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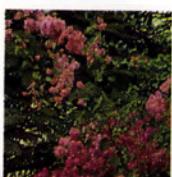
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Elliot Park's civic identity

By Tim Fuller

Looking around for a recognizable piece of streetscape is a recurring challenge for many city folk. When street signs fail us, when houses all begin looking vaguely familiar, something needs to stand out.

That "something" can be an element such as a gateway that identifies an entire neighborhood. In the language of the urban designer, gateways are landmarks that give specific geographic recognition to a place within a city. They serve as points of orientation. It's not necessary that gateways be monumental, but simply notable. A gateway is as much a symbol as an object. It can be a donut shop on the corner that marks the halfway point home, or it can be a billboard where Highway 35W and Interstate 94 intersect. Gateways can be used by individual citizens to lay claim to a part of the city.

Minneapolis is helping its residents claim a part of the city through the Gateway Project. Sponsored by the Minneapolis Arts Commission, the Gateway Project aims to build a gateway in each of the city's 13 wards, acknowledging the city's diverse communities. The sites for these works are established jointly with individual neighborhoods, business groups and members of the Arts Commission, who serve as advisors. Through an open competition, the commission solicits entries on behalf of the neighborhood and helps them select the artist.

Artists, architects and designers from the region are using these competitions as a means to depict their own vision of community and passage. Many are young, many looking for their first commission.

As a result, the Minneapolis neighborhood of Elliot Park has a new gateway designed by Michael Sheridan, a young architectural designer



Don F. Wong

living in Minneapolis. Sited at the 35W exit at Portland Avenue, the gateway is a beacon perched on a light beam of galvanized metal, which projects over 10th Avenue. Elliot Park is inscribed in plain metal, entwined in the beam's webbing. The beam is supported by a concrete, brick and stone pier. The materials reflect those of the surrounding buildings.

Ornate entrances from razed buildings often are reused on new structures to preserve a part of the past. Sheridan has done the inverse here. He's designed a new front door for Elliot Park that fits the established architectural character of the community. That this gateway hides nothing nor obstructs anything is no accident. It's meant to be an open invitation to join Elliot Park and its residents.

There are many designers seeking to create a civic architectural presence. Yet designing work for the public realm faces a series of challenges. There are constant meetings with neighborhood groups, business organizations and public agencies, who frequently represent conflicting agendas. A designer must be clear about his aesthetic intent when his work is left to public scrutiny. In the case of Elliot Park, Sheridan has

The Elliot Park gateway, designed by Michael Sheridan, presents a new front door to this Minneapolis neighborhood. A galvanized-metal beam projects over 10th Avenue (above). Concrete, brick and stone piers (below) support the beam.



overcome the odds to give the neighborhood a true civic icon.

Within the architectural community, there is increasing concern that architects should play a stronger role in shaping the public realm. The Minneapolis Arts Commission is helping define that role by leading neighborhoods to designers and designers to neighborhoods.

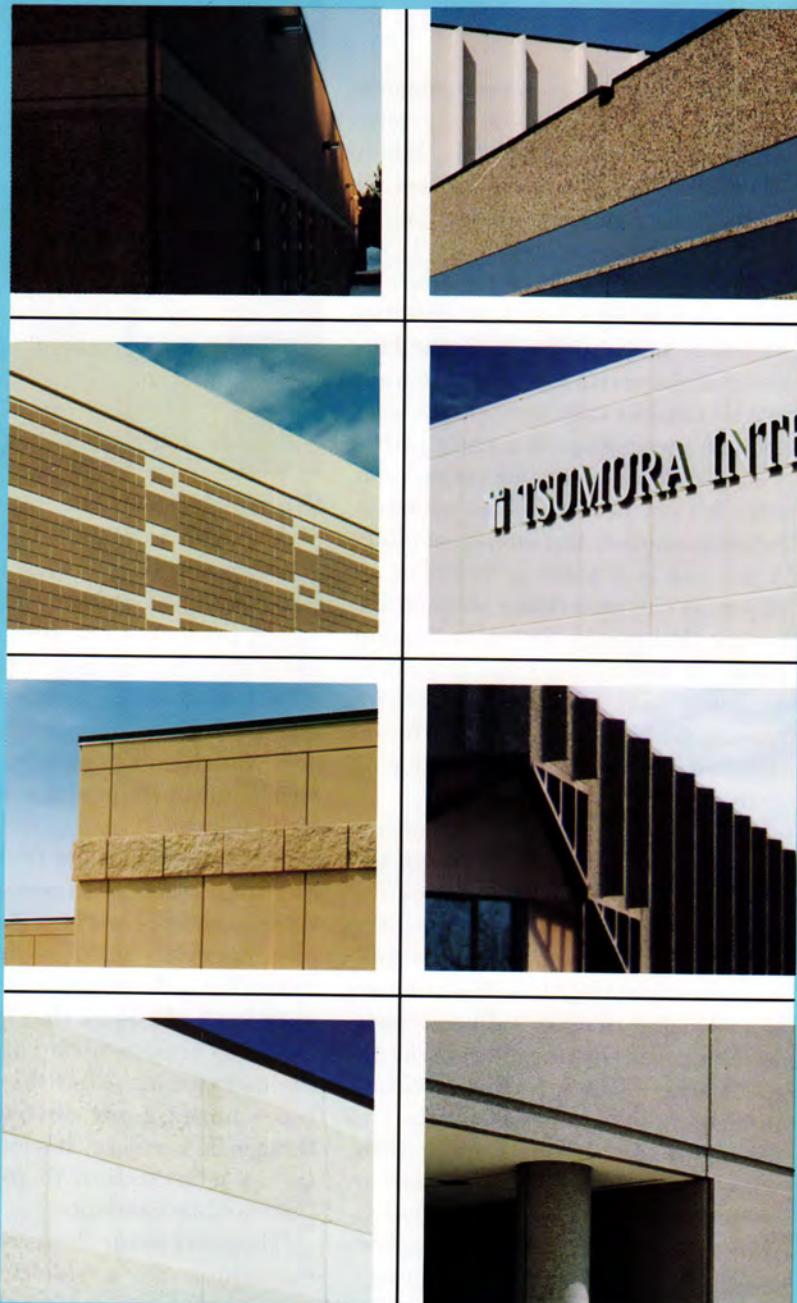
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sketches

Hot off the presses

You've seen his photos in a host of national design journals, from *Architectural Record* to *Progressive Architecture*. Now here's a chance to learn from one of the experts. Gerry Kopelow's *How to Photograph Buildings and Interiors* is a practical how-to book for design professionals who wish to produce professional-caliber, in-house photography.

The book suggests methods for improving quality while offering hints on how to trim costs without compromising the end product. Topics covered include methods for photographing architectural models and drawings; technical considerations such as cameras, films and lighting; the proper method for storing negatives, prints and slides; preparing material for publication; creating a professional portfolio and corporate brochure; and selecting a professional photographer when necessary. *How to Photograph Buildings and Interiors* is published by Princeton Architectural Press.

From large cities to small towns, parks are an intrinsic element of our built environment. Yet contemporary parks still are designed and planned according to aesthetic and sociological principles set forth 100 years ago. Their designs rarely reflect the demographic changes of the 20th century. *The Once and Future Park*, edited by Deborah Karasov and S. Waryan, compiles a series of essays by some of the country's leading art and architecture critics to address the social and aesthetic challenges of designing contemporary parks and public spaces. Herbert Muschamp, Sam Bass Warner, Patricia Phillips, Diana Balmori and Edward Ball discuss such topics as our lethargy in the public domain, the flawed process of collaboration, the implications of theme parks, and the "museumification" of nature. Also included are projects by nine design teams speculating on the park of the future. *The Once and Future Park*, published by Princeton Architectural Press, grew out of an exhibit held in 1992 at the Minneapolis College of Art and Design, and an allied symposium held there and at the Walker Art Center.



Photographer Jim Hubbard's *American Refugees* offers a disturbing peek into the world of the homeless. Brief on text, this 109-page volume lets Hubbard's black-and-white photographs tell the story of America's homeless. We see families being evicted from their homes, street-people huddled on subway grates for warmth, disenfranchised standing in food lines in the rain. We learn that the number of homeless people is rising—not declining—and approximately 25 percent are children. It's the book's images of children—a little boy standing with a gun, a girl crying as her family is evicted from its

apartment, another girl wandering through the rubble of the ghetto—that are the more memorable pages. Hubbard has won numerous photo-journalism awards. *American Refugees* is published by the University of Minnesota Press. Jonathan Kozol, author of *Rachel and Her Children: Homeless Families in America*, pens the forward. A portion of the book's proceeds will be donated to Shooting Back, an education and media-resource center for homeless children founded by Hubbard in Washington, D.C.

A River Heritage: Exploring the Twin Cities Through Historic Sites and Districts, is a 22-page brochure illuminating the history of the Twin Cities as it focuses on 24 surviving historic structures. The brochure, which is

the first general guidebook dedicated to Twin Cities history and preservation, describes the role the Mississippi River had in the development of the region. Included are historic photos and a fold-out map with locations of key sites and structures, from St. Paul's James J. Hill House and Mickey's Diner to Minneapolis's Pillsbury "A" Mill and Milwaukee Avenue row houses. The booklet, published jointly by the Minneapolis and St. Paul heritage-preservation commissions, is the first in a planned series chronicling the area's architectural history and preservation. As a public-outreach tool, *A River Heritage* is available throughout Minneapolis and St. Paul at libraries, history centers and various retail outlets.



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**Building the Fair:
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1891-1893 by C.D. Arnold
The Art Institute of Chicago
Through July 4**

This exhibit of photographs by Charles Dudley Arnold, the official photographer of the 1893 world's fair, documents the daily construction of the Columbian Exposition fairgrounds in early 1891 through the six-month run of the fair beginning in May 1893. The 60 large-format platinum prints, capturing the extraordinary structures that became Chicago's ephemeral "White City," are drawn from three albums of some 700 photographs compiled by Arnold, and now in the Art Institute's permanent collection. A catalog accompanies the show.

For more information, call (312) 443-3600.

**Chicago Architecture
and Design, 1923-1993:
Reconfiguration of an
American Metropolis
The Art Institute of Chicago
Through Aug. 29**

This comprehensive exhibit, a follow-up to *Chicago Architecture 1872-1922*, presents more than 600 pieces related to the development of Chicago's architecture and design over the past 70 years. Objects include original drawings, prints, artifacts, furnishings and architectural models, presented in a 10,000-square-foot installation by eight young Chicago architects in conjunction with Stanley Tigerman. The exhibit is divided into eight sections to encompass planning; transportation; institutions and government; commerce and business; industry; shopping; houses and housing; and recreation. A 480-page cat-

**Summer Design Series
Infrastructure:
The Creation of a New
Civic Place in the City
Walker Art Center
Tuesdays
July 6-Aug. 3**

What is the state of public spaces and infrastructure in the modern city? This year's design series, sponsored by AIA Minnesota and hosted by the Walker Art Center, tackles that issue by asking guest speakers to discuss the reintroduction of public spaces and civic images into the urban fabric. Robert Peck, who worked with the Clinton-Gore transition team,

will inaugurate the series **July 6** as he considers the future of public policy affecting our urban infrastructure, followed by New York artist James Carpenter, who will present his design of the Wabasha Street Bridge in St. Paul **July 13**. The next week, **July 20**, finds San Francisco landscape architect Peter Walker elaborating on his collaboration with Chicago architect Helmut Jahn for the design of the Sony Corporation headquarters in Berlin. Alex Krieger of Chan Krieger & Associates, Boston, will continue the series **July 27** with plans for the long-awaited reconstruction of the Central Artery in Boston. Rounding things out **Aug. 3** will be a panel discussion considering local issues of infrastructure.

For more information, call AIA Minnesota at (612) 338-6763.

alog with 17 essays by noted architects and scholars accompanies the exhibit.

For more information, call the Art Institute at (312) 443-3600.

**Expansion, Renovation,
Reinstallation:
A Blueprint for the Future
Minneapolis Institute of Arts
Through 1993**



James Carpenter's proposed design for the Wabasha Street Bridge will be presented July 13.

The Institute's plans to renovate, expand and reinstall its permanent collection are showcased through a series architectural models, photographs and wall diagrams. For further information, call the Art Institute at (612) 870-3000.

Continued on page 49

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up close

Alan Lathrop and the Northwest Architectural Archives

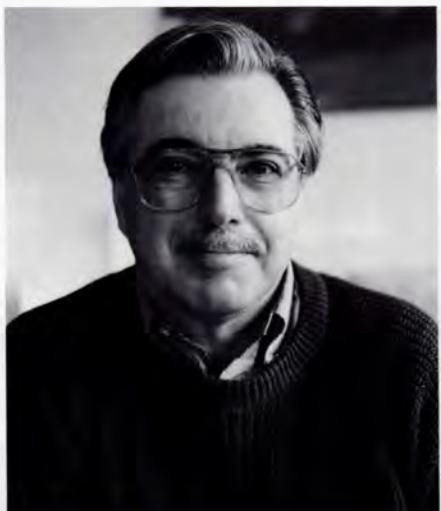
By Mary Jean Jecklin

The modest box-shaped, brick-faced Northwest Architectural Archives building (826 Berry Street, St. Paul), located in a former food warehouse and hidden among a junk yard, lumber yard and truck-repair garage, is hardly an architect's dream. Inside, it's a different story. Poring through primary and secondary source materials, architects spin visions of winning an AIA Minnesota Honor Award, historic preservationists gather the materials necessary to nominate a structure to the National Register of Historic Places, and thoughtful home owners with a sense of place sketch plans for a historically accurate rehab.

Architects, historians and home owners have plenty to peruse in the small reading room. Since 1970, curator Alan Lathrop steadily has been expanding the collections of regional architects' records and biographical information.

Today, Lathrop estimates that he and his three-person staff, one assistant and two undergraduate students, oversee approximately 150 collections representing the work and biographies of more than 600 architects. They can document 20,000 to 25,000 structures, 90 percent in Minnesota, 90 percent of that number in the Twin Cities. The mission also includes collecting and preserving such related items as trade catalogs; contractor, engineer, and landscape-architecture project files; and interior-design plans (as well as unrelated performing-arts documents and literary manuscripts).

Lathrop recalls how the University of Minnesota libraries became the first in the country to collect every-



Alan Lathrop

not discuss architecture) dating to the 1830s are the oldest items.

Hopp hired Lathrop, a young curator with two master's degrees from the University of Minnesota—one from the defunct School of Library Science and the other in modern European history—to oversee the archives. Lathrop explains that it was his idea to focus on architects of the Upper Midwest. While the collecting still encompasses western Wisconsin, the eastern Dakotas and northern Iowa, almost all recent acquisitions are from Minnesota. In the beginning, collecting architectural material was so new that Lathrop recalls he had to create an index-classification system. It is now used by many other states that have created similar archives.

Since 1970, noteworthy additions from architectural firms include gifts from Liebenberg & Kaplan (1922–1975), Ellerbe & Company (1910s–1940s), Long & Kees and successors (1885–1975), and John Howe (1930s–1980s), one of the original apprentices in the Frank Lloyd Wright fellowship. Edwin Lundie's (1886–1972) papers came from the Minnesota Museum of Art. Although the most recent additions are from 1990, Lathrop's wish list includes more material from regional architects who have won design awards. "The archives are weak in the work of contemporary architects from the 1950s to the present," he says.

Engineers are represented by papers from the firms of Walter Wheeler (1828–1968) and George Levin (1946–1977). The archives are thin in contractors' papers, but contain two noteworthy collections: C.F. Haglin (1880s–1964) and George Cook (1910–1930s). Lathrop laments the fact that contractors often throw away their records. There is also only

Continued on page 49



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Simple, Comfortable, Casual . . .

Bridging the Gap between American architecture and middle-class values

By Robert Gerloff

Why can't American architecture be more like The Gap?

The Gap sells simple, comfortable, casual clothing to the American middle class. The Gap sells 100-percent cotton single-pocket tees, khaki trousers and prewashed denim jeans—clothing that is practical and inexpensive. The Gap sells clothing that looks good and feels comfortable, clothing that is outdoorsy with a loose, relaxed fit. Above all, the Gap sells clothing that is stylish rather than fashionable. A Gap sweater you buy today will not look dated after three years.

The Gap sells simple, comfortable, casual clothing to the American middle class, and it is wildly successful. Dean Witter Reynolds estimates that by 1995, The Gap will sell \$5 billion worth of clothing from 2,000 stores. Only Levi Strauss, the original blue-jean maker, sells more clothing in America than The Gap.

Business Week attributes The Gap's success to Millard S. Drexler, who took over as Chairman in 1983, a time when The Gap was at such a low that even its designers didn't wear Gap clothes. "We don't like them, they're junk," they told

Drexler. He challenged his designers to "design clothes you would wear, and the customer will follow." He simplified the entire corporate structure and demanded that every piece of clothing offer "good style, good quality, good value."

The Gap's approach, however, is



not unique. Tweeds, J. Crew, Land's End, L.L. Bean and others also sell casual clothing that is stylish rather than fashionable. This formula is branding a distinctly American look onto world fashion. Blue jeans have always been popular overseas, but stores on the chic shopping streets in Europe and Asia are increasing selling American designs that reflect American values.

Until recently, America imported rather than exported fashion. Back in the 1920s, for example, all fashion came from Paris. A tiny group of

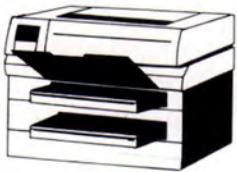
Parisian *couturier* would show several collections of clothing each year, clothing that was expensive, impractical, hand-crafted, instantly dated, and often rather bizarre—clothing shaped by the idiosyncratic vision and quirks of its designers for a small class of aristocratic women with the leisure and cash to pursue the *chic* life.

Yet after every showing, buyers from American department stores would rush back to Baltimore or Minneapolis to trumpet the latest Parisian craze. Americans either dressed in these hand-me-down Parisian clones or they abandoned the world of fashion for "workers'" clothing," like blue jeans.

This contradiction between American values and European clothing fashions was first articulated by Elizabeth Hawes in her 1938 best seller *Fashion is Spinach*. Hawes sailed to France in 1925, intent on becoming a designer. But after three years in Paris she returned to America, dedicated not to *haute couture* but to developing a distinctly American style of clothing.

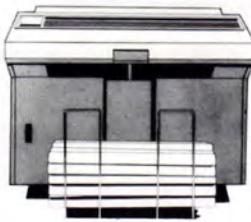
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insight

Continued from page 15

Hawes argued that the planned obsolescence inherent in the idea of "fashion"—the idea that clothing styles should change every year—was ridiculous, and that once a basic design was perfected, as it had been in the crewneck sweater, for example, designers should focus on the quality of fit and selection of the materials and colors rather than trying to revolutionize the design.

Sixty-five years after Hawes sailed home from France, her grandchildren can buy simple, comfortable, casual clothing at The Gap. American clothing is now in tune with American values.

But what about American architecture?

American architects love the simple, comfortable, casual clothing sold at The Gap, for like the rest of the American middle class, they seek "good style, good quality, good value." I've never seen an architect wearing a Donna Karan original or a Jean-Paul Gauthiere bustier.

But look at the buildings these architects in their simple, comfortable, casual clothing are designing: floor plans are dissolving into complex geometries; steel beams are flying off at uncomfortable angles; and tortured, quirky forms are sheathed with exotic materials like lead-coated copper. Listen to the architects talk and you will hear the French names of their heroes: Derrida, Foucault, Barthes. The buildings American architects are designing today are expensive,

impractical, hand-crafted, instantly dated and often rather bizarre, just like Parisian *haute couture* of the 1920s.

There is not only a gap but an enormous schism between the designs of American architects and the American values that sustain The Gap.

Sadly, American architects have slavishly followed European architectural fashions ever since the Pilgrims ignored the collective wisdom of the Native American building tradition and replicated their familiar English timber-framed houses. Subsequent generations imported pattern books and architects from Eu-

How many more generations will pass before American architects develop an architecture that, like clothing from The Gap, is simple, comfortable, and casual, an affordable architecture that is classic and stylish rather than fad and fashion?

The inspiration for a simple, comfortable, casual architecture is all around us, if we just look: Frank Lloyd Wright came close in his Usonian houses, as did Harwell Hamilton Harris in his nonideological California modernist designs, or Cliff May in his classic California ranch homes.

Elizabeth Hawes found inspiration for American classics in such ordinary clothing as blue jeans and crewneck sweaters. Perhaps American architects could find their inspiration in such ordinary buildings as old farmhouses and Cape Cods.

Millard Drexler turned The Gap around by challenging his designers to design clothing they would want to wear. Perhaps if American architects could challenge themselves

by designing houses they would want to live in, we would have houses that offer "good style, good quality, good value."

Wherever American architects find their inspiration, it's time to bridge the gap between American architecture and middle-class values: Americans deserve an architecture as simple as a T-shirt, as comfortable as cotton, and as casual as blue jeans.

Robert Gerloff is an associate with Mulfinger, Susanka & Mahady Architects in Minneapolis.



rope and, beginning in 1855, they sent their sons to study at the École des Beaux-Arts in Paris. Many of the great names in American architecture—Richardson, Sullivan, Maybeck—studied in the *ateliers* of the École. When European architectural fashion shifted from France to Germany in the 20th century, American colleges imported German educators—Mies, Gropius, Breuer—to train American architects. In perhaps the last vestige of the colonial mentality, Europeans and European values still dominate architecture schools throughout America.

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What's the difference between a large architectural firm and a small one—besides pure numbers? In this issue, we hope to show you the difference by focusing on seven small firms that have successfully beat the odds to prosper in a tough economic climate. For most of the firms profiled, being small is not an interim phase to becoming large. It's a creative choice that allows them to pursue the kind of work that interests them the most.

While each firm has built a practice based on its individual talents and interests, one point stands out. Remaining small allows the firm principal to stay personally involved in each project. That's a creative plus for both the architect and client. Small firms enjoy the benefit of cultivating a nonhierarchical office environment. Everyone in the firm has design input. Everyone gets to know the client.

Also in this issue, we journey through the Midwest to revisit four historic train stations. Many of us—whether we grew up in small towns or large cities—have fond memories of train depots. A person always sensed adventure going into a train station—and the architecture certainly fueled that excitement.

Of course, train depots have incrementally slipped into historic obscurity as air and car travel have supplanted rail transportation. Today, airport concourses serve as travelers' architectural introduction to cities. They are the new gateways. And what dreary gateways they are! Except for a handful, airport concourses are dull and utilitarian.

As cities grapple with the issues of expanding their airports and constructing new ones to accommodate increasing air travel, architects will have the opportunity to revamp the image of airport terminals. Let's hope that the airports of tomorrow will express the same architectural excitement that the train depots of yesteryear did.

Eric Kudalis
Editor

Maintaining a personal touch

McMonigal Architects



Don F. Wong

The inscription by the entrance says McMonigal Architects. And while the namesake of this six-person firm—Rosemary McMonigal—is quick to point out that “everyone in the firm gets involved in every project,” her involvement is clearly exhaustive. With about 25 projects going at a time, McMonigal devotes approximately 60 percent of her practice to residential work. “Designing a house is an extensive process,” McMonigal says. “We want to design houses that are unique to the site and the people, and we focus on getting clients to leave enough time for the design process.”

From that initial client-architect interview to ground breaking, designing a house can take up to one-and-a-half years—and that may come as a surprise to people accus-

tomed to the rapid-fire construction phase of many suburban tract-home developments.

“Our clients want a house that they are going to live in for a long time and that is adaptable to change,” she says.

McMonigal doesn’t brandish an individual style because she wants the clients’ needs and personalities to show through. When working with a new home owner, she often searches for the intangible. “We’ll look for memories of houses—feelings they had about houses,” she says.

Designing your own house from scratch is a bit of an anomaly in Minnesota, where only one percent of the region’s newer houses are architect designed. “Much of the land here is builder controlled,” says McMonigal, who frequently lectures and holds workshops with various community organizations to help educate the public about the role of architects.

Though a large share of her commissions are detached single-family homes, McMonigal says there is a growing need for greater housing diversity in the region. “The Midwest is slow to adapt to the tighter density of town houses,



apartments and duplexes," she says. "Here everyone wants his own piece of land and a fence around it."

As a neighborhood advocate, McMonigal has been involved in upgrading the urban environment, not just placing individual houses on the landscape. She's helped survey housing stock and initiate neighborhood improvement programs for the Audubon Neighborhood Association in Minneapolis. She's also been involved in the Northeast Planning Council, and has taught courses in home improvement and neighborhood planning through the Citywide Advisory Committee on Home Improvement Education (CACHIE). In addition, she's participated in Project Link, a program in which professional women collaborate with Twin Cities area school teachers to enlighten school children—especially girls—about careers in math and science-related fields. Most recently her office completed two neighborhood-planning projects, including a traffic and urban-livability improvement project for Northeast Park, and a multiunit study with Maxfield Research Group for the Marcy-Holmes area in Minneapolis.

McMonigal began her architectural career at a time when few women held prominent roles in the profession. She graduated from the University of Minnesota with degrees in architecture and environmental design in 1981 and worked initially in the corporate setting of Cenex Inc.'s in-house architecture-and-engineering department. She received a fellowship in 1982 to work with Arkkitehtitoimisto, a Finnish architecture firm. If Cenex offered her the management skills that she later would need to steer her own firm, Arkkitehtitoimisto taught her the art of detailing,

McMonigal says that schools and park boards will need to master a stronger role in developing child-care facilities.

"For many kids, child-care centers provide a learning opportunity that they might not get at home," she says. "It becomes a social avenue for young kids."

McMonigal says her office has reached a comfortable size, enabling her to remain personally involved in all projects. That personal touch is the hallmark of her firm.

Eric Kudalis



James Erickson

the fine-tuning of good design.

Although most closely associated with residential design since opening shop in 1984, McMonigal has branched into the expanding market of child-care facilities. Her approach to designing child-care centers is to create a familiar, homelike environment in which, through an attention to scale and detailing, children feel they have control over their surroundings. The need for more after-school facilities is increasing along with a growing need for day-care centers, and

Rosemary McMonigal (opposite) produces a range of work, from urban-design studies to residential and child-care projects. Among her designs are the Rieser residence (top) outside Stillwater, Minn., and the Capitol Child Care Center in St. Paul (above).

From Minnesota to the rain forest

The Andersen Group Architects



Don F. Wong

From a makeshift office in the back of the house to a construction site in the rain forest of Costa Rica, The Andersen Group rarely has been stagnant since it was founded in 1984.

"It's been an up-and-down scenario," admits Dave Andersen, who started the firm. "We've been up to 20 people, but now it's just the two of us."

"Just the two of us" means Dave and his wife, Gail Andersen, who is now president and majority stockholder of the firm. ("We're partners," says Dave, "but Gail is more equal than me.") After almost seven years of working together out of their offices on Wayzata Boulevard in Minneapolis, the two agree that the partnership works.

"Dave is really the creative spirit, the muse," Gail says, "while I'm more the pragmatist. I like to get it built on time and on budget."

What The Andersen Group is building these days has taken a sharp turn from the speculative work that fueled its rapid growth in the late '80s. Today, after completing a much-heralded luxury resort called Lapa Rios on the southwestern coast of Costa Rica, The Andersen Group is rapidly gaining a reputation as an expert in the still-fledgling architectural specialty of ecotourism design. And while the firm continues to work on banks and retail facilities, Gail and Dave admit that the ecotourism specialty is certainly the firm's most exciting growth area.

"Ecotourism has not been lucrative for us in the short term," Dave explains. "Sometimes we feel like we're a two-person Peace Corps. There's not a lot of money but quite a lot of satisfaction."

The success of the Costa Rican facility has launched Dave onto the lecture circuit, and he recently has spent time in Africa, Belize and various other South and Cen-



tral American locations talking about the firm's approach to environmentally sensitive design. He has written a chapter on facilities design for a new book on ecotourism just published by the Ecotourism Society, as well as a book of poetry inspired by the rain forests of Costa Rica.

"We're questioning the basic premise of what is appropriate architecture," Gail says. "To a lot of people, 'green architecture' has come to mean using the right materials. We're asking more basic questions like 'What is the impact of the building on the land and the culture?' or even 'Does this building need to exist at all?'"

Closer to home, the partners agree that their experience in the rain forest has given them valuable skills they can apply to all of their work. "We developed a process of working in the rain forest that we can apply elsewhere," Gail says. "Our experience in developing countries has taught us patience, has taught us how to work slowly within complicated bureaucracies. That will serve us well in our public work here."

She also talks enthusiastically about the firm's work on various bank properties, particularly those based in

small towns around the region. "These are projects where the client is totally involved, interested in every detail," she explains. "We love that!"

A crash course in Spanish is adding to the two architects' work load right now, but they see that as essential to continuing their work in developing countries. "It's not just our ecotourism work," Gail says, "but we've even been getting queries from South American banks. I think our ability to talk with them in their own language will help immensely."

Now, having recently completed her term as president of the AIA Minneapolis Chapter, Gail is enjoying a bit more free time that she spends with the couple's two children. "It's important for them, too," Gail believes, referring to the work she and Dave do in the realm of environmentally conscious architecture. "We want our children to know that this opulence, the sprawling ability to consume that we see here [in the United States] is not normal in the rest of the world. That's a lesson they can't learn too young."

Barbara Knox



Courtesy The Andersen Group

Gail and David Andersen (opposite) have developed a specialty in the emerging field of ecotourism, extending their range of projects from Minnesota to Central America. Work includes the First Wisconsin Bank (top) in Webster, Wis., and Lapa Rios Resort in Costa Rica (above).

Combining talents

Bowers Bryan & Feidt Architects



Don F. Wong

"We've always had an interest in energy issues," Dan Feidt says, "and to date that has been an important part of our practice."

Feidt is a partner in the St. Paul architectural firm of Bowers Bryan & Feidt (BB&F), formed in 1986 amidst the turbulence of architectural pluralism and stylistic confusion that characterized the 1980s.

Yet throughout the seven-plus years of their existence, BB&F has produced consistently solid work that integrates energy considerations, contextual settings and limited budgets in a style that is appropriate to

each project. Energy issues, although important, are treated equally with building program, client needs and historic concerns. "We pride ourselves on working hard for the client, making sure projects fit the budget, the site context and conditions, and making the most of limited resources," Feidt says.

The other partners of the firm, Dave Bowers and Dave Bryan, left the office of Val Michelson in 1986, as did Feidt, to form a new partnership with a fourth architect, Mary Vogel, also from Michelson's office. Although much of their first year was housing, BB&F soon gained a reputation for doing restoration and renovation projects, child-care facilities, and community facilities for nonprofit developers, all a natural outgrowth of the housing projects they undertook. To this day, work tends to fall into one of these three categories.

The office is organized along traditional lines, "the 'old-time' office atmosphere," Feidt says, "where the drafting studio is set up in one large room, very informal." Feidt feels this makes for an easier working relationship with clients. "We've avoided the corporate problem of the management pyramid. Here it's basically a flattened structure that is more responsive to the client. And we think that's an advantage over larger firms."

Bowers oversees the firm's operations and handles cost estimating, code compliance and specifications for most projects. In addition, he manages many of BB&F's restoration and remodeling jobs, and is a member of the Society for the Preservation of Architectural Records. Bryan, who has an undergraduate degree in chemistry and a master's in architecture from the Massachusetts Institute of Technology, actually worked for awhile selling solar collectors and energy-efficient stoves. His special interests lie with contract administration and cold-climate building performance, an interest he shares with Vogel, who is on staff with the Minnesota Cold Climate Building Research Center at the University of Minnesota. Vogel often associates on projects with BB&F because of her extensive experience as a design consultant to special population groups. She was a social worker and social-service planner before studying architecture, and is a board member of the National Low Income Housing Coalition. Feidt is the partner in charge of design, and is the project architect on a majority of the firm's housing and child-care work.

Through judicious management, the firm has grown to include nine professionals and a part-time office manager. Work is often done on computers but much of the design is still done with pencils. "I always joke that we're the last generation to use pencils," Feidt says. The method must work: BB&F garnered two 1992 AIA Minnesota Honor Awards, one each for the Swinford Apartments and the Wild Rumpus Bookstore, both in Minneapolis.

The two projects couldn't be more different in character and clientele. The Swinford is a turn-of-the-century brick row house in downtown Minneapolis's

Laurel Village neighborhood. BB&F renovated three historic buildings to accommodate 75 new rental apartments. The Wild Rumpus Bookstore explores a literary theme of children's fantasy and adventure with nooks and crannies for reading, a kid-sized wooden shed for mystery books, ladders that disappear into

the ceiling, and such other whimsical details as a reduced-scale door for children set within the front door.

In these uncertain economic times, a firm that can produce high-quality work on a range from the Swinford to the Wild Rumpus Bookstore has a bright future indeed.

Bruce N. Wright



David Bowers



David Bowers

David Bryan, David Bowers and Daniel Feidt (opposite, left to right) pride themselves on maintaining an informal office that fosters a strong relationship with clients. Recent commissions include the renovation of the Swinford (above and left), three turn-of-the-century buildings as part of the Laurel Village development in downtown Minneapolis, and the Wild Rumpus Bookstore (below) in Minneapolis's Linden Hills neighborhood. Both won AIA Minnesota Honor Awards in 1992.



David Bowers

Collins-Hansen Architects



Don F. Wong

Mike Collins and Merle Hansen hold firmly to their design precepts.

"Our philosophy is that we don't have a philosophy," Hansen says. "We don't specialize and as a result we're all over the map with the kind of projects we do."

That, of course, may be the answer to their success. In the cut-throat competitive market of a down-turned economy, remaining fluent in different building types enables them to keep the design boards humming.

"Like any profession, you need diversity just to stay fixed," Collins says. "The key to keeping busy is being general."

A scan through their offices in the Minneapolis warehouse district bears witness to the general nature of their practice. Sketches, drawings and photographs of completed and in-progress works—from small-scale residential to academic buildings at Macalester College—line the walls as an impromptu firm retrospective. Scale models of various projects are always handy. A wall-mounted moose trophy overlooks the open warehouse space.

Though they have been a team for approximately four years, they began working together in the late 1970s at Leonard Parker's office in Minneapolis. While at Parker's, they had a design hand in some of the state's most recognizable buildings. Hansen worked on the Minneapolis Convention Center and Minnesota Judicial Center, and Collins applied his skills to the Split Rock Lighthouse Interpretive Center.



George Heinrich

on Lake Superior's North Shore and the Leonard Natatorium at Macalester College.

Moving out on their own was an opportunity to pursue their design interests and to become more involved in the design process—something not always available in the structure of a larger firm. Collins set up shop in 1985, working at home on residential and small commercial projects. Hansen joined him in 1989 to form Collins-Hansen Architects, a move that was a natural fit. "Merle and I always seemed to think alike," Collins says. They hired two staff members and have generally stayed between four to six people since. "If work falls in the door, we'll grow with it," Hansen says, "but it's never been our intention to grow large."

Collins-Hansen's client list has been expanding ever since the firm's formation, and at any given time between 12 to 16 projects are at various stages of design development. Macalester College—where Collins first developed a professional relationship while working on the Leonard Natatorium in the early 1980s—has kept them quite busy with 13 commissions involving interior remodelings and exterior renovations of the campus's older buildings. Their undertaking has included designing a historically compatible addition to Weyerhaeuser Hall. "The trick on older buildings is to try to respect what is there," Collins says. "But we're not doing pure historic restorations. We are trying to update for modern uses while focusing on the historic characteristic." That same approach to renewing the past is guiding their remodeling of the oldest house in Marshall County, Iowa, where they are slipping on an addition.

From a 1,500-square-foot cabin on the North Shore to a new library and resource center at Northwestern College in Roseville and a banquet lounge at the Historic State Theater on Hennepin Avenue, their work around Minnesota and the Twin Cities is becoming ubiquitous—but quietly so. Theirs is not the stuff that shouts for attention; instead, it respectfully serves and reflects the client's needs and personality.

Take graphic designer Eric Madsen's downtown Minneapolis office in the Kickernick Building, for instance. Natural maple finishes and uncluttered surfaces mark the 1,800-square-foot space—a spare elegance that reflects Madsen's interest in Scandinavian and Japanese design.



George Heinrich

"The best thing about the space is the dialogue we had in the beginning," says Madsen, reflecting on the initial design process.

Dialogue between architect and client is the cornerstone of their design process.

"Clients get a lot of attention from us," they say. "We are able to stay much more involved in a project from beginning to end; they get more design per project."

Eric Kudalis



George Heinrich

After working side by side for many years at another Minneapolis firm, Mike Collins and Merle Hansen (opposite, left to right) opened their own office in 1989. Commissions have been flowing in at a steady pace, and include the recently completed Berntsen Resource Center (opposite bottom) at Northwestern College in Roseville, Minn., Weyerhaeuser Hall (top) at Macalester College in St. Paul, and graphic designer Eric Madsen's office (above) in downtown Minneapolis.

Designs on energy efficiency

The Weidt Group



Don F. Wong

You have to look hard to spot an old-fashioned drafting board at The Weidt Group. And that detail alone speaks volumes about this forward-thinking architectural firm.

At The Weidt Group, computers are the order of the day. The 16 employees who are busy working on software-development, design, and energy-research and analysis projects are all computer facile, whether they are working with such established programs as Computer Assisted Design (CAD) or creating brand-new software packages under contract to specific clients. Lest that conjures an image too sterile, it's important to note that there is also a harmonious feel to this sun-soaked office located adjacent to a wetland in Minnetonka.

A lighting scheme that relies heavily on daylight underscores the firm's commitment to energy conservation and helps create a friendly, relaxing work space.

No longer the sole principal but definitely the driving force behind the firm is John Weidt, president of the group. Weidt founded the firm in 1977 to pursue his interests in environmentally sensitive design and energy-related concerns. "And let's face it," Weidt says, "that was very salable in 1977."

In fact, it was so salable that Weidt earned a reputation as a national expert on energy conservation early on. Over the years, he has been associated with the development of literally thousands of buildings as his firm has delved more and more



Mark Mickunas

deeply into the intricacies of energy management within the confines of architectural forms. Ironically, the firm spent much of its early years working as a consultant to out-of-state architectural firms, going largely unrecognized in its own backyard.

But that has changed in recent years, and The Weidt Group has associated with such local firms as The Alliance, Walsh Bishop, Close Associates and Ellerbe Becket for clients that include the University of Minnesota, Northern States Power Company and Wolf Ridge Environmental Learning Center.

To be clear, The Weidt Group does not actually produce working drawings.

"We always associate with another firm," clarifies Weidt, "providing assistance with design and energy issues." And now add to that a heavy emphasis on software development, which began in the mid-'80s with a request from one client and today accounts for as much as 65 percent of all business. Recent software projects include a lighting-auditing package for the Electric Power Research Institute that will enable auditors to quickly evaluate alternative systems, and an energy-design-assistance program for Northern States Power Company that could generate energy savings up to 60 percent in new and rehabilitated buildings within the NSP service area.

Structurally, the firm is separated loosely into three groups centering around design, energy and systems software. Each group is headed by a vice president, but the lines are not drawn with a heavy hand.

"We all work together on projects," says vice president in charge of design Jay Johnson. "We design buildings and software and energy strategies, and then we supply the support for those programs and ideas."

In the enviable position of not having to do much

marketing, The Weidt Group, in fact, turns down a fair amount of work these days and plans to manage its growth carefully. A look around the offices indicates an older—if middle 30s can be called older—staff, individuals that Johnson calls "people who have already made decisions about their careers, who know they want to be here working on the kinds of projects we take on."

John Weidt sums it up in his own inimitable style: "We've grappled with our growing pains over the years, but I think our faces are clearing now as we grow into our adult mode."

Barbara Knox



Steve Henke

Principals of The Weidt Group are (opposite, left to right) Tom McDougall, Leo Steidel, John Weidt and Jay Johnson. The firm served as environmental and energy-design consultants for the Center for Energy and Environmental Education at the University of Northern Iowa (opposite bottom), and was the design architects for Chaska (Minnesota) City Hall (above) with Hickey, Thorstenson & Grover Architects.

Meeting the future

Kodet Architectural Group



Don F. Wong

To step into Ed Kodet's office is to experience a bit of Minneapolis's history. Located at the foot of Lowry Hill just south of the Walker-Guthrie complex, Kodet's architectural office occupies two levels in an 1893 stone mansion designed by Long & Kees and renovated by Kodet when he moved in seven years ago. But don't be fooled by the historic shell. This seven-person firm, in business as Kodet Architectural Group since 1983, has its sight locked on the future, not the past.

Kodet has developed a practice in which architects can grow creatively and professionally. He sees the work place as a natural extension of the academic world, in which clients and architects explore design solutions and ideas together. "Since architecture is a combination of learning and practice, our office seeks to continue this no-

tion into the professional environment," Kodet says.

As such, the office is remarkably nonhierarchical. Kodet encourages architects to take design responsibility for individual projects and to develop their specific talents. On larger or more complex buildings, staff members form design teams. And in a small office such as Kodet's, that means all members can have input. "Every client benefits from the skills and experience of every member of the firm," Kodet says.

Part of developing individual skills is to embrace new technology. Although initial design conception in Kodet's office is still developed the old-fashioned way through hand-rendered drawings, sketches and models, everyone is proficient on the computer and will refine and finalize designs electronically. "With computers, you can



Christian Korab

Ed Kodet (opposite) says good architecture seeks individual design solutions based on site and program. Among his completed buildings are the Baker Golf Course Clubhouse/Outdoor Recreation Center (left) in Medina, Minn., and Camp Greenwood Resource Center (below) in St. Michael, Minn.

make changes without redrawing everything," Kodet says. One person can produce on a computer what took three people before."

In this age of specialization, Kodet remains a generalist. Work includes commercial and public projects, residences, academic structures, churches and fire stations. Clients range from the Girl Scouts to Hennepin Parks. At any given time, he might have up to 20 commissions in progress.

But don't strain too hard searching for a defining characteristic of Kodet's buildings. "Our designs are contemporary interpretations of form and other architectural elements, not just historical imitations," Kodet says. Each project is as different as its client and site. A successful design for Kodet will take on a personality of its own, in which such external factors as environment and light play as important a role as a client's needs. Good design, he says, "will have a spirit and life to it."

Kodet's love for architecture was fostered in a region where buildings were few and far between. He grew up on a ranch in western South Dakota, near the Badlands. His love of the outdoors is reflected in the natural setting of many of his projects. He says he read every book in the local library and found himself drawn particularly to the architecture volumes. He headed for the University of Nebraska, where he received his bachelor's in architecture in 1968, and then came to the University of Minnesota, completing his master's in 1969. He worked for a couple of local firms before starting a 13-year partnership with Arthur Dickey in 1970. Although he avoids stylistic labeling in his own work, Kodet lists such modernist giants as Le Corbusi-



George Heinrich

er, Eero Saarinen and Mies van der Rohe as influences, particularly Saarinen, he says, "because each project has its own solution."

Finding individual solutions to each project is the linchpin of Kodet's work, and of the firm's future. Issues of housing, infrastructure and restoration/renovation will challenge the architectural profession in coming years, he says, and the best way to meet the evolving marketplace will be to retain a general practice. Although Kodet doesn't anticipate the firm growing to more than 20 persons, he hopes to take on larger projects, which now typically range from \$400,000 to \$7 million.

Says Kodet, "Architecture must address new ideas that press the imagination and add an element of freshness to an environment."

Eric Kudalis

The personality of high design

James/Snow Architects



Don F. Wong

It was 1991 when Julie Snow joined forces with Vincent James to form James/Snow Architects, a small firm with a big passion for design. Now tucked into a two-room space in Minneapolis near Loring Park that Snow calls "too tight, but we're staying because we love it here," the firm includes seven people, all of whom share the two principals' dedication to design.

"What we have here," James says, "is our fantasy office. We used to sit around and say, 'What if we worked with a group of people who really cared about architecture and worked really hard and liked the client?' Well, that's what we've got."

There is an informal hierarchy at James/Snow that keeps everyone doing everything. With no distinction between design, detail or spec phases of a job, project designers become project architects; they also go out for coffee and office supplies when the occasion demands. "Like we said, everybody does everything," Snow laughs.

Conversation with James and Snow about their firm quickly takes a decidedly—and delightfully—philosophical twist. Get them talking about working regionally and they trip over one another to respond: "We believe that we can create our own cultural experience right here. Let's stop looking [to the coasts] for all our answers." And when asked how they define themselves as a firm, the two answer in tandem: "We offer a very high-quality design service, we strive for very high design standards. We are not a firm that just offers the rudimentary 'on-time, on-budget' services, although that's important, too."



On their architectural bent, they likewise don't miss a beat. "Philosophically, we're grounded in modernism," Snow says, "but we're much more interested in connecting the program to the specifics of the site." James jumps in: "Our projects are not just personal flights of fancy. The most beautiful buildings are not done at the expense of the program." And together they sum up their philosophy as: "Our feet are on the ground and our heads are in the sky."

Philosophizing aside, the firm gets its work done. One major client, Phillips Plastic Corporation, has kept the architects busy since the firm's inception. Snow, who had worked for the company since she started her own architectural practice in 1988, received a 1990 AIA Minnesota Honor Award for her work on Phillips' Short Run Division facility in New Richmond, Wis. Phillips followed that project with a 1992 commission for a 20,000-square-foot addition.

Also in the works is a shuttle terminal for the north end of downtown-Minneapolis's Nicollet Mall, a commission that came as a result of winning the city's two-stage competition against regional architects and designers.

That project, currently in the construction-



Don F. Wong

documents phase and scheduled for completion in June 1994, consists of what the architects call "a glazed rectangular pavilion amidst a series of high bus canopies connected to covered pedestrian walkways." In the Twin Cities, James/Snow is also designing the new Minnesota Children's Museum in St. Paul.

With such a mixed bag of projects in the works, James and Snow confirm that their typical client is not a business type, but rather a personality type. "We look for clients with some understanding of the power of architecture to help them define themselves," Snow explains, "and we look to work with institutional clients that have that same vision."

Adds James, "Cultural projects tend to reappear in our work, but basically we're out there finding a market where people want to invest in good design."

Happy right now to head a firm of seven, James and Snow are not averse to well-managed, incremental growth, but both freely admit that they want to stay involved in every project.

"We have little desire to be managers," Snow says. "We're architects, first and last, so that means we can't very well grow past..." She trails off, glancing at James. "...Yeah," he quips, "I can't see us ever growing past two, three hundred absolute max." With offices on every continent? "No, just six. Let's not get carried away."

Barbara Knox



Courtesy James/Snow

Vince James and Julie Snow (opposite) think of their firm as a "fantasy office," where high architectural standards and talent are paramount. Other firm members are Paul Gates, Krista Scheib, Joan Soranno, Doug Coffler, and Michael Sheridan. Work includes the Children's Museum (top) in St. Paul, a private residence in Minnesota (above), and the award-winning Phillips Plastics Short Run Division production plant (left) in New Richmond, Wis.



Industrial strength

AT A TIME WHEN MANY ARCHITECTURE FIRMS ARE DOWNSIZING, CUNNINGHAM HAMILTON QUITER, NOW IN ITS 25TH YEAR, IS GROWING AT BREAKNECK SPEED. SINCE 1989, THE FIRM HAS EXPANDED FROM APPROXIMATELY 19 PEOPLE TO NEARLY 100 AS IT'S TAKEN ON MORE SCHOOL, CHURCH AND CASINO COMMISSIONS, AMONG OTHER PROJECTS. TO ACCOMMODATE ITS GROWTH, THE FIRM PULLED UP ROOTS IN MINNEAPOLIS'S WAREHOUSE DISTRICT IN JULY 1992 AND HEADED FOR HISTORIC ST. ANTHONY MAIN OVERLOOKING THE MISSISSIPPI RIVER AND DOWNTOWN-MINNEAPOLIS SKYLINE.

THE APPEAL OF ST. ANTHONY

Main is in the raw industrial character: exposed heavy-timber beams, hardwood floors, rough-brick walls, and large windows. The new 19,000-square-foot, 2-level office, designed in house, derives its primary aesthetic from the existing building with minimum structural alteration, except for the addition of a central stairwell. The architects call this "low-impact design," which leaves flexibility for future expansion.

The layout is fairly straightforward: A commons space runs down the center of each level, with specialized areas for work stations, offices, a conference room and library on the perimeters. The reception desk on the upper level, where people enter, anchors the public space. Behind the reception desk is the "becoming wall," a curving, stainless-steel wall that displays drawings of the firm's projects in early design stages. As the wall reaches further into the office, the stainless-steel sheeting with exposed studs gradually lifts up to reveal the structural framing. The other side of the wall houses the guts of the office, a nerve center with copy machines, storage, kitchen, and other service functions. A corrugated-metal sail caps the wall, perhaps a nautical reference to the river-front location. **AM**



Erik Rusley



A curving, stainless-steel "becoming wall" (above) is the focus of Cunningham Hamilton Quiter's new offices at St. Anthony Main. A corrugated-metal sail caps the wall (opposite top). Part of the wall pokes through an interior glass wall (opposite left).



High-fashion engineering

THE OFFICES FOR MICHAUD COOLEY ERICKSON, DESIGNED BY THE ALLIANCE OF MINNEAPOLIS, HAS A TIGHT, STRUCTURAL QUALITY THAT EXPRESSES THE TYPE OF BUSINESS CONDUCTED THERE—ENGINEERING. IT DOES THAT NOT WITH A NUTS-AND-BOLTS APPROACH BUT WITH AN ARCHITECTURAL FLAIR THAT SUGGESTS ENGINEERING IS ABOUT GOOD DESIGN—AND STYLE—JUST AS ARCHITECTURE AND INTERIOR DESIGN ARE.

“WE WANTED THE OFFICE TO HAVE A ‘crafted image’,” says The Alliance’s Tom DeAngelo, who worked closely with the engineering firm’s in-house lighting consultants to fashion the new space.

DeAngelo takes a holistic architectural approach to interiors, in which furniture, fixtures, finishes and the building itself should feel like a natural outgrowth of each other. He keyed in on some of the traditional elements and materials of the downtown-Minneapolis Lincoln Centre, a post-modern high-rise, and spun off from there to give the office a “crisp, modern look,” DeAngelo says. The elevator lobby—distinguished by terrazzo flooring; mahogany, cherry and anegre woods; and a barrel-



vaulted ceiling—visually connects both halves of the 12th-floor office, with the library and smaller meeting rooms to one side, and reception desk and conference room to the other.

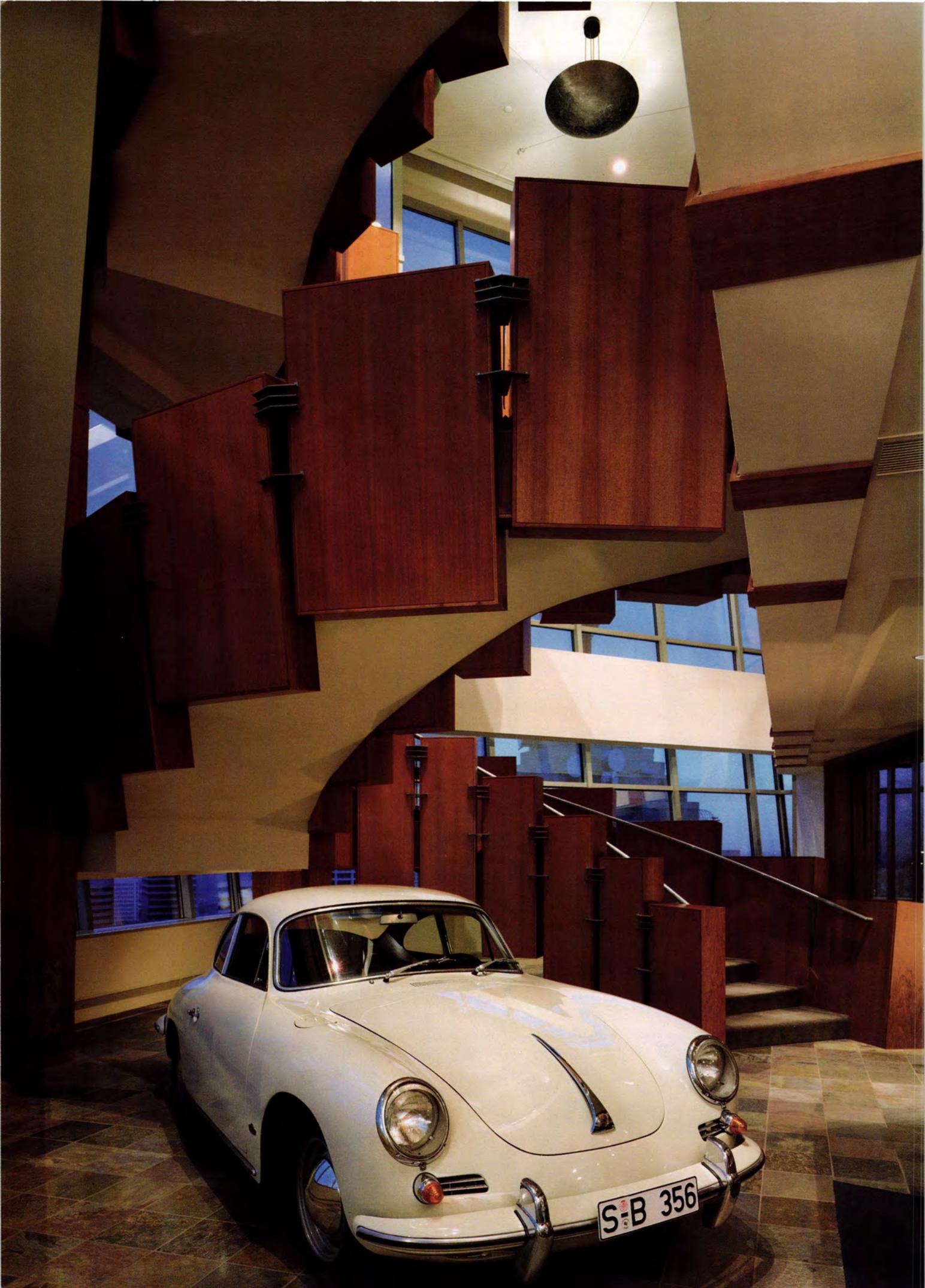
The focus is the conference room. A wood-paneled ceiling vaults along the length of the room, while an acrylic lighting fixture hangs above the table, curving upward. A matte-finished, aluminum-framed wall, combining clear and sand-blasted glass, offers privacy and openness. DeAngelo says that the glass wall has a “suspended look, a tautness that you think of with engineering.” The use of clear and sand-blasted glass, also employed near the library and smaller meeting rooms, offers visual depth. AM

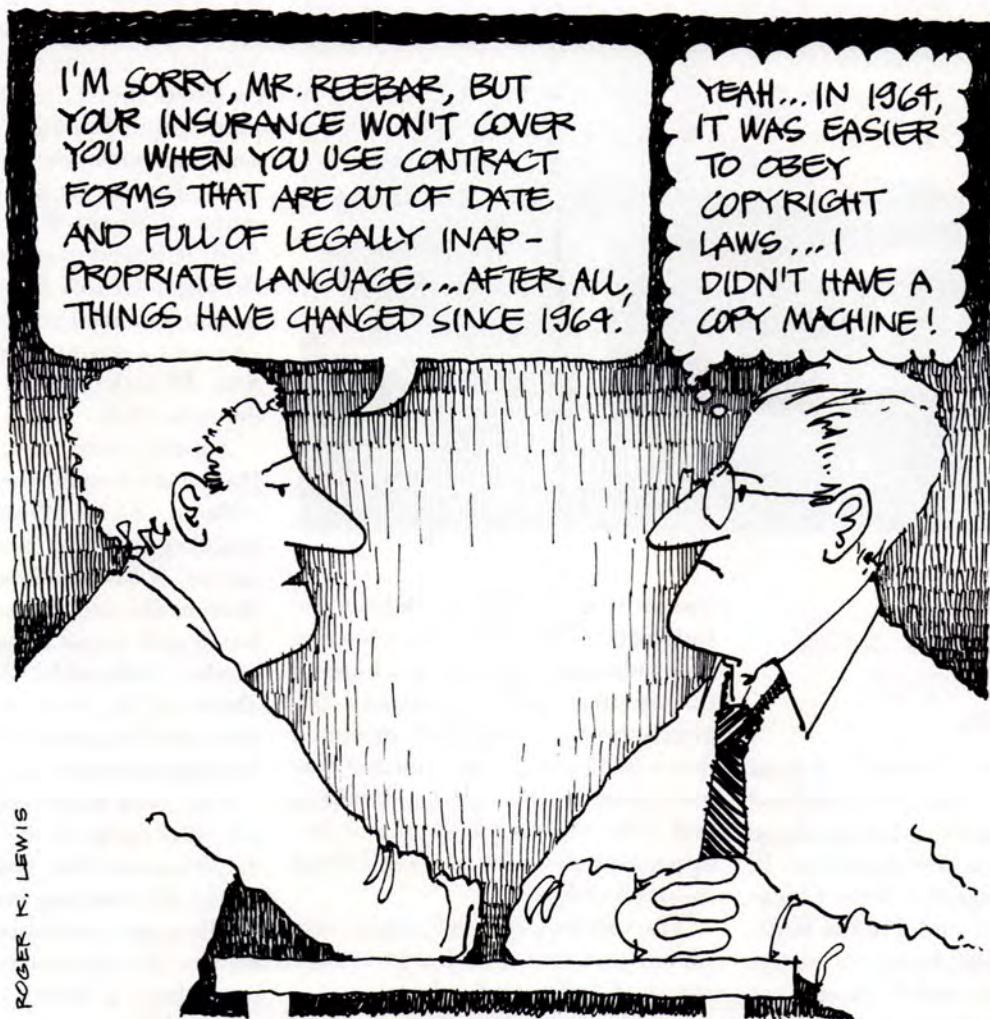


A metal-framed glass wall divides the conference room from the lobby (above and opposite). The wall, highlighted with sand-blasted glass panels, filters light into the conference room (left). Contrasting wood tones add warmth to the lobby (top).

George Heinrich







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275 Market Street, Ste. 54
Minneapolis, MN 55405
(612) 338-6763

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Chicago, Rock Island and Pacific Depot

Lincoln, Nebraska

Just a year after Duluth's Union Depot was built, another Chateauesque train station was taking shape in Lincoln, Neb. Designed by P. Day, the chief engineer of the Chicago, Rock Island and Pacific Railroad, the Lincoln depot sits at the juncture of 19th and O Streets, at the edge of the city's main commercial area. A central 2-story brick block anchors the station, with 1-story wings at each end. Round towers with conical roofs rise from the depot.

Despite a major renovation in 1940-'41, the station's interior retained its spacious, open character. When passenger rail service ended in 1966, the building was left without a tenant.

Two years later, in one of Lincoln's earliest historic-building recycling efforts, Citibank and Trust Company began a conversion of the depot to a drive-in bank. The Lincoln, Neb., architecture firms of The Clark Enersen Partners, and Olsson, Burroughs and Thomsen redesigned the station for its new destiny. After 14 months of work and \$300,000, the new 3,750-square-foot bank opened in June 1969.

A full restoration of the depot

was not an objective. While the building's exterior was cleaned and remained largely unchanged (except for landscaping and the addition of a compatibly designed drive-in facility), the interior was partitioned into waiting, banking and office areas. A fireplace disappeared and the station's high ceiling was lowered.

The old depot, which apparently serves just fine as a bank, is now operated by Union Bank.

Union Station

St. Louis, Missouri



Cameron and built between 1891 and 1895, Union Station incorporated Romanesque architecture into a station in unmatched fashion. It boasted a soaring clock tower above its Head House, a 70-foot-wide rail platform nicknamed "the Midway," and an enormous single-span train shed. During its peak days (in the midst of World War II), 300 trains and 100,000 passengers moved through Union Station every 24 hours. Twenty-five years later, only 14 trains a day made it their destination. Amtrak closed it as a passenger depot in 1978.

Shortly after that, Oppenheimer Properties bought the station for \$5 million—\$1.5 million less than the building had cost to erect 84 years earlier. A \$135 million project to refashion the old station as a luxury hotel and retail center was in the works. Hellmuth, Obata & Kassabaum of St. Louis served as architects for the project. In 1985 Union Station celebrated its reopening.

The most impressive part of the recycled depot is the Head House's 9,120-square-foot Grand Hall, formerly the waiting area and now a public space and lobby for the hotel. Before its restoration, the entire room bore a heavy coat of brown paint. The room's 65-foot-high barrel-arched ceiling has been restored, along with marble decorations, stenciling, a mosaic, bas-relief plaster ornamentation fanning out over the arched entrances, and a stained-glass window depicting St. Louis as the central rail connection between New York and San Francisco.

Adjacent to the Grand Hall, the Terminal Hotel had long been an overnight stop for rail travelers. Omni International Hotels converted the Terminal's small guest rooms into 70 luxury suites. More than 400 additional rooms were built on the 11.5 acres beneath the roof of the former train shed. The shed also accommodates retail shops, as does the former Midway.

When completed, the Union Station project ranked among the biggest building rehabilitation jobs

Ever so briefly before the turn of the century, St. Louis's Union Station was the world's largest passenger rail depot. Designed by Theodore C. Link and Edward D.

Continued on page 50

A midwestern train odyssey

Once the hub of passenger travel, the following four train stations have maintained their historic character under modern guises

By Jack El-Hai

During the decades between 1890 and 1930, the railroad station reigned supreme in most American cities. Municipal buildings may have boasted more dignity, factories more modernity, and private mansions more plush comfort. But no other type of building outranked the best of the big-city rail depots in grandeur and power. Especially in such midwestern urban centers as Minneapolis/St. Paul, Chicago, Milwaukee, Omaha and St. Louis, where the railroads played a prominent role in creating their communities, railroad stations served as physically imposing reminders that their cities were important destinations.

For years, each railroad company that ran tracks into a city had its own station. Rails weaved along the streets and competing schedules danced in passengers' heads. In an effort to consolidate services, rail firms began working together to build "union" stations that merged the lines of many companies.

Unable to foresee the approaching ubiquity of airplane and auto travel, railroad companies built stations that could accommodate far more travelers than there would actually be after passenger rail service peaked at the turn of the century. Even when the customers disappeared and business sagged, the rail stations thrust their towers into the sky and extended their cavernous train sheds just as they had during boom times. By the 1960s, when passenger rail travel had shrunk to a tiny fraction of what it had been, the grand stations became uncomfortable (and expensive to maintain) reminders of the past. Railroad companies sold them off or razed them by the thousands.

A few survived, and today some old railroad stations have taken on other roles. Here's a look at four old

midwestern passenger depots that still have their doors open and their windows free of boards.

Union Depot

Duluth, Minnesota

In their book, *The Railway Station: A Social History*, Jeffrey Richards and John MacKenzie call the Duluth Union Depot "a minor masterpiece." The building might not now be with us at all had not a group of cultural organizations, the county government and Architectural Resources, Inc., of Duluth, teamed up to transform the station into the St. Louis County Heritage and Arts Center.

Originally built in 1892 and designed by Peabody, Stearns and Furber of Boston, the Duluth Union Depot occupies a site that once was home to a frame rail station built around 1870. It has a 2-story-high central section, with 1-story wings at each end. With its twin conical towers and steeply pitched roof, it is one of Minnesota's best examples of French Norman revivalist architecture.

The structure went through several alterations over the years. A

large train shed originally on the east side of the building was razed in 1922. A renovation in 1953 removed the original slate roof and a pair of intricately designed chimneys. The station also acquired a dropped ceiling that diminished the grandeur of the main lobby.

Union Depot remained in exclusive use as a rail station until 1969. Two years later it gained a listing on the National Register of Historic Places, and plans to recycle the station as a cultural center were realized when work began to renovate the building in March 1973. It took four years to complete the job.

Architectural Resources altered little of the building's exterior. Inside, the lobby received a complete restoration—the dropped ceiling was removed, a pair of fireplaces returned to their former grandeur and the tile floor renovated. A new mezzanine provides exhibition space.

It's particularly fitting that the St. Louis County Heritage and Cultural Center houses the Lake Superior Transportation Museum, which exhibits one of the nation's finest collections of rolling railroad stock.



Courtesy Architectural Resources



Persuasive advertising

FALLON McELLIGOTT IS IN THE BUSINESS OF CREATING ADVERTISING IMAGES FOR CLIENTS AND THEIR PRODUCTS. FOR ITS OWN IMAGE, THE AGENCY HAS MOVED INTO A NEW 55,000-SQUARE-FOOT OFFICE IN THE AT&T TOWER THAT REFLECTS THE HIGH-STYLE NATURE OF ADVERTISING.

DESIGNED BY WALSH BISHOP ASSOCIATES, designer of record, and Wheeler Hildebrandt & Associates, the fulcrum of the office is a conical-shaped stairway in the corner. Made of lacewood with powder-coated steel railings, the staircase provides a sweeping view of the downtown skyline and a visual connection between all three interior levels.

Fallon McElligott took an "open-door" approach to designing the new space. Every staff member has an office, but the lack of doors and inclusion of interior windows create an open work environment. Detailing throughout is tactile, textured, from the cracked-glass windows in the



corridors to slate lobby floors, exposed screw caps along paneled walls, and orbital-steel finishes of light sconces and a secondary staircase. Wood tones may be a conservative dark, but curving surfaces—the stairs, reception desk, lobby walls—lend movement and energy.

Advertising firms like to display their work, and Fallon McElligott is no different. *Rolling Stone* magazine and Lee Jeans are among its clients, and at one time Porsche. What better way to display the Porsche ad campaign than with an actual car? When the building was still under construction a couple of years back, the firm had a vintage 1960s Porsche hoisted through the window, and now it sits at the foot of the stairs, a true office trophy if there ever was one.

AM



Koyama Photographic

A vintage Porsche sits at the foot of the stairs in Fallon McElligott's offices (opposite). Design features offer cracked-glass interior corridor windows (above), and slate floors and dark-paneled walls in the lobby (top). The space includes two presentation rooms (left).

AM

endangered species

The Marquette Block has no skyways and no elevators. It was created without the help of design guidelines (and probably without the help of architects). It's an example of unhindered progress—1870s style. These five commercial buildings seem packed together like books on a shelf—each displaying an anonymous face to the bustle and activity of the street. If the Marquette Block had a title, it would be *A Brief and Familiar History of the Midwestern Urban Experience*. None of these buildings is particularly beautiful, but together they possess a human scale and street presence that is disappearing in the Twin Cities.

Today these five commercial structures along the 200 block of East Hennepin Avenue are designated as contributing structures within the St. Anthony Falls Historic District. They contribute context and character to the pivotal buildings interspersed throughout the district. They contributed commercial and social support to the mills and industry of St. Anthony Falls, which were the focus of civic attention.

The Minneapolis Community Development Agency (MCDA) has plans to make them into a contributing parking lot.

The oldest and most important on the block is the Andrews Building at 208 E. Hennepin Ave. It was built about 1865 and, unlike most other

commercial buildings of its age, the Italianate interior is largely intact. The bookend at the opposite end of the block is almost as old and matches the color of the Andrews Building, but its condition may be beyond saving as its roof has col-

caused the MCDA to deny implementation. With no current development plans, a local task force voted to request demolition. The MCDA is beginning to plan a Historic American Building Survey (HABS) to measure and document

the buildings—often an indication that the wrecking ball is close behind. A parking facility (perhaps with street-level commercial space) would be built in its place.

Historic districts are not just for the preservation of buildings—they were established for the preservation of streets. A historic district with few contributing structures and an eroded street-

lapsed into the basement. The walls, however, present two historic façades to the corner of Hennepin and University avenues. The buildings between the corners include a 20th-century structure—a rare Egyptian Revival stone-and-concrete building—and two more brick commercial buildings from the 1880s.

The site behind the Marquette Block was formerly the home of a Coca-Cola bottling plant and will soon become a large condominium development. Originally the MCDA acquired both sites about eight years ago as part of a proposed Riverplace expansion. The collapse of that project led to requests for proposals to develop the sites separately. The questionable economic viability of the proposals, however,



The Marquette Block, Minneapolis.

Don F. Wong

scape, pocketed with parking lots and suburban-style landscapes, ceases to evoke the necessary character. It becomes a museum of disconnected structures and no longer preserves the full urban experience. If Minneapolis loses these contributing structures, it will lose valuable historic context and a vital connection to the past.

The potential loss of these five structures is compounded by the planned demolition of as many as five more contributing structures on the proposed Federal Reserve Bank Building site on West Hennepin Avenue and the Mississippi River, just a couple blocks away. Hennepin Avenue is one of the defining thoroughfares of Minneapolis—and its history is being demolished.

Steven Buetow

AIA INTERIOR ARCHITECTURE FIRM DIRECTORY

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

Peter A. Rand, FAIA
Publisher

THE ALLIANCE, INC.

400 Clifton Avenue South
Minneapolis MN 55403
Phone: 612/871-5703
Fax: 612/871-7212
Other Offices: St. Paul, MN.
Established 1970

Sharry L. Cooper	
John W. Lackens, Jr.	FAIA
Herbert A. Ketcham, Jr.	FAIA
Carl J. Remick, Jr.	AIA
Thomas J. Deangelo	AIA
Architects	39
Interior Designers	8
Administrative	7
Total in Firm	54

Interior Work %	
Office Buildings and Banks/	
Financial	35
Retail/Commercial	25
Medical Facilities/Health Care	5
Municipal Buildings	10
Education/Academic Buildings	5
Airport/Aviation Facilities	20

The St. Paul Companies Corporate Headquarters, South Building Interior Renovation, St. Paul, MN; Michaud Cooley Erickson Corporate Offices, Lincoln Centre, Mpls, MN; University of Minnesota Hospital & Clinic Neurosurgery Departmental Offices, Mpls, MN; Fortis Benefits Insurance Company, Strategic Facilities Plan and Remodeling, Woodbury, MN.

ANKENY, KELL, RICHTER, WALSH ARCHITECTS, P.A.

821 Raymond Ave
Suite 400
St. Paul MN 55114
Phone: 612/645-6806
Fax: 612/645-0079
Established 1976

Ronald W. Ankeny	AIA
Duane A. Kell	AIA
Frederick C. Richter	AIA
Robert J. Walsh, Jr.	AIA
Architects	14
Interior Designers	3
Other Technical	7
Administrative	3
Total in Firm	27

FAIA Fellow, AIA
IBD Institute of Business
Designers
PE Professional Engineer

Interior Work %

Office Buildings and Banks/	
Financial	25
Retail/Commercial	10
Industrial/Manufacturing/	
Warehousing	10
Medical Facilities/Health Care	5
Education/Academic Buildings	25
Sports/Leisure/Recreation	25

Metro Square, St. Paul, MN; University Center, Rochester, MN; Airsignal, Edina, MN; Maplewood Community Center, Maplewood, MN.

BWBR ARCHITECTS

400 Sibley Street
St. Paul MN 55101
Phone: 612/222-3701
Fax: 612/222-8961
Established 1951

Fritz C. Rohkohl	AIA
Lloyd F. Bergquist	FAIA
Wilford F. Johnson	AIA
C. Jay Sleiter	AIA
Donald R. Thomas	
Architects	69
Interior Designers	7
Other Technical	9
Administrative	18
Total in Firm	103

Interior Work %	
Office Buildings and Banks/	
Financial	20
Medical Facilities/Health Care	70
Education/Academic Buildings	10

Mercy Hospital Ambulatory Services, Coon Rapids, MN; Stillwater Clinic, Stillwater, MN; American Bancorporation Offices, St. Paul, MN; HealthPartners Corporate Offices, Bloomington, MN.

BOARMAN KROOS PFISTER RUDIN & ASSOCIATES

222 North Second Street
Minneapolis MN 55401
Phone: 612/339-3752
Fax: 612/339-6212
Established 1978

Jack O. Boarman	AIA
David R. Kroos	AIA
Peter J. Pfister	AIA
Jeffrey S. Rudin	PE
Victoria S. Johnson	IBD

Architects	13
Interior Designers	4
Engineers	6
Other Technical	3
Administrative	5
Total in Firm	31

Interior Work %	
Housing	10
Office Buildings and Banks/	
Financial	30
Retail/Commercial	5
Industrial/Manufacturing/	
Warehousing	15
Municipal Buildings	30
Education/Academic Buildings	10

Metropolitan Mosquito Control District Headquarters, St. Paul, MN; Lutheran Social Services Headquarters, St. Paul, MN; St. Louis Park Police Station, St. Louis Park, MN.

CUNINGHAM HAMILTON QUITER, P.A. ARCHITECTS

201 Main Street SE
Suite 325
Minneapolis MN 55414
Phone: 612/379-3400
Fax: 612/379-4400
Established 1968

John W. Cunningham	AIA
John E. Hamilton	AIA
John E. Quiter	AIA
Thomas L. Hoskens	AIA

Architects	65
Interior Designers	5
Other Technical	6
Administrative	16
Total in Firm	92

Interior Work %	
Housing	10
Office Buildings and Banks/	
Financial	5
Retail/Commercial	5
Churches/Worship Facilities	10
Education/Academic Buildings	40
Entertainment	30

Hinckley Restaurant, Hinckley, MN; Eden Prairie Central Middle School, Eden Prairie, MN; Prairie View Elementary, Eden Prairie, MN; East Lake Community Center, McGregor, MN.

Legend

AIA	American Institute of Architects
APA	American Planning Association
ASID	American Society of Interior Designers
FAIA	Fellow, AIA

ELLERBE BECKET

800 LaSalle Avenue
Minneapolis MN 55402-2014
Phone: 612/376-2000
Fax: 612/376-2390
Other Offices: Kansas City, MO;
Los Angeles, CA; New York, NY;
Washington, DC; Tokyo.
Established 1909

Jean Pontzer
Nancy Stark
Suzanne Kochevar ASID, IBD
Kenneth A. LeDoux AIA, ASID,
IBD

Architects	4
Interior Designers	14
Other Technical	5
Administrative	5
Total in Firm	28

Interior Work %	
Office Buildings and Banks/	
Financial	40
Retail/Commercial	5
Industrial/Manufacturing/	
Warehousing	5
Medical Facilities/	
Health Care	40
Education/Academic Buildings	10

IBM, First Bank Place, Mpls,
MN; Deloitte & Touche, One
Financial Plaza, Mpls, MN; East
Texas Medical Center, Tyler,
TX; Florida Hospital-Walt Disney
Memorial Cancer Institute,
Orlando, FL.

**ENGAN ASSOCIATES:
ARCHITECTS, P.A.**

316 W Becker Ave
P.O. Box 89
Willmar MN 56201
Phone: 612/235-0860
Fax: 612/235-0861
Established 1979

Richard P. Engan	AIA
Architects	2
Interior Designers	1
Other Technical	4
Administrative	2
Total in Firm	9

Interior Work %	
Medical Facilities/	
Health Care	30
Churches/Worship Facilities	25
Municipal Buildings	25
Education/Academic Buildings	20

Affiliated Medical Centers, Willmar, MN; First English Lutheran Church, Ortonville, MN; Kandiyohi County Recycling Center, Willmar, MN; Southwestern Technical Colleges, Jackson & Granite Falls Campuses, MN.

**EDWARD FARR
ARCHITECTS, INC.**

8400 Normandale Lake Blvd.,
Suite 130
Bloomington MN 55437
Phone: 612/831-6460
Fax: 612/831-6470
Established 1991

Architects	4
Interior Designers	14
Other Technical	5
Administrative	5
Total in Firm	28

Interior Work %	
Office Buildings and Banks/	
Financial	40
Retail/Commercial	5
Industrial/Manufacturing/	
Warehousing	5
Medical Facilities/	
Health Care	40
Education/Academic Buildings	10

Lifetouch, Inc. Executive Offices,
Bloomington, MN; Executrain
Training Facility and Offices,
Bloomington, MN; Mona, Meyer,
McGrath and Gavin Corporate
Offices, Bloomington, MN;
Rollins, Hudig, Hall Corporate
Offices, Bloomington, MN.

**HAMMEL GREEN AND
ABRAHAMSON, INC.**

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

Nancy Cameron	IBD
Dan Avchen	AIA, ASID
Architects	84
Interior Designers	12
Engineers	53
Other Technical	11
Administrative	60
Total in Firm	220

Interior Work %	
Office Buildings and Banks/	
Financial	5
Retail/Commercial	5
Industrial/Manufacturing/	
Warehousing	15
Medical Facilities/Health Care	55
Churches/Worship Facilities	5
Education/Academic Buildings	20
Museums/History Center	5

Delano Elementary School,
Delano, MN; Covenant Medical
Center, Waterloo, IA; 3M,
Buildings 264 and 275, St. Paul,
MN; The Gap, Uptown, Mpls, MN.

**HORTY ELVING &
ASSOCIATES, INC.**

505 East Grant Street
Minneapolis MN 55404-1490
Phone: 612/332-4422
Fax: 612/344-1282
Established 1955

Thomas Harty	FAIA
James C. Elving	PE
Rick Moore	AIA
Rolf Oliver	AIA
Linda Engel	

Architects	12
Interior Designers	4
Engineers	9
Other Technical	4
Administrative	4
Total in Firm	33

Interior Work %	
Medical Facilities/	
Health Care	100

River Falls Area Hospital &
Clinic, River Falls, WI; River
Valley Clinics, Farmington,
Hastings, Northfield, Woodbury,
MN; Hutchinson Community
Hospital & Medical Center,
Hutchinson, MN; Heritage
House, Colonial Acres Nursing
Home, Golden Valley, MN.

**BERNARD JACOB
ARCHITECTS LTD.**

2445 Dain Bosworth Plaza
60 South Sixth Street
Minneapolis MN 55402-4424
Phone: 612/332-5517
Fax: 612/332-6211
Established 1970

Bernard Jacob	FAIA
Carol Morphew	APA

Interior Work %	
Office Buildings and Banks/	
Financial	50
Retail/Commercial	25
Municipal Buildings	25

New Cafeteria, Servery and
Kitchen, Centennial Office Building,
St. Paul, MN; City Offices
Addition and Renovation, Hopkins
City Hall, Hopkins, MN;
Selmer Law Offices, Dain
Bosworth Plaza, Mpls, MN;
Office for the State Legislative
Auditor, St. Paul, MN.

**KODET
ARCHITECTURAL
GROUP, LTD.**

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

Edward J. Kodet, Jr.	AIA
David Kulich	AIA
Ken Stone	AIA

Architects	6
Administrative	1
Total in Firm	7

Interior Work %	
Office Buildings and Banks/	
Financial	20
Retail/Commercial	30
Industrial/Manufacturing/	
Warehousing	10
Medical Facilities/Health Care	10
Churches/Worship	
Facilities	10
Municipal Buildings	10
Education/Academic	
Buildings	10

Conservatory News, Mpls, MN;
Corpus Christi Catholic Church,
Roseville, MN; Preston Fountain
Schools, Preston, MN; University
of Minnesota Human Resources
Department Buildings,
Mpls, MN.

MEYER, SCHERER & ROCKCASTLE, LTD.

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

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

Architects	14
Interior Designers	2
Other Technical	2
Administrative	2
Total in Firm	20

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

Alliance Capital Management
Corporate Offices, Mpls, MN;
Schall Residence, Edina, MN;
Herman Miller Inc. Administrative
Offices, Zeeland, MI; General
Mills Inc. Recognition Court,
Golden Valley, MN.

POPE ASSOCIATES INC.

1360 Energy Park Drive
Suite 300
St. Paul MN 55108
Phone: 612/642-9200
Fax: 612/642-1101
Established 1974

Jon Pope	AIA
Carole Sarkozy	ASID, IBD

Architects	7
Interior Designers	3
Other Technical	10
Administrative	6
Total in Firm	26

Interior Work %	
Housing	10
Office Buildings and Banks/ Financial	20
Retail/Commercial	15
Industrial/Manufacturing/ Warehousing	15
Medical Facilities/Health Care	15
Municipal Buildings	10
Education/Academic Buildings	15

Tetra Rex Packaging Systems, Buffalo Grove, IL; Ceridian, Employer Services, Corporate Headquarters, Bloomington, MN; Smarte Carte, Inc., White Bear Lake, MN; City Center Professionals, Woodbury, MN.

RSP ARCHITECTS, LTD.

120 First Avenue North
Minneapolis MN 55401
Phone: 612/339-0313
Fax: 612/339-6760
Established 1978

Alexander F. Ritter	AIA
Michael J. Plautz	AIA
Dick B. Daniels	AIA
Jim Fitzhugh	AIA
Robert M. Lucius	AIA
David C. Norback	AIA
Terry Wobken	AIA

Architects	54
Interior Designers	3
Other Technical	21
Administrative	16
Total in Firm	94

Interior Work %	
Office Buildings and Banks/ Financial	40
Retail/Commercial	10
Industrial/Manufacturing/ Warehousing	25
Education/Academic Buildings	10
Government/Military	5
Medical Facilities/Health Care	5

IDS Financial Services, Inc., Workplace Enhancement Program, Mpls, MN; Investment Advisers Services, Inc., Mpls, MN; IDS Financial Services, Inc., Corporate Cafeteria, Mpls, MN; Norwest Properties, Multiple Projects, Mpls, MN.

SKD ARCHITECTS, INC.

9800 Shelard Parkway
Suite 110
Minneapolis MN 55441
Phone: 612/591-6115
Fax: 612/591-6119

Steven A. Kleineman	AIA
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Architects	4
Interior Designers	1
Other Technical	1
Administrative	1
Total in Firm	7

Interior Work %	
Housing	20
Residences	5
Office Buildings and Banks/ Financial	25
Retail/Commercial	5
Industrial/Manufacturing/ Warehousing	25
Medical Facilities/Health Care	10
Churches/Worship Facilities	10

W.J. Sutherland Consulting Engineers, Edina, MN; Merrill Corporation, Los Angeles, CA; Twin City Fan & Blower, Plymouth, MN; Caseworks, Wahpeton, ND.

SETTER, LEACH & LINDSTROM, INC.

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

Basil Filionowich	AIA
Howard Goltz	AIA
John P. Litchy	AIA
Rick Sutton	AIA

Architects	34
Interior Designers	3
Engineers	53
Other Technical	3
Administrative	16
Total in Firm	110

Interior Work %	
Office Buildings and Banks/ Financial	40
Retail/Commercial	10
Industrial/Manufacturing/ Warehousing	25
Education/Academic Buildings	10
Government/Military	5
Medical Facilities/Health Care	5

Edina Public Schools, Renovation of 9 Schools, Edina, MN; Marquette Community Bancshares, Office Consolidation, Mpls, MN; Houston Astrodome, Diamond Level Seating and Lounge, Houston, TX; McLane Group Offices, Temple, TX.

SHEA ARCHITECTS, INC.

100 North Sixth Street
Suite 300A
Minneapolis MN 55403
Phone: 612/339-2257
Fax: 612/349-2930
Established 1978

David A. Shea III	AIA
Steven Haasl	AIA

Architects	26
Interior Designers	11
Other Technical	5
Administrative	10
Total in Firm	52

Interior Work %	
Office Buildings and Banks/ Financial	55
Retail/Commercial	40
Industrial/Manufacturing/ Warehousing	5

Foshay Tower, Mpls, MN; IDS Center, Mpls, MN; One Financial Plaza, Mpls, MN; Cafe Un Deux Trois, Mpls, MN.

SPACES INTERIOR DESIGN/A DIVISION OF KKE ARCHITECTS

300 First Ave N
Suite 400
Minneapolis MN 55401
Phone: 612/339-4400
Fax: 612/342-9267
Established 1968

Stephen J. Lanak	
Heidi Myers	AIA, ASID
Lisa Van Gatz	

Architects	1
Interior Designers	8
Administrative	1
Total in Firm	10

Interior Work %	
Housing	5
Residences	5
Office Buildings and Banks/ Financial	15
Retail/Commercial	20
Industrial/Manufacturing/ Warehousing	5
Medical Facilities/Health Care	20
Churches/Worship Facilities	5
Municipal Buildings	20
Education/Academic Buildings	15

State of Minnesota, Department of Jobs & Training, St. Paul, MN; Investors Bank, IDS Center, Mpls, MN; Holiday Plus, Bloomington, MN; Mayo, Patient & Health Education Center, Rochester, MN.

**STATION 19
ARCHITECTS, INC.**
 2001 University Avenue SE
 Minneapolis MN 55414
 Phone: 612/623-1800
 Fax: 612/623-0012
 Established 1980

Richard Brownlee	AIA
Ray W. Geiger	AIA
Darrel LeBaron	AIA
Architects	4
Interior Designers	2
Other Technical	4
Administrative	2
Total in Firm	12

Interior Work %	
Medical Facilities/Health Care	10
Churches/Worship Facilities	60
Municipal Buildings	10
Education/Academic Buildings	10
Private Institutional	5
Liturgical Design	5

Faith Presbyterian Church,
 Minnetonka, MN; Saint Raphael's
 Catholic Church, Crystal, MN;
 Faith Lutheran Church,
 Albuquerque, NM; Mahtomedi
 District Education Center,
 Mahtomedi, MN.

**WALSH BISHOP
ASSOCIATES, INC.**
 920 Second Avenue South
 Suite 210
 Minneapolis MN 55402
 Phone: 612/338-8799
 Fax: 612/337-5785
 Established 1984

Dennis Walsh	AIA
Wayne Bishop	AIA
Kim Williamson	ASID, IBD
Ronald Smith	
Marci Sanders	
Architects	10
Interior Designers	10
Other Technical	8
Administrative	3
Total in Firm	31

Interior Work %	
Office Buildings and Banks/	
Financial	60
Retail/Commercial	5
Industrial/Manufacturing/	
Warehousing	5
Medical Facilities/	
Health Care	25
Hospitality	5

Ernst & Young, Mpls, MN;
 SciMed Life Systems, Inc., Maple
 Grove, MN; The Federal Reserve
 Bank of Minneapolis, Mpls, MN;
 Abbott Northwestern Hospital,
 Mpls, MN.

**WINTHER . JOHNSON .
ROBINSON, INC.**

970 Raymond Ave
 Suite 202
 St. Paul, MN 55114
 Phone: 612/646-8098
 Fax: 612/646-8195

Rolf Winther Sullivan	
Bennet A. Johnson	AIA
Reed F. Robinson	AIA
Architects	2
Interior Designers	1
Total in Firm	3

Interior Work %	
Residences	10
Office Buildings and Banks/	
Financial	30
Retail/Commercial	50
Medical Facilities/Health Care	10

Wilsons The Leather Experts,
 Multiple Locations; Benson Opti-
 cal, Multiple Locations; Dr. Col-
 by, DDS, Mpls, MN; Bantle Resi-
 dence Addition, St. Paul, MN.

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

Peter A. Rand, FAIA
 Publisher

ALBITZ DESIGN, INC.

1800 Girard Ave South
 Minneapolis MN 55403
 Phone: 612/377-2165
 Other Offices: Naples, FL.
 Established 1949

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

Interior Designers	3
Administrative	2
Total in Firm	5

Interior Work %	
Housing	40
Residences	25
Office Buildings and Banks/	
Financial	15
Retail/Commercial	15
Industrial/Manufacturing/	
Warehousing	5

First MN Federal Savings, Home
 Office, Many Branches; Interna-
 tional Village Apartments, Bloom-
 ington, MN, Chicago, IL, Florida;
 Kahler Hotels, Rochester, MN;
 Various Motels.

**BDH & YOUNG
SPACE DESIGN**

4510 W 77th St
 Suite 216
 Edina MN 55435
 Phone: 612/893-9020
 Fax: 612/893-9299
 Established 1971

Kathy Young	
Darcy Hield	
Kim Dennis	ASID
Jill Brecount	
Patrick Giordana	AIA

Interior Designers	10
Architects	1
Other Technical	1
Administrative	2
Total in Firm	14

Interior Work %	
Housing	10
Residences	5
Office Buildings and Banks/	
Financial	30
Retail/Commercial	10
Industrial/Manufacturing/	
Warehousing	10
Medical Facilities/Health Care	35

Holiday Inn, Duluth, MN; Century
 Bank, Coon Rapids, MN; University
 of St. Thomas, Minneapolis and St. Paul Food Service;
 Advantek, Minnetonka, MN.

Legend

ASID	American Society of Interior Designers
FASID	Fellow, American Society of Interior Designers
IBD	Institute of Business Designers
PE	Professional Engineer

DIRECTORY

LINTEX

2609 Territorial Road
St. Paul MN 55114-1074
Phone: 612/646-6600
Fax: 612/646-3210
Other Offices: Omaha, NE;
Englewood, CO; Brookfield, WI;
Emery, SD; Iowa City, IA.
Established 1954

John Sleizer
Tim Phippen
Geoff Mayo
Candace McCloskey
Ann Roberge

Interior Designers	4
Other Technical	7
Administrative	8
Total in Firm	19

Interior Work %	
Housing	15
Office Buildings and Banks/ Financial	10
Medical Facilities/Health Care	70
Churches/Worship Facilities	5
Presbyterian Homes of Minnetonka, Minnetonka, MN; Comfort Inn, Marshall, MN; Heritage Manor, Dwight, IL; St. Paul Urological Clinics, St. Paul, MN.	

MONSON INTERIOR DESIGN

International Market Square
275 Market St
Suite 130
Minneapolis MN 55405
Phone: 612/338-0665
Fax: 612/338-0855
Other Offices: Stillwater, MN.
Established 1980

Sandra Monson ASID
Lynn Monson

Interior Designers	2
Total in Firm	2
Interior Work %	
Residences	80
Office Buildings and Banks/ Financial	5
Medical Facilities/Health Care	5
Churches/Worship Facilities	5
Education/Academic Buildings	5

Brown Residence, Dakota Dunes, SD; Madden Condo, St. Paul, MN; Rodenborg Residence, Eagan, MN; Zoller Residence, Stillwater, MN.

SHEA ARCHITECTS, INC.

100 North Sixth St
Suite 300A
Minneapolis MN 55403
Phone: 612/339-2257
Fax: 612/349-2930
Established 1978

David A. Shea III	AIA
Linda Myers	IBD
Janice Carleen Linster	ASID
Interior Designers	11
Architects	26
Other Technical	5
Administrative	10
Total in Firm	52

Interior Work %	
Office Buildings and Banks/ Financial	55
Retail/Commercial	40
Industrial/Manufacturing/ Warehousing	5

Foshay Tower, Mpls, MN; Northwest Operations Center, Mpls, MN; MN Continuing Legal Education Conference Center, Mpls, MN; Cafe Un Deux Trois, Foshay Tower, Mpls, MN.

SUSAN STAFNE DESIGN

420 North 5th St #530
Minneapolis MN 55401
Phone: 612/339-4210
Established 1983

Susan Stafne	
Interior Designers	5
Other Technical	1.5
Administrative	1
Total in Firm	7.5

Interior Work %	
Office Buildings and Banks/ Financial	5
Retail/Commercial	5
Medical Facilities/Health Care	45
Churches/Worship Facilities	5
Education/Academic Buildings	5
Nursing Homes/ Senior Housing	35

United Hospital, St. Paul, MN; Greater Staples Hospital and Care Center, Staples, MN; College of St. Benedict, St. Joseph, MN; Elk River Medical Facility, Elk River, MN.

TSP ONE, INC.

7301 Ohms Lane
Suite 480
Minneapolis MN 55439
Phone: 612/830-0070
Fax: 612/830-1507
Other Offices: Rochester, MN.
Established 1969

Peter J. Sieger	AIA
Jim D. Braucher	PE
Steven D. Sorensen	AIA
Robert A. Cline	AIA
Patricia J. Abdallah	IBD

Interior Designers	1
Architects	14
Engineers	22
Other Technical	7
Administrative	12
Total in Firm	55

Interior Work %	
Housing	10
Office Buildings and Banks/ Financial	5
Retail/Commercial	5
Industrial/Manufacturing/ Warehousing	15
Medical Facilities/Health Care	20
Churches/Worship Facilities	10
Municipal Buildings	10
Education/Academic Buildings	20
Interior Architecture	5

Austin Community College Expansion & Remodeling, Austin, MN; Champlin Community Library, New Hennepin County Branch Library, Champlin, MN; Jefferson Elementary Addition, Rochester, MN; Mayo Clinic Outpatient Surgery Remodeling, Rochester, MN.

WHEELER HILDEBRANDT & ASSOCIATES

701 Fourth Avenue South
Minneapolis MN 55415
Phone: 612/339-1102
Fax: 612/337-5040
Established 1978

Gary E. Wheeler	FASID, IBD
James E. Young	
Lyn A. Berglund	ASID
Joseph M. Hamilton	ASID
Kevin J. Knudson	

Interior Designers	13
Architects	4
Other Technical	3
Administrative	5
Total in Firm	25

Interior Work %	
Office Buildings and Banks/ Financial	60
Retail/Commercial	5
Medical Facilities/Health Care	30
Education/Academic Buildings	5

Bowman and Brooke, Mpls, MN; First Bank System, Mpls, MN; Methodist Hospital, St. Louis Park, MN; Steelcase, Inc., Mpls, MN.

previews

Continued from page 9

From Mars to Main Street: American Design, 1965-1990 National Building Museum Washington, D.C. Through 1993

Design is everywhere in our culture, from postage stamps to interstate highways and space-pressure suits. But why do things look the way they do? This exhibit explores the role government plays in the range of public-design projects, from the spacecraft Viking Lander to park benches along the main street of Georgetown, Texas. Some of the exhibit products are familiar, others obscure, but all reflect our social and cultural values and national image over the past 25 years.

For more information, call (202) 272-2448.

Minnesota A to Z and Saving Places: Historic Preservation in Minnesota Minnesota History Center Ongoing

The Minnesota Historical Society continues to celebrate the opening of its new facilities in St. Paul with two ongoing exhibits exploring the vast resources of the state's heritage. *Minnesota A to Z* showcases the Society's extensive collections. Arranged according to the 26 letters of the alphabet, the exhibit explores topics from Animals, *Baseball* and *Canoe* to *eXtravagance*, *Yankee Girl* and below *ero*. Objects on display include the 10-foot boat Garry Spiess sailed across the Atlantic, kitchen appliances from the 1930s to '50s, and a 37-foot, birch-bark replica of a Montreal voyageur canoe.

Saving Places looks at historic preservation in Minnesota through 61 black-and-white photographs by Jet Lowe. A resource room allows visitors to learn more about historic preservation through interactive computer programs, films, videos, books, children's activities and a

"how-to" exhibit on doing one's own house history.

For more information, call (612) 296-6126.

Portraits, Plots and Places: The Permanent Collection Revisited Walker Art Center Ongoing

The reinstallation and reorganization of Walker's permanent collection consists of a number of new acquisitions, as well as many favorites. Bypassing the more predictable chronological presentation of 20th-century work, the installation is thematically organized to offer new ways of looking across generations and media. Included among the paintings and sculptures are drawings, photographs, prints, artists' books, models, video works and film installations.

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

up close

Continued from page 13

one collection of landscape-architects' records, the Morell and Nichols files (c. 1913-1960), containing drawings, photos and correspondence.

While the archives are rich in trade catalogs—6,000 pieces of literature associated with the building arts dating from 1880-1970—Lathrop says he is always looking for 19th-century items. Old stock plan books (compilations of plans for homes, commercial structures, garages, churches, small stores, lake cabins and farm buildings drawn by a firm or individual) are also on his wish list. "Trade catalogs and stock plan books from the late 1960s are already becoming historically quaint," he says.

Potential donors usually ask the same questions. Will I have access to my materials? (Yes, you may consult records on-site or borrow specific items from your own collection for short periods of time; copying can be done for a fee.) How will donations be preserved? (In acid-free

boxes in fire-proof, temperature-controlled rooms.) Can I take a tax write off before donating? (Consult your appraiser.)

Due to the rich variety of past donations, the archives can document virtually every type of structure ever built in this region. Among the most unusual are shop drawings of a padded cell on wheels once used to transport criminals in North Dakota.

Whether seeking information on a Purcell & Elmslie Prairie School drawing, a period radiator detailed in a trade catalog, or a padded cell, more than 2,400 users annually ask Lathrop and his staff for help. The majority of inquiries—1,800—are by phone, 200 are by letter, the rest are from walk-ins who come to use the archival materials in the reading room, open daily from 8:30 a.m. to 4:30 p.m.

As the archivists begin transferring the index files to computers, making access easier and quicker, Lathrop worries about the down side of computers. If architects using Computer Assisted Design (CAD) techniques neglect to print a paper copy documenting each major design step, valuable information will be lost to future generations of archives users. Because old computers and their software are junked, a second concern is the future inability to read obsolete software and the data they create.

As more people become interested in architects' documents, one way they will be widely enjoyed is at an upcoming exhibit scheduled for 1994 at the Minneapolis Institute of Arts. "Minnesota 1900" will detail the state's architecture and art at the turn of the century.

Contemplating this exhibit, knowledgeable observers will be cognizant of the valuable service the Northwest Architectural Archives provides by collecting and preserving the irreplaceable treasures created within the region's architectural community.

Mary Jean Jecklin is a writer based in Minneapolis. She previously wrote about General Mills's sculpture garden and Lytton Park Place for Architecture Minnesota. **AM**

train stations

Continued from page 41

in American history. Now, as in the depot's glory years, crowds of people are passing through Union Station's doors.

Union Station

Chicago, Illinois

Union Station, built between 1916 and 1925, consolidated the web of rail lines that streamed into Chicago. Covering two square blocks, the station originally had two components: a cavernous waiting room in an office building/head house, and a Concourse across the street. Graham Burnham and Co., and later Graham, Anderson, Probst and White, designed the station.

Of the original halves of Union Station, only the waiting room—with its 10-story dome, gilded statues and grand columns—remains in a recognizable form. In 1969,

an office building called Gateway III plopped itself over the Concourse, relegating much of Union Depot to basement status. For years, the now-shelled Concourse was the domain of commuter rail riders who snaked between the columns and among the mazelike passages that Gateway III's implantation had left.

Amtrak, aided by the Chicago architecture firm of Lucien LaGrange & Associates, completed a \$33 million redesign of the Concourse in 1991, adding art-deco signage and ornamentation, installing wall clocks similar to ones that originally graced the Concourse walls, and most importantly, providing spacious and attractive waiting areas. Recognizing that passengers enjoy watching the arrival trains, the redesign places seating areas within view of the tracks. Another \$54 million will rebuild the exterior facilities, including train tracks, platforms and signage.

Across the street, the historic waiting room has undergone its

own sprucing up. A new roof has been added and flooring repaired, and new lighting fixtures have been hooked into a refurbished electrical system. In addition, \$3 million has been spent on improving the retail space.

In a typical day, 108,000 people (86,000 daily commuters) pass through Union Station. Those passengers must be pleased that their station now makes more sense and is easier to navigate.

Although commuter trains still remain relatively active in such cities as Chicago or New York, depots are clearly no longer visitors' introduction to a city—airport concourses are. These remaining train stations are reminders of a bygone era of rail travel.

Jack El-Hai is a contributing editor of Architecture Minnesota and author of Minnesota Collects, which surveys the Minnesota Historical Society's collection.

AM

Coming

September/
October

- Academic Architecture
- Heritage Preservation Awards
- Education/Academic Architecture Portfolio:
AIA Minnesota Firms

For advertising, call **Lori Lickteig or Judith Van Dyne at 612/338-6763.**

Credits

(We encourage you to support the following architects, consultants and suppliers.)

Project: Cunningham Hamilton Quiter Office

Location: Minneapolis (St. Anthony Main)
Client: Cunningham Hamilton Quiter, P.A. Architects
Architects: Cunningham Hamilton Quiter, P.A. Architects
Principal-in-charge: John W. Cunningham
Project architect: Brian Tempas
Design coordinator: Mohammed Lawal
Project captain: Roger Tuttle
Office/information coordinator: Kathy Tait
Administration/records coordinator: Jenny Sponberg
Mechanical engineers: Northwestern Services, Inc.
Electrical engineers: Mid-Northern Electric
Contractor: Construction Concepts (phase I) and Gilbertson Construction
Lighting consultant: Schuler and Shook
Photographer: Erik Rusley
Windows: Marvin Windows
Lighting: Zumtobel Lighting
Flooring systems/materials: Superior Flooring
Casework/woodwork: Stainless Steel Wall
Craftsman/artist: Wade Morgan (conference and lobby tables)

Project: Fallon McElligott Office

Location: Minneapolis (AT&T Tower)
Client: Fallon McElligott
Designer of record: Walsh Bishop Associates, Inc.
Consultant: Wheeler Hildebrandt
Principal-in-charge: Wayne Bishop (Walsh Bishop)
Project manager: Jane Gleeson (Walsh Bishop)
Project designer: Jane Gleeson, T.A. Alt (Walsh Bishop)

Project team: Gary Lampman, Kurt Schroeder, Mary Boyle (Walsh Bishop); James E. Young, Lisa M. Miller, Gary E. Wheeler (Wheeler Hildebrandt)
Mechanical engineer: Grinnell Fire Protection
Electrical engineer: Hunt Electric Corporation
Contractor: Ryan Construction
Acoustical consultant: Twin City Acoustics
Casework/woodwork: Principle Fixture & Millwork
Photographer: Koyama Photographic

Project: Michaud Cooley Erickson Corporate Office

Location: Minneapolis
Client: Michaud Cooley Erickson & Associates, Inc.
Architects: The Alliance, Inc.
Principal-in-charge: Thomas J. DeAngelo, Jr., AIA
Project manager: Ronald C. Reigle, AIA
Project designer: Scott Sorenson
Project team: Sharry Cooper, Carolyn Berman, Roger Christiansen, Kai Haller, Maria Hanft, Ron May
Mechanical engineer: Michaud, Cooley, Erickson
Electrical engineer: Michaud, Cooley, Erickson
Contractor: McGough Construction Company
Interior design: The Alliance
Lighting consultant: Michaud, Cooley, Erickson
Photographer: George Heinrich, Heinrich Photography

Correction

In the January/February 1993 issue we neglected to credit fully the designers of the IDS Center (Downtown story, p. 36). The IDS Center was designed as a joint venture by Philip Johnson & John Burgee and Edward F. Baker Associates, Inc., AIA.

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Duluth Incline Railway (1891-1939).

Courtesy Minnesota Historical Society

Duluth's Incline Railway cut a swath through that city. Running 2,971 feet from Superior Street at Seventh Avenue West to the 509-foot-high Skyline Drive, the railway served as the most visible and famous piece of Duluth's streetcar system.

Samuel Diescher, a Pittsburgh engineer, created the Incline Railway's original design. Twenty-seven-ton cars, pulled by steam-driven steel cables, rode the rails on two tracks. The total cost of the system was \$400,000.

Soon after Incline Railway's maiden voyage on December 2, 1891, traveling the tracks became a popular activity in Duluth. The completion of a large pavilion at Skyline Drive in July 1892 further increased

the crowds, as people flocked to the elevated spot to enjoy picnics, concerts and views of the city.

Tragedy struck, however, when a fire erupted in the railway's powerhouse engine room in 1901. The flames leapt to the pavilion and destroyed the structure. Engineers frantically chained the car at the uphill end to the tracks, but the fierce heat snapped the links and melted the cable, sending the blazing coach on a runaway course down the hill to the Superior Street station. The car covered the half mile in 10 seconds. It crashed through the station's masonry wall and exploded, shooting flames and debris high into the air and into a nearby rail yard. Amazingly, nobody was injured.

A six-month repair effort put the Incline Railway back in business. Milton Bronsdon's redesign regraded the hill and brought in electric power. Further refinements came in 1911, when the system purchased two new cars and added intermediate stations along the line.

Duluth's citizens and tourists alike continued taking the eight-minute ride up the hill until 1939, when high maintenance costs and the encroachment of public buses on Duluth's streets combined to end the city's streetcar days. At 5:35 p.m., on Labor Day of that year, the Incline Railway chugged its final run. By December, the rails had been ripped up and sold for scrap. **Jack El-Hai**

Every profession has its tools.



But it's the professionals behind the tools who make the difference.

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