storage and room for programs directed at children and the elderly. Jeff Scherer has worked on renovating more than fifteen Carnegie libraries in the region and describes them as “buildings not designed to accommodate modern attitudes. We have to try to accept some inefficiencies in deference to this.”

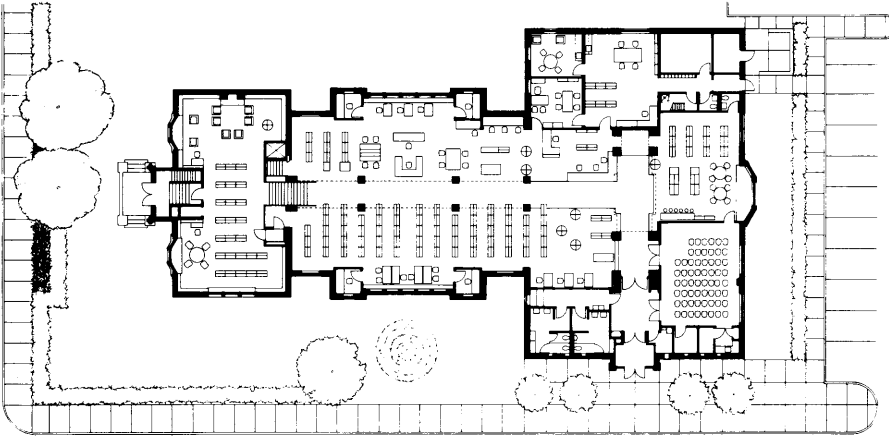
While many communities have been willing to do just that, at least a dozen Minnesota towns have demolished their Carnegies. Consultant David Smith cautions that, “when the library’s damage is too extensive, or when the budget can’t accommodate the library’s needs, there has to be a time to relinquish the Carnegie in favor of another solution.”

Indeed, many Carnegies have been reborn in forms that would most likely shock benefactor Andrew Carnegie: restaurants, museums, office space, stores, and apartments. But for those Carnegies which attempt to offer modern-day library convenience in undersized or deteriorating spaces, there remains few options. Expansion and rejuvenation allows the Carnegie library to borrow time.

Drawing: Rich Lufin



The Detroit Lakes Carnegie, itself a stellar example of the Prairie-style work of the Wisconsin firm of Claude & Starck, now provides a standard against which to measure additions to Carnegie libraries. A large T-shaped addition designed by Meyer, Scherer & Rockcastle of Minneapolis, adds 10,000 square feet to a building that was not any bigger than a house. Architect Jeff Kelly worked with restraint to match but not mimic design details. Plaster friezes from the original were re-cast and now frame the new entrance, moved to the middle of the addition. Inside, plaster walls, a vaulted ceiling and wood trim continues the Prairie School sensibility.

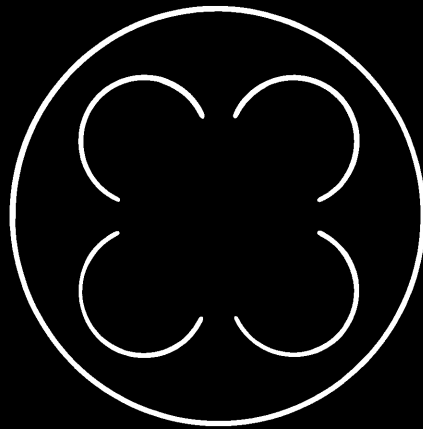


For an addition to the Northfield Carnegie, SMSQ Architects of Northfield literally extended the building by matching materials and detailing such as trim, siding and fenestration. Inside (right), old and new also blend, with wood trim and shelving evoking the Arts and Crafts style.



Photos: Saari & Forrai

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Pods for thought In the coordinated chaos of an ad agency, where ideas ricochet noisily about, a place of quiet refuge is a baseline necessity. At the new Carmichael-Lynch offices, architect Peter Kramer devised two unusual strategies to meet the need. On each upper floor near the elevator lobby, glazed octagonal cages provide opportunities for meetings with product reps and other support people. Located in the office's "public" realm, the cages offer adequate acoustical control without visual privacy. The quest for privacy assumes a more singular form at the mezzanine above the large ground-level studio. Kramer's minor obsession with the octagon has hatched an eighteen-sided plywood pod. At 7' x 7' x 7' the artfully chamfered cube is just big enough for a *tête-à-tête* or a comfy phone call. Six square and twelve octagonal planes of Baltic birch plywood are bolted together with common galvanized door hinges so that they don't quite touch. Kramer, who himself offices in such a cozy coop, calls it a "blastocyte," a whimsical embryological reference. But plain plywood pod or "octodecahedral Baltic birch blastocyte," it is a curiously fitting prop for an advertising environment. *Bill Beyer*



Photos: Don F. Wong

Perched on a ramp landing above the studio, the pod works as both object and room. Lit up at night it can be a festive lantern visible to Eighth Street strollers. Naturally lit during the day, the clear finished birch planes supply their own glow.



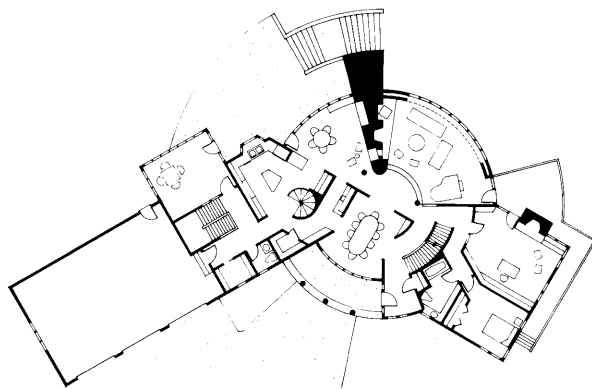
Elegantly framed in oak, the octagonal rooms seem to work as display cases as much as conference rooms. Funky furnishings and an inlaid vinyl tile floor complement the refined envelope.

coming soon

**Rosemary A. McMonigal
Architects
Project: Private Residence
Stillwater, MN**

The round plan forms of this residence resulted from a site responsive plan development process. The 50 acre site has a number of unique views: rolling hills to the north across farmland, steeply sloped and wooded ravine to the east, a lake to the south and mature

pine stands to the west. The plan wraps the horizon of the site, maximizing the best views from virtually all living areas. The mellow colors of the wood shingle and stone exterior evoke the warm tones of the house's setting. (612) 789-9377.



**The Andersen Group
Architects, Ltd.
Project: Armstrong's
Department Store
Dubuque, IA**

The focus of this complete remodeling is a new two-story feature space created in the heart of the 70,000 square foot store. The exaggerated columns emphasize the vertical and draw the shopper's eye up to the second level shopping

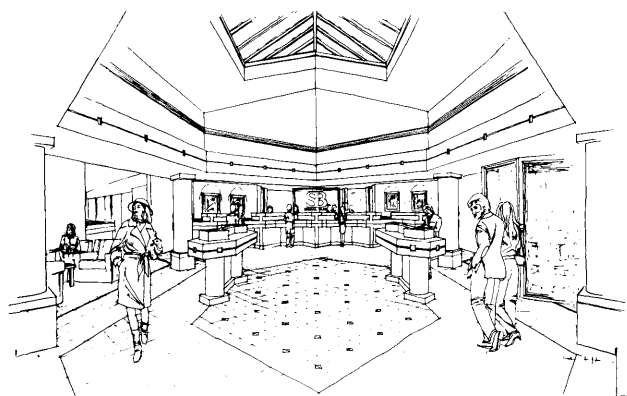
opportunities. Dramatic lighting and elegant interior elements reinforce the cutting-edge fashion focus of the store. The new store is planned to open for the holiday shopping season. (612) 593-0950.



**The Andersen Group
Architects, Ltd.
Project: Signal Bank
Eagan, MN**

Construction is in progress for Signal Bank System's new facility in Eagan. The architecture is responsive to the fast-paced lifestyle of today's bank customers. Design emphasis has been placed on customer convenience for both the auto-banking customer and the walk-

in customer. The traditional banking image of strength and security has been reinforced by an exaggerated column motif both in the interior and exterior design. The main banking hall features a vaulted ceiling with a skylight to bring natural light to the building's heart. A fireplace in the customer waiting area provides a user-friendly element in this state-of-the-art facility. (612) 593-0950.



**Charles R. Stinson
Architects, A.I.A.
Project: Gustilo Residence
Cedar Lake Area, Mpls.
MN**

Three levels of curving white forms move in and out from the two central chimney verticals carving light and defining spaces. From the auto court cars enter the garage on the north, exiting on the south. Guests enter below the floating great-

room coming up the curving three-story atrium to the main level which opens to vistas of meadow, parkway and Cedar Lake. Eden Prairie, MN and Stuart, FLA (612) 944-5334.



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

coming soon

**Opus Corporation
Project: Rosemount
Engineering
Chanhassen, MN**

Earth tone brick and block, earth berms, curved forms, large windows and skylights are primary design features of this 350,000 square foot office/manufacturing facility. The earth tones and curved forms complement the heavily wooded site overlooking Lake Susan. Eight 8' x 40' x 200' skylights provide natural daylight for the manufacturing area.

Opus Corporation designed the building in keeping with Rosemount's corporate philosophy of integrating their office and manufacturing environments.

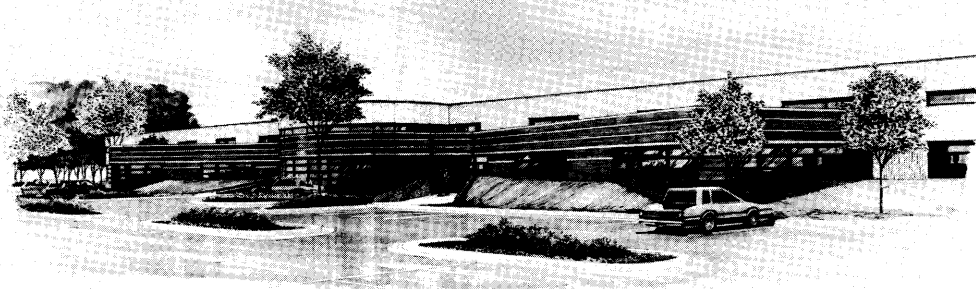
Conference rooms, person-

nel and service areas, an employee cafeteria and a library wrap the manufacturing area core allowing for optimum manufacturing space flexibil-

ity. Brick and block accents enclose the perimeter areas, complementing architectural precast concrete panels enclosing the manufacturing area.

The result is an enhancing architectural image on a modest budget.

Construction is scheduled to be completed December 1989.



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news briefs

Continued from page 5

phere." Shea Architects also won awards for the River Road Productions administrative offices and Little and Companies offices.

Other winners included the Conservatory News, by Kodet Architectural



The award-winning Patti's Restaurant, by Wheeler-Hildebrandt and Shea Architects

Group; Thresher Square by BRW; and St. Mary of the Lake Church by Hammel Green and Abrahamson.

The jury consisted of Jaime Canaves, principal of Jaime Canaves Architects and 1989 chairman of the AIA National Interior Committee; and Kenneth Walker, president and chief executive officer of Walker Group/CNI. The winning projects will be featured in the January/February 1990 issue of *Architecture Minnesota*.

Loony about retail

What promises to be one of Minnesota's premier retail malls opened this August in downtown Minneapolis. Gaviidae Commons, a five-level, 237,000-square-foot arcade, designed by Cesar Pelli and Associates of New Haven, Connecticut, brings more than 60 shops and a four-level Saks Fifth Avenue to the Nicollet Mall.

The building, clad in beige stone and accented with several deeper tones of gray and green, features street-level display windows, a cylinder-shaped en-

trance to Saks and a squared-off entrance to the retail half. The five-story complex is capped with a patterned, vaulted ceiling and a central skylight.

Interior details feature blue and ivory color schemes, accented by red, olive and gold. Complementary light and dark blue patterns accented with reflective gold foil leaves create the illusion of a starry Minnesota sky. Other features include a glass stairway that connects with the skyway level and a waterfall that tumbles from pools on the fifth level to ground level. A 20-foot bronze loon seemingly takes flight from the water on the third level.

Cesar Pelli also designed the Northwest Center, which occupies the other half of the block. Interior architects for the retail portion are Sussman/Prezja & Company of Los Angeles, and the Saks interior was designed by the Walker Group of New York. BCE Development developed the project.

Full steam ahead with Mall of America

After several years of planning, construction finally began this spring on the mall to end all malls. The 4.2 million-square-foot Mall of America, being built on the former Metropolitan Stadium site in Bloomington, Minnesota, will feature four major department stores, four junior department stores, more than 800 specialty shops, an eighteen-screen theater, and a Snoopy theme park created by Knott's Berry Farm.

Designed by the Jerde Partnership of Los Angeles with Hammel Green and Abrahamson and Korsunsky Krank and Erickson of Minneapolis, the mall will be anchored in four corners by Bloomingdale's, Nordstrom, Macy's and Carson's. A series of winding avenues or "streets" will connect with smaller shops and carry pedestrians past an interior garden court, ice pond and market. Skylights will light the interior.

At the center of the project will be the seven-acre family-oriented theme park, featuring sixteen rides, including a roller coaster. Camp Snoopy also will feature two restaurants, a food court, gift shops, and a 500-seat Snoopy theater.

Four interconnected decks will provide parking for 9,000 cars, with ad-



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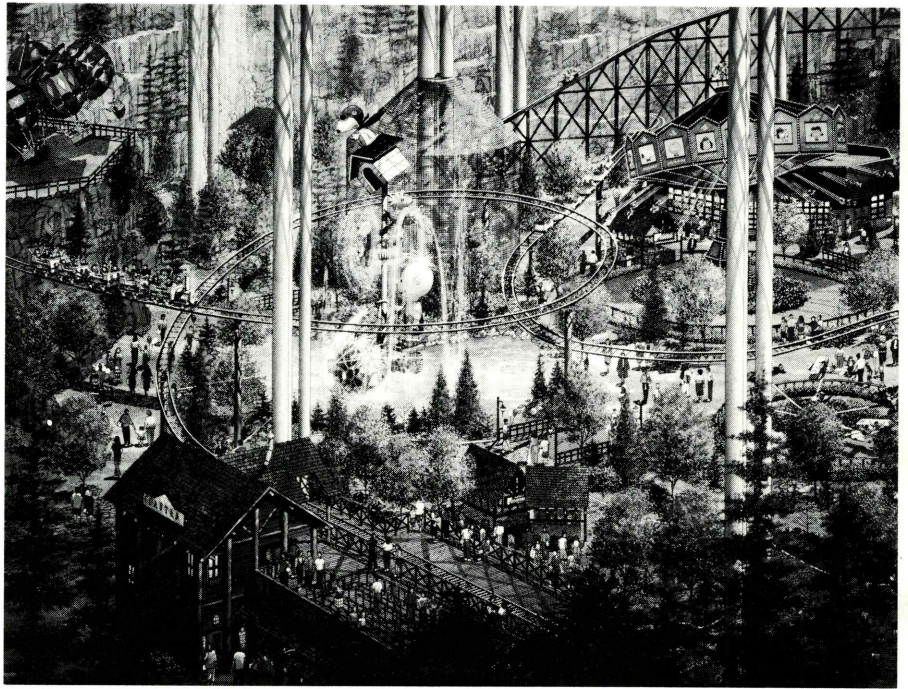
Whatever you recommend, a supplemental heating system generally costs less and is easier to install than expanding a central system. It makes selling a home easier too. To find out more, call Scott Getty at (612) 330-6361.

ditional parking for 3,700 cars on surface lots. The \$600 million project, which is being developed by a joint partnership of Melvin Simon & Associates of Indianapolis with Triple Five Corporation of Edmonton, is expected to be completed in the fall of 1992.

Gaunt named CEO

John C. Gaunt has been named chief executive officer of Ellerbe, Inc., the parent company of Ellerbe Becket, and Robert A. Degenhardt has been named chief operating officer. Gaunt and Degenhardt served on a five-member executive committee that evolved into the new CEO/COO structure.

As CEO, Gaunt is responsible for the firm's development, internally and in the marketplace. He has been president of Ellerbe Becket since 1987 and has served as the chairman of the Ellerbe, Inc. executive committee over the past year. He has been director of Ellerbe Becket's Minneapolis/St. Paul office for the past two and one-half years, and was director of the firm's medical facilities division from 1984 to 1987.



The Snoopy theme park, a special feature of the Mall of America under construction in Bloomington, Minnesota

Gaunt, an architect, joined the firm in 1975.

Degenhardt has been director of the firm's Washington, D. C. office since 1984. He has served on the Ellerbe, Inc. executive committee over the past

year, and is chairman of the firm's management committee that is responsible for Ellerbe Becket's operating structure and financial performance. Degenhardt, a mechanical engineer, joined the firm in 1980.

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The Swedish influence

Heise Reinen MacRae & Associates, one of the Twin Cities fastest growing architecture firms, was selected to design the new Twin Cities headquarters and manufacturing/distribution facility for the Swedish firm of Wirsbo Company. To be built in Apple Valley, phase I will include a 60,000-square-foot complex for office, manufacturing, warehouse and demonstration space. The design will draw inspiration from Wirsbo technology and contemporary Scandinavian architecture. Wirsbo is a manufacturer of pipes and tubing for underground and underfloor heating systems.

New digs for public television

KTCA-TV moved into its new state-of-the-art broadcasting facilities in downtown St. Paul this August. The 82,000-square-foot building, designed by Hammel Green and Abrahamson, increases the television station's previous space on St. Paul's Como Avenue by nearly 60 percent and allows the station



The Minnesota Telecenter, designed by Hammel Green and Abrahamson

to consolidate all its production and administrative functions under one roof. The full-block, \$10 million broadcast building, clad in two shades of rose brick with a base of Biesanz stone, houses three studios and control rooms, four editing suites, satellite operations, and space for broadcast, audio, technical support and maintenance activity.

ANARCH wins competition

ANARCH, a collaborative team of seven artists and architects, has been selected to design an environmental space in front of the Green Hall addition at the University of Minnesota St. Paul Campus, which houses the Natural Resources Administration. ANARCH was

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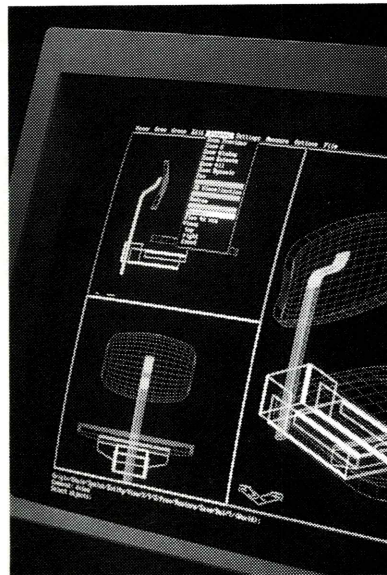
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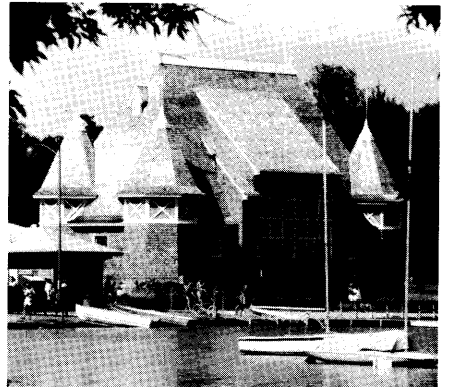
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selected from eighteen submissions in an open competition geared toward young artists, architects and designers.

ANARCH's proposal investigates the processes of nature that occur naturally and artificially. The design includes a bridge, an irrigation system consisting of cast bronze sprinklers in the form of fish, and a channel of water which reveals a vein of minerals and earth elements as it cuts through a curved concrete wall/sidewalk. ANARCH's team members include Marc Asmus, Bryan Carpenter, Susanne Dehnhardt, Helena Espinosa, Rehn Hassell, David Scott, and Geoff Warner.

Strike up the band

The Lake Harriet Bandshell, a favorite Minneapolis structure, recently won its fifth design award. Designed by Bentz/



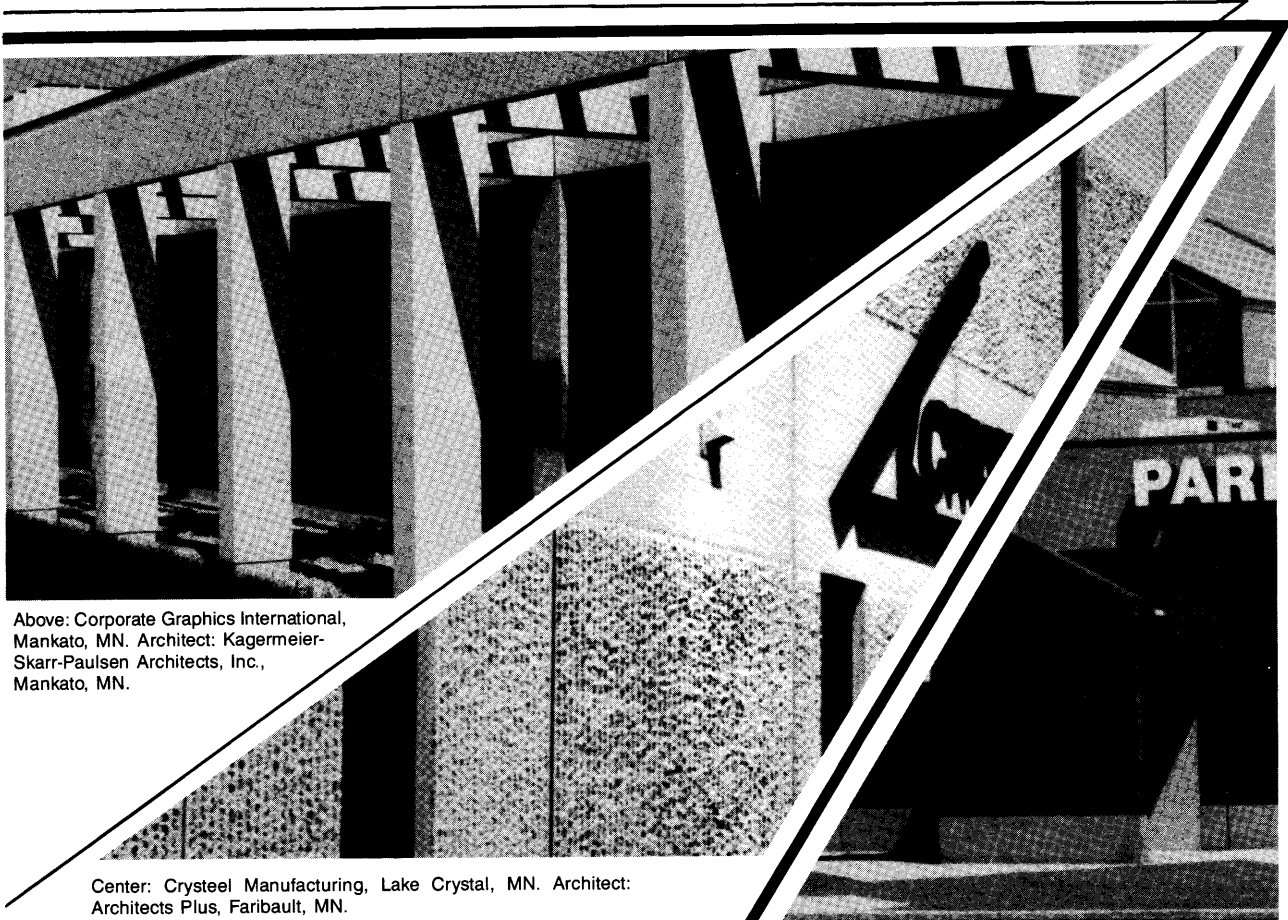
The Lake Harriet Bandshell

Thompson/Rietow, the bandshell won the *Architectural Record* 1989 "In the Public Interest" award, which recognizes excellence in the design of public recreation facilities. The bandshell's other kudos include an MSAIA honor award and a CUE award.

A bronze family

To kick off the 1989 Minneapolis Aquatennial, Opus Corporation and BetaWest Properties dedicated a large-scale bronze sculpture in front of the twin Opus towers in downtown Minneapolis. "Family," designed by Minneapolis artist Douglas O. Freeman, depicts a pioneer mother, father and two children amidst an urban setting. Freeman, a Minneapolis native, began work on the project last year after observing and sketching families at last year's Aquatennial Torchlight Parade.

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Above: Corporate Graphics International, Mankato, MN. Architect: Kagermeier-Skarr-Paulsen Architects, Inc., Mankato, MN.

Center: Crysteel Manufacturing, Lake Crystal, MN. Architect: Architects Plus, Faribault, MN.

Parkwood 8 Theatre, Waite Park, MN. Architect: Pauly, Olsen, Bettendorf, Eastwood & Assoc., Ltd., St. Cloud, MN.

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Desert Winds by John Richen
steel/bronze, 52" x 36" x 5"

previews

Continued from page 7

projects will be on display in the Art Center's upstairs gallery.

A lecture series will run in conjunction with the exhibit. Dominik Ricciotti, with Winona State University, will lead a gallery talk on Thursday, September 28, beginning at 7pm. Four slide lectures by Kate Roberts, with the University of Minnesota, will focus on the development of architectural styles and house plans as they relate to American culture. The series will run consecutive Wednesdays, from September 20 through October 11 at 7pm. Call the Rochester Art Center for more information, (507) 282-8629.

Minneapolis Institute of Arts Antique Show and Sale St. Paul Armory September 29–October 1

Museum-quality pieces for the connoisseur, the collector and the curious alike will be for show and sale at this annual event sponsored by the Decorative Arts Council of the Minneapolis Institute of Arts. A day pass to the show costs \$5; a three-day pass is \$7.

Renowned decorator Mario Buatta will speak on decorating with antiques at the Minneapolis Children's Theater on Friday, September 29. The cost for a luncheon and the talk is \$25; \$15 for the talk. Both ticket prices include a day-pass for the antique show.

For reservations and more information, call (612) 870-3039.

Vessels and Forms Grand Avenue Frame & Gallery St. Paul October 13–November 11

The lathe, a rapidly turning machine which cuts wood, metal or clay, gives shape to spindles, banisters, finials and salad bowls. Lathe-turning is also an art form, and a national exhibition of the work of 27 artists makes its Midwestern debut in St. Paul.

An opening reception is planned for Friday, October 13 from 6:00 until 9:00 at the gallery, which is located at 964 Grand Avenue in St. Paul. For more information, contact Brian Valento at (612) 224-9716.

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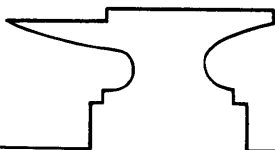


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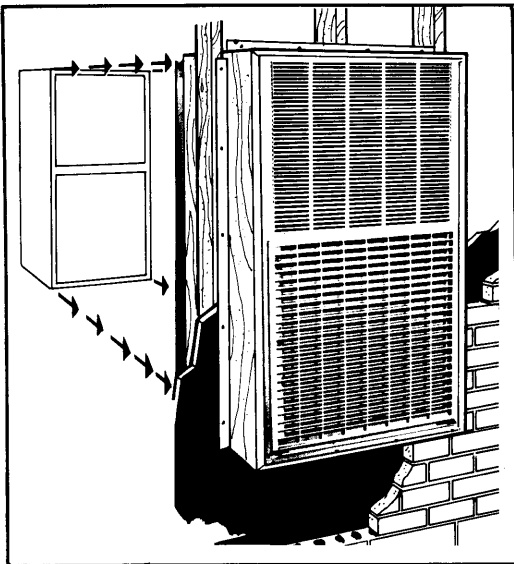
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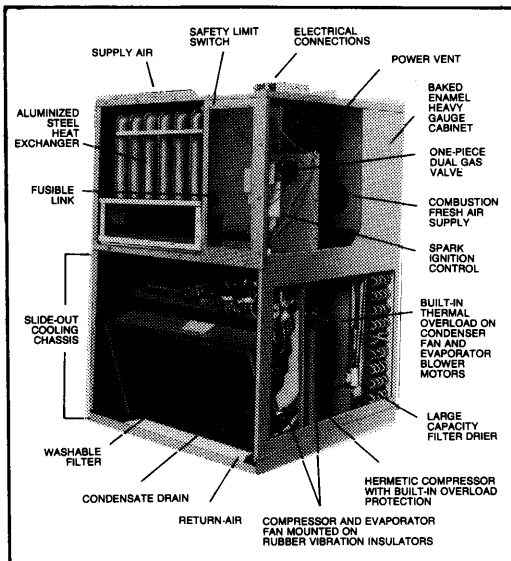
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Capitol/Capital Ideas Minnesota architects' convention and products exposition St. Paul Civic Center November 1–November 3

Now here's a capital idea—the theme for the 1989 MSAIA convention and products exposition is Capito(al) Ideas. The convention, to be held in St. Paul, will present speakers and seminars which pose new and exciting ideas to the design trade.

Scheduled speakers include internationally known architects E. Fay Jones and Richard Saul Wurman. Jones is the architect who designed the famed Thorncrown Chapel in Eureka Springs, Arkansas. His architecture, characterized by a striking use of natural materials and form, has received many accolades.

Wurman, trained as an architect, has written more than 45 books. In his best-selling *Information Anxiety*, he developed an overview of the motivating principles in making information understandable.

The exhibit hall features more than 250 exhibitors representing both the national and regional building and design industries. Exhibits are free and open Wednesday, November 1 from 5:00 until 9:30; November 2, 4:30 until 9:00; and November 4, 10:00 until 1:00.

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

Saving and Praising the Past Coffman Union, University of Minnesota November 2–November 4

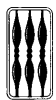
Minnesota's religious architecture, its churches, synagogues and places of worship, will be the topic of a three-day conference which will address historical and practical issues. Religious leaders, as well as preservationists, will gather to provide practical guidance and resource information for the restoration, preservation and conservation of religious architecture.

Topics covered in the conference include the planning and funding of a preservation project; case studies of restored and remodeled buildings; and the symbolic structure of worship. Events associated with the conference include tours of restoration sites such

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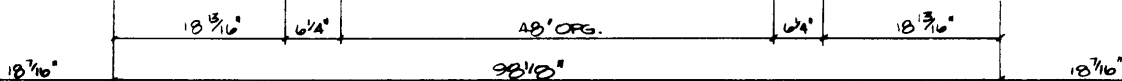
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For more information, contact Professional Development, University of Minnesota, (612) 624-6053.

Graphic Design in America: A Visual Language History Walker Art Center November 5—January 21

A pervasive art form, graphic design touches and reports on all aspects of our society. This is the first large-scale museum exhibition to explore the evolution of American graphic design and it will review all aspects of the art form, from print to the electronic media. The exhibition's scope ranges from the late 19th Century to the present, and will consist of a series of case studies in the following categories: Design in the Environment, Design for the Mass Media, and Design for the Institutions of Commerce and Government.

The work of leading designers such as Lester Beall, Barbara Stauffacher



Funny Business by Lester Beall, for Colliers, 1937

Solomon, Saul Bass and Ivan Chermayeff will be featured.

The exhibit will travel to the IBM Gallery of Science and Art (February 20—April 8, 1990); the Phoenix Art Museum (May 5—June 24, 1990); and the Museum at Butler's Wharf in London (August 4—September 15, 1990). For more information, contact the Walker Art Center at (612) 375-7622. **AM**

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On Friday, Sept. 29, you can hear internationally renowned decorator Mario Buatta speak on decorating with antiques at the Minneapolis Children's Theatre. Tickets are \$25 for luncheon and the talk, \$15 for just the talk. Both tickets include a day pass for the antique show. For reservations, call 870-3039.

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The firms listed on the following pages include design professionals who are members of the American Institute of Architects, American Society of Interior Designers, and the Institute of Business Designers. Together, these firms offer a broad range of architectural, interior design, and space planning services. Individually, each firm has special areas of expertise and project competence. I invite you to contact these firms and to discuss with them your project needs.



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Firm Personnel by Discipline	
Interior Designers	8
Architects	38
Other Technical	4
Administrative	7 1/2
Total	57 1/2

	Work %
Office/Banks	55
Retail/Commercial	15
Education/Academic	10
Restoration/Preservation	5
Airport	15

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Interior Designers	1
Architects	4
Administrative	2
Total	14

	Work %
Multi-Family/Hotels/Nurs.	
Homes	5
Office/Banks	20
Retail/Commercial/Restaurants	70
Restoration/Preservations	5

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Total	13

	Work %
Office/Banks	30
Retail/Commercial/Restaurants	15
Medical/Health	10
Churches/Worship	10
Education/Academic	30
Industrial/Manufacturing	5

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Firm Personnel by Discipline	
Interior Designers	4
Architects	14
Other Technical	8
Administrative	4
Total	30

	Work %
Multi-Family/Hotels/Nurs.	
Homes	5
Office/Banks	60
Retail/Commercial/Restaurants	20
Medical/Health	10
Restoration/Preservation	5

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Firm Personnel by Discipline	
Interior Designers	6
Architects	48
Other Technical	4
Administrative	11
Total	69

	Work %
Multi-Family/Hotels	5
Office/Banks	60
Retail/Commercial/Banks	5
Medical/Health	15
Churches/Worship	10
Education/Academic	5

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Firm Personnel by Discipline	
Interior Designers	11
Other Technical	5
Administrative	2
Total	18

	Work %
Office/Banks	80
Retail/Commercial/Restaurants	5
Medical/Health	5
Education/Academic	5
Restoration/Preservation	5

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Firm Personnel by Discipline	
Interior Designers	1
Architects	5
Other Technical	3
Administrative	2
Total	11

	Work %
Multi-Family/Hotels/Nurs. Homes	15
Office/Banks	35
Retail/Commercial/Restaurants	15
Industrial/Manufacturing	10
Restoration/Preservation	10
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Firm Personnel by Discipline	
Interior Designers	6
Other Technical	2
Administrative	2
Total	10

	Work %
Single-family/Residential	10
Multi-Family/Hotels/Nurs. Homes	20
Office/Banks	20
Retail/Commercial/Restaurants	10
Medical/Health	20
Industrial/Manufacturing	20

Rosemount Office Systems, Merch. Mart, Chicago; Architex Fabric, International Market Square, Mpls.; Con-Agra Grain Companies, Mpls.; Walker-Methodist Nursing Home, Senior Housing, Mpls.

EISENMAN ANDERSON DESIGN

2001 University Ave. S. E.
Minneapolis, MN 55414
612/623-1800
Established 1988

Jenny Anderson	ASID
----------------	------

Firm Personnel by Discipline	
Interior Designers	2 1/2
Total	2 1/2

	Work %
Multi-Family/Hotels/Nurs. Homes	20
Office/Banks	40
Retail/Commercial/Restaurants	5
Medical/Health	10
Churches/Worship	15
Restoration/Preservation	10

IBM Corporation, Rochester, MN, Washington, D. C.; Earle Brown Convention Center, Brooklyn Center; Granddaddy's, Minnetonka.

ENGAN ASSOCIATES ARCHITECTS

316 West Becker Ave.
P. O. Box 89
Willmar, MN 56201
612/235-0860
Established 1979

Richard P. Engan	AIA
Cynthia Herding	

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

	Work %
Single Family/Residential	5
Multi-Family/Hotels/Nurs. Homes	5
Office/Banks	10
Retail/Commercial/Restaurant	5
Medical/Health	20
Churches/Worship	20
Education/Academic	15
Restoration/Preservation	20
Local Government	20

ELCA Southwestern Minnesota Synod Office, Redwood Falls; Affiliated Medical Centers, Litchfield; Wabasso Community Center; St. Mark's Lutheran Church, Benson.

HGA INTERIORS

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

Nancy Cameron	IBD
Louise Fontaine	ASID
Nancy Stark	
Dan Avchen	AIA
Loren Ahles	AIA

Firm Personnel by Discipline	
Interior Designers	12
Architects	13
Other Technical/Lighting Designers	3
Administrative	1
Total	29

	Work %
Multi-Family/Hotels/Nurs. Homes	5
Office/Banks	25
Retail/Commercial/Restaurants	15
Medical/Health	20
Churches/Worship	10
Education/Academic	15
Industrial/Manufacturing	10
Restoration/Preservation	5

3M, St. Paul; Mayo Ed., Rochester; Dunn & Bradstreet; Eagan Schools.

BERNARD JACOB ARCHITECTS, LTD.

2804 IDS Tower
80 South 8th Street
Minneapolis, MN 55402
612/332-5517
Established 1970

Bernard Jacob	FAIA
Carol Morphey	
Cheryl Day	IBD

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

	Work %
Office/Banks	75
Retail/Commercial/Restaurants	25

Minnesota Department of Finance Offices, St. Paul; Minnesota Department of Administration, InterTechnologies Group Offices, St. Paul; Minnesota Church Center, Offices & Conference Facilities, Mpls.; District Energy St. Paul Offices.

KODET ARCHITECTURAL GROUP, LTD.

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

Edward Kodet, Jr.	AIA
David Kulich	AIA

Firm Personnel by Discipline	
Architects	6
Other Technical	2
Administrative	4
Total	12

	Work %
Single Family/Residential	10
Office/Banks	30
Retail/Commercial/Restaurants	30
Churches/Worship	20
Education/Academic	10
Industrial/Manufacturing	10
Restoration/Preservation	10

The Conservatory News, Mpls.; French Regional Park, Plymouth; T. Burton Wines, Mpls.; Newman Center, University of Minnesota, Mpls.

MEYER, SCHERER & ROCKCASTLE, LTD.

325 Second Avenue North
Minneapolis, MN 55401
612/375-0336
Established 1981

Thomas Meyer	AIA
Jeffrey Scherer	AIA
Garth Rockcastle	AIA

Firm Personnel by Discipline	
Interior Designers	1
Architects	12
Other Technical	5
Administrative	3
Total	21

	Work %
Single Family/Residential	30
Multi-Family/Hotels/Nurs. Homes	5
Office/Banks	30
Retail/Commercial/Restaurants	5
Medical/Health	5
Churches/Worship	10
Education/Academic	20
Industrial/Manufacturing	5
Restoration/Preservation	40

Facility Systems, Inc., Eden Prairie; Herman Miller Administrative Offices, Zeeland, MI; Herman Miller Design and Research Center, Holland, MI; Arts and Science Park, Rockford, IL.

MONSON INTERIOR DESIGN

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

Sandy Monson	ASID
Lynn Monson	

Firm Personnel by Discipline	
Interior Designers	2
Total	2

	Work %
Single Family/Residential	70
Multi-Family/Hotels/Nurs. Homes	5
Office/Banks	10
Medical/Health Care	5
Churches/Worship Places	5

Croft Residence Kitchen Remodel, Bayport; Citizen's State Bank Interiors Plan, St. James; Augustana Lutheran Church Fellowship Hall, St. James.

PFISTER ARCHITECTS

212 Third Avenue North,
Suite 302
Minneapolis, MN 55401
612/349-6006
Established 1984

Peter J. Pfister	AIA
------------------	-----

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

	Work %
Single Family/Residential	5
Multi-Family/Hotels/Nurs.	
Homes	45
Office/Banks	25
Retail/Commercial/Restaurants	10
Education/Academic	5
Restoration/Preservation	10

Minnegasco Linden Office Refurbishing, Mpls.; Minnegasco Corporate Library, Mpls.; Bristol Apartments, Bloomington; Thomas Twining Photography Studio, Mpls.

PLANNING AND DESIGN, INC.

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

	AIA
Loren D. Hoseck	
Firm Personnel by Discipline	
Interior Designers	9
Architects	2
Administrative	2
Total	13

	Work %
Office/Banks	75
Retail/Commercial/Restaurants	5
Medical/Health	15
Education/Academic	5

Pillsbury Office, Mpls.; Wilson-Griak, Mpls.; Rochester Methodist Hospital; Honeywell Avionics, Mpls.

POPE ASSOCIATES

1360 Energy Park Drive, Suite 300
St. Paul, MN 55108
612/642-9200
Established 1975

	AIA, PE	AIA
Robert L. Pope		
Jon R. Pope		
Daniel M. Klecker		

	Work %
Firm Personnel by Discipline	
Interior Designers	1
Architects	7
Other Technical	10
Administrative	4
Total	22

	Work %
Multi-Family/Hotels/Nurs.	
Homes	10
Office/Banks	10
Retail/Commercial/Restaurants	10
Education/Academic	15
Industrial/Manufacturing	60

Minnesota Department of Revenue Building, St. Paul; Minn Comm, Mpls.; NSP Training Centers, Monticello, Prairie Island; Control Data Corp. BMS, Milwaukee, WI.

RSP ARCHITECTS LTD.

120 First Avenue North
Minneapolis, MN 55401
612/339-0313
David Norback

	AIA	D
Marc Partridge		
Jodell Bauman		
Ronda Miles		

	Work %
Firm Personnel by Discipline	
Interior Designers	2
Architects	32
Other Technical	5
Administrative	10
Total	49

	Work %
Single-Family/Residential	5
Office/Banks	60
Retail/Commercial/Restaurants	25
Education/Academic	10

IDS Learning Center Interiors, Chaska; Smith Gendler & Shiel Law Offices, Mpls.; The Conservatory LaSalle Court Remodel, Mpls.; Ecolab, St. Paul.

THE RUNYAN/VOGEL GROUP

1300 Godward St., Suite 6200
Minneapolis, MN 55413
612/379-4100
Established 1973

	AIA	AIA
David T. Runyan		
Gary J. Vogel		
Audrey Runyan		

	Work %
Firm Personnel by Discipline	
Interior Designers	1
Architects	8
Other Technical	6
Administrative	2
Total	17

	Work %
Multi-Family/Hotels/Nurs.	
Homes	10
Office/Banks	25
Retail/Commercial/Restaurants	30
Medical/Health	5
Industrial/Manufacturing	30

Broadway Place West Office Building, Mpls.; Marketing Service Bldg., Deluxe Corp., Shoreview; DNR Office Bldg., St. Paul; North Court Commons, Blaine.

RUST ARCHITECTS

2179 4th Street, Suite 3A
White Bear Lake, MN 55110
612/429-1913

	AIA
William E. Rust	
Firm Personnel by Discipline	
Interior Designers	1
Architects	5
Other Technical	1
Administrative	1
Total	8

	Work %
Single-Family/Residential	50
Office/Banks	30
Retail/Commercial/Restaurants	30
Industrial/Manufacturing	5
Restoration/Preservation	5

White Bear Lake City Hall; Collector's Gallery, Maplewood; NAA Connectron, Balsam Lake; Van Brunt Island home, White Bear Lake.

S & T OFFICE PRODUCTS

1000 Kristen Court
St. Paul, MN 55110
612/483-4411
Established 1971

	IBD	IBD
Sharon Hedlund		
Nadine Huisman		
Ann Kastensen		
Betty Seipel		
Kris Voelker		

	Work %
Firm Personnel by Discipline	
Interior Designers	5
Administrative	1
Total	6

	Work %
Office/Banks	85
Medical/Health	10
Churches/Worship	5

Commercial State Bank, St Paul; J. B. Collins, Mpls.; Murnane, Conlin, White, Brandt and Hoffman, St. Paul; McGladrey and Pullen, St. Paul.

SETTER, LEACH & LINDSTROM

1011 Nicollet Mall
Minneapolis, MN 55403
612/338-8741
Established 1917

	PE	AIA	AIA	IBD	IBD
Richard Vasatka					
Basil Filonowich					
Edward Frenette					
Richard Sutton					
Cindy Stamp					

	Work %
Firm Personnel by Discipline	
Interior Designers	3 1/2
Architects	50
Other Technical	68
Administrative	31
Total	151 1/2

	Work %
Office/Banks	10
Retail/Commercial/Restaurants	25
Medical/Health	10
Education/Academic	10
Industrial/Manufacturing	30
Restoration/Preservation	5

1010 Metrodome Square Renovation, Mpls.; Foshay Tower Renovation, Mpls.; IDS Oak Ridge Conference Center, Chaska; McLane Company Corporate Center, Temple, TX.

SHEA ARCHITECTS

100 North 6th Street, Suite 300A
Minneapolis, MN 55403
612/339-2257
Established 1978

	AIA
David A. Shea III	

	Work %
Firm Personnel by Discipline	
Interior Designers	7
Architects	15
Other Technical	5
Administrative	4
Total	31

	Work %
Office/Banks	40
Retail/Commercial/Restaurants	45
Medical/Health	5
Industrial/Manufacturing	5
Restoration/Preservation	5

Norwest Bank, Norwest Center, Mpls.; Maun Green ETAL Law Offices, St. Paul; IDS Crystal Court Remodel, Mpls.; LeeAnn Chin Restaurants, Mpls., St. Paul.

SPACES Interior Design

300 First Avenue North, Suite 400
Minneapolis, MN 55401
612/339-4400
Established 1980

	AIA	ASID, IBD
Stephen J. Lanak		
Charlotte A. Schwartz		
Gina Wagenaar		

	Work %
Firm Personnel by Discipline	
Interior Designers	8
Architects	1
Administrative	1
Total	10

	Work %
Single-Family/Residential	5
Multi-Family/Hotels/Nurs.	
Homes	15
Office/Banks	25
Retail/Commercial/Restaurants	10
Medical/Health	25
Churches/Worship	5
Education/Academic	10
Industrial/Manufacturing	5
Restoration/Preservation	5

Victory Envelope, Chanhassen; St. Paul Eye Clinic, Maplewood; Minneapolis Chamber of Commerce; Hebrew Rehabilitative Center for the Aged, CCRC, Boston, MA.

SUSAN STAFNE DESIGN

420 N 5th Street, Suite 530
 Minneapolis, MN 55401
 612/339-4210
 Established 1983

Susan Stafne

Firm Personnel by Discipline

Interior Designers	3
Other Technical	1
Administrative	1
Total	5

Work %

Single-Family/Residential	5
Multi-Family/Hotels/Nurs.	5
Homes	5
Office	60
Retail/Commercial/Restaurants	10
Medical/Health	75
Churches/Worship	20
Education/Academic	10
Restoration/Preservation	10

College of St. Benedict, St. Joseph; Aspen Medical Group, Mpls., St. Paul; Cellular One, MN, WI; River Bridge Rehabilitation, Stillwater.

WALSH BISHOP ASSOCIATES, INC.

920 Second Avenue South, Suite 210
 Minneapolis, MN 55402
 612/338-8799
 Established 1984

Dennis Walsh	AIA
Wayne Bishop	AIA
Ronald Smith	
Marci Sanders	
Jocy Teske	IBD

Firm Personnel by Discipline

Interior Designers	10
Architects	14
Other Technical	2
Administrative	4
Total	30

Work %

Multi-Family/Hotels/Nurs.	
Homes	5
Office/Banks	85
Retail/Commercial/Banks	10

AT & T Regional Headquarters, AT & T Tower, Mpls.; Northwest Airlines Corporate Headquarters, Eagan; Edina Country Club; Toro Corporate Headquarters, Bloomington.

WHEELER-HILDEBRANDT (WHDI, INC.)

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

Gary E. Wheeler ASID, IBD
 James E. Young
 Lyn A. Berglund ASID
 Geoffrey L. Glueckstein

Firm Personnel by Discipline

Interior Designers	7
Architects	2
Other Technical	2
Administrative	5 1/2
Total	16 1/2

Work %

Multi-Family/Hotels/Nurs.	5
Homes	5
Office/Banks	35
Retail/Commercial/Restaurants	5
Medical/Health Care Spaces	35
Educational/Academic Spaces	15
Restoration/Preservation	5
Minneapolis Convention Center, Mpls.; Methodist Hospital, St. Louis Park; Larkin, Hoffman, Daly & Lindgren, Bloomington; Patti's Restaurant, Golden Valley.	

WILLIAMS/O'BRIEN ASSOCIATES, INC.

45 S. 9th St.
 Minneapolis, MN 55402
 612/338-8981
 Established 1962

Lorenzo D. Williams FAIA
 James W. O'Brien AIA

Firm Personnel by Discipline

Architects	3
Other technical	2
Total	5

Work %

Single-Family/Residential	10
Multi-Family/Hotels/	
Nursing Homes	30
Office/Banks	20
Retail/Commercial/Restaurants	10
Churches/Worship	5
Education/Academic	10
Industrial/Manufacturing	10
Restoration/Preservation	5

Mishawaka Shores Townhomes, Grand Rapids, MN; Enlisted Personnel Housing, Grand Forks Air Force Base; HUD Offices, Minneapolis; Classroom/Lab Buildings, University of Minnesota, Waseca

WOBKEN WALSH NOREEN ARCHITECTS, INC.

475 Cleveland Ave. North
 St. Paul, MN 55104
 612/646-4305
 Established 1986

Terry Wobken AIA
 Robert J. Walsh, Jr. AIA
 James Noreen AIA

Firm Personnel by Discipline

Interior Designers	2
Architects	9
Other Technical	3
Administrative	2
Total	16

Work %

Single-Family/Residential	5
Multi-Family/Hotels/Nurs.	
Homes	10
Office/Banks	50
Retail/Commercial/Restaurants	10
Education/Academic	5
Industrial/Manufacturing	20

MCP Inc., Interior Architecture and Design, Mpls.; Medtronic Corporate Office, Fridley; United Health Care Regional Offices; National Computer Systems Facility Management, Mpls.

THE WOLD ASSOCIATION

6 West Fifth Street, Suite 520
 St. Paul, MN 55102
 612/227-7773
 Established 1968

Michael Cox AIA
 Kevin Sullivan AIA
 Norman Glewwe AIA
 Caren Iverson IBD
 Lewis Moran

Firm Personnel by Discipline

Interior Designers	2
Architects	18
Other Technical	2
Administrative	4
Total	26

Work %

Office/Banks	30
Retail/Commercial/Banks	5
Education/Academic	30
Industrial/Manufacturing	10
Restoration/Preservation	40

St. Paul Building Renovation, St. Paul; United Power Assoc. Addition and Interior Design, Elk River; Dakota County Courts Expansion, Hastings; Regional Service Center Offices, Brainerd.

KATHY YOUNG DESIGN, INC.

4510 West 77th Street, Suite 216
 Edina, MN 55435
 612/893-9020
 Established 1971

Kathy Young
 Darcy Hield
 Karol Ness
 Kim Dennis
 Jill Brecount

Firm Personnel by Discipline

Interior Designers	13
Architects	1
Other Technical	2 1/2
Administrative	2
Total	18 1/2

Work %

Single-Family/Residential	10
Multi-Family/Hotels/Nurs.	
Homes	10
Office/Banks	40
Retail/Commercial/Restaurants	15
Medical/Health	25

Northland Insurance Companies, Mendota Heights; Frogtown Diner, St. Paul; 910 Medical Place/Noran Neurological Clinic, Mpls.; Security Financial Bank, St. Cloud.

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Credits

Project: Carmichael Lynch

Location: Minneapolis
Client: Carmichael Lynch
Design architects: Roark Kramer Roscoe DESIGN
Project administration: Ellerbe-Becket
Principal-in-charge: Peter Kramer
Project manager: Gary Bengtson, Ellerbe Becket
Project architect: Tom Dornack, Ellerbe Becket
Structural, mechanical, electrical engineers: Ellerbe Becket
Contractor: McGough Construction
Interior design: Peter Kramer

Project: Interior Design Partners

Location: Edina, Minnesota
Client: Weston Development
Architects: HGA, Inc.
Design team: Dan Avchen, Dave Bercher, John Blum, Vlad Chahovsky, Tim Fairbanks, Lauri Harms, Claudia Jondahl, Roxanne Lange, Nancy Stark
Mechanical engineers: Gilbert Mechanical Contracting
Electrical engineers: Weber Electric
Contractor: Kraus-Anderson Construction Company, Building Division

Project: Charles A. Buxton II Building

Location: Owatonna, Minnesota
Client: Federated Insurance Company
Architects: Setter, Leach & Lindstrom
Principal-in-charge: Basil Filonowich, AIA
Project manager: Walter Daniels, AIA
Project architect: Jim Fredeen
Project designer: John Barbour, AIA
Structural engineers: John Robertson, PE
Mechanical engineers: Vern Bombardier
Electrical engineer: Byron Byraiah, PE
Contractor: Alvin E. Benike Construction
Interior design: Goltz Assoc.
Landscape architect: Damon Farber Assoc.
Special consultant: Van Hermert Assoc.

Project: Edina Theater

Location: Edina, Minnesota
Client: Cineplex-Odeon
Architects: Paul Pink & Assoc.
Principal-in-charge: Paul Pink
Project manager: Richard Freimuth
Project architect: Paul Pink, Paul Pink and Assoc., David Mesbur, Cineplex-Odeon
Structural engineers: Palanisami & Assoc.
Mechanical, electrical engineers: Engineering Design Assoc.
Interior design: Paul Pink, David Mesbur

Project: T. B. Sheldon Theater

Location: Red Wing, Minnesota
Client: T. B. Sheldon Auditorium Board
Architects: SMSQSE Architects
Principal-in-charge: Robert M. Quanbeck, AIA
Project manager: Edmund F. Durand
Project architect: Steven B. Edwins, AIA
Specifications consultant: Jack Linderman
Structural engineers: Meyer Borgman Johnson
Mechanical, electrical engineers: LWSM St. Paul
Contractor: The Joseph Company
Interior design: SMSQSE Architects
Landscape architect: Spencer Jones
Acoustical consultant: R. Lawrence Kirkegaard Assoc.
Lighting and theatrical equipment: Schuler and Shook, Inc.
Historic decorative painting: Paul Montgomery Assoc.

Bill Beyer is a partner with The Stageberg Partners and a member of the MSAIA Publications Committee.

Ann Birks, an avid collector of folk art, sits on the Board of the Walker Art Center.

John Coughlan is a vice president of Mankato-Kasota Stone Inc.

Mark Hammons is an architectural historian specializing in the legacy of the Prairie architects.

Paul Clifford Larson is an independent architectural historian and historical buildings consultant.

Bruce N. Wright is an architect and freelance writer.

See you at the MSAIA Convention

St. Paul Civic Center

November 1, 2, 3

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up close

Continued from page 13

generalist at heart, and it's the range of work involved in development that I find most enjoyable, from the financial to the legal to the design."

Since the Skokie center, Martha has developed three other projects, including the Interior Design Partners building (featured in this issue of *Architecture Minnesota*), located in a renovated 1960s Colonial-style office building in Edina. Interior Design Partners is a consortium of 20 interior designers who own equity in the firm.

"Interior Design Partners provides the freedom for a diverse group of interior designers to express their work," says John. "The designers bring their own customer base to the firm, and we provide them with the services necessary to accomplish their goals."

For now, John says that Room & Board has reached a comfortable size and he doesn't plan any immediate expansion, though he is in the constant process of upgrading. He just completed the relocation and remodeling of

his Edina Room & Board. He also added an *Abode* section to the new store, which features upscale products by architects such as Mies van der Rohe and Marcel Breuer.

Though Minneapolis is experiencing an influx of out-of-town retailers, John believes Room & Board has carved a unique niche in the Twin Cities market. "Our closest competitor," he says, "is Conran's in New York. Other recent entries such as Crate & Barrel focus more on accessories rather than furnishings."

Martha, who has built her success on developing properties for John, hopes to tackle development packages for other clients, too, yet she remains satisfied with small-scale projects. "We have found a perfect formula in projects that are really too small for the bigger developers," says Martha.

Their approach to business is much like their approach to art collecting. Both concede that the size of a project does not influence them. They look for projects that are an expression of their own tastes and concerns. Says Martha, "Business, like art, is a way of expressing one's individuality." **AM**



**We encourage everyone to participate
in the 1989 Arts Olympiad.**

On Saturday, October 21st, from 6PM to midnight, the U of M Department of Studio Arts is having its first Arts Olympiad. The event, which will help establish a permanent scholarship fund, will be held at Northwest Racquet, Swim & Health Club in St. Louis Park. Activities include tennis, basketball, swimming, aerobics, raffles, an art auction, and corporate relay races. And, for the less energetic, there'll be plenty to eat and drink. So please, help support the arts. It's the only sporting thing to do.

A Benefit for the University of Minnesota Dept. of Studio Arts

For tickets, call 625-2525. Or visit one of the following DROP-IN locations:
U of M Dept. of Studio Arts, 208 Art Bldg., WestBank Campus; ART RESOURCES Gallery, 9th and Jackson, St. Paul;
Images Under Glass, 1074 Grand Avenue, St. Paul; or any Northwest Racquet, Swim & Health Club location.

letter from the publisher

The Unknown

Two unrelated subjects that are risky for this publisher to write about are AIDS and the licensing of interior designers. Nevertheless, I'll comment on each, and a link they share, the unknown.

Julie Brown was a staff member of the Minnesota Society of Architects and a gifted advertising sales representative for this magazine for the past three years. Last year she learned that she had AIDS and on July 23, 1989, she died. Julie was extraordinarily energetic and vivacious and her loss to all of us is keenly felt.

As with all MSAIA staff, Julie was assigned as a liaison to various committees and she particularly enjoyed her work with our Interior Design Committee. She adroitly steered many of its programs including our annual Interior Design Awards and the production of the Interior Design Firm Directories published in this magazine. But, even though she aggressively fought her condition, she died because treatment of AIDS is unknown.

For the past several years, the interior design professionals in this country have been proposing, and lobbying for, official recognition through licensure. Architects, on the other hand, are very concerned that the public health, safety and welfare, which they are licensed to protect, may be jeopardized by the licensure of this newer group of

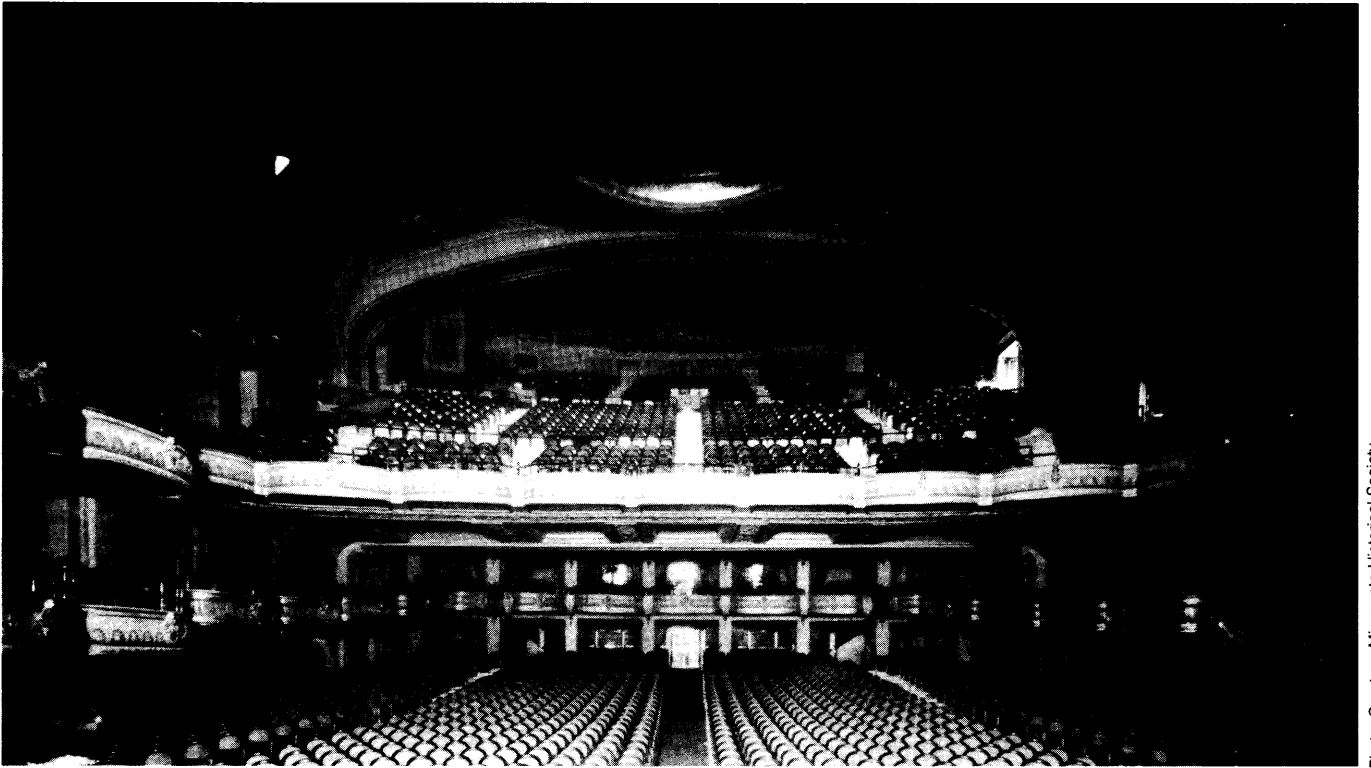
professionals which has an uneven track record of formal education, training, and expertise.

Indicative of this problem, we have published a directory in this issue which lists Interior Architecture *and* Interior Design Firms. We've taken this approach since construction assignments in Minnesota and other states are governed by registration laws intended to protect the public. But there are shades of gray in the application of these laws and the remaining issues for the future are whether or not professionals specializing in interior design should be licensed or should serve as consultants to architects who traditionally have overall responsibility for public safety. In terms of public policy, this is an area of the unknown.

I know that the unknown related to the licensing of interior designers will eventually be found. I fervently hope that the unknown regarding AIDS will also be found. It is far more important. But in both cases, solutions will be developed. And they will only come from minds which are as open and optimistic as Julie's.



Peter A. Rand, AIA
Publisher

lost minnesota

*The Capitol Theater, St Paul,
1920–1966*

Photo: Courtesy Minnesota Historical Society

In 1920 the Capitol Theater introduced a new level of opulence into the Twin Cities. As extravagantly programmed as it was designed, the theater presented the silent celluloid acts of “leading stars of the photoplay world” to the accompaniment of a 90-stop organ, a symphony orchestra, vocal “artistes” imported from New York, and staged musical reviews.

These populist spectacles took place in an outburst of Spanish Baroque at the north corner of the newly completed Hamm building in downtown St. Paul. Designed by Chicago theater specialists George Rapp and Sons, the facade was a rich composite of giant window arcades, florid terra cotta work, and ornamental iron.

The interior featured a number of imposing spaces, including a grand lobby 40 feet high with patterned marble floors, a figurally painted barrel vault, three

hanging 55-light lanterns, and a Botticiano marble fountain. The auditorium spread beneath a gilded elliptical dome with color-controlled cove lighting, faced a three-proscenium stage, and featured an “entresol” floor of box seats beneath a spacious balcony.

In seating capacity (2,500) and expense (\$1.5 million), the Capitol left its Northwest peers far behind. But within a few years, the advent of soundtracks rendered its lavish entertainment and architectural programs obsolete. Yet renamed as the Paramount, it hung on during the Depression and post-war years with minimal remodeling. Then progress arrived, and the facade and interior were stripped clean for conversion to the Norstar. In 1985 the theatrical space recovered its dignity if not its grandeur by a total redesign for the Actor’s Theater of St. Paul.

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