

METROPOLITAN REVIEW

JANUARY/FEBRUARY 1989

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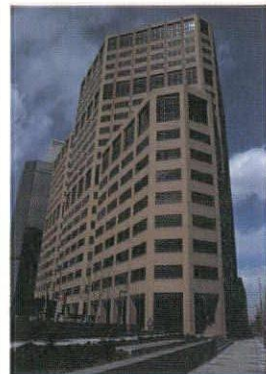
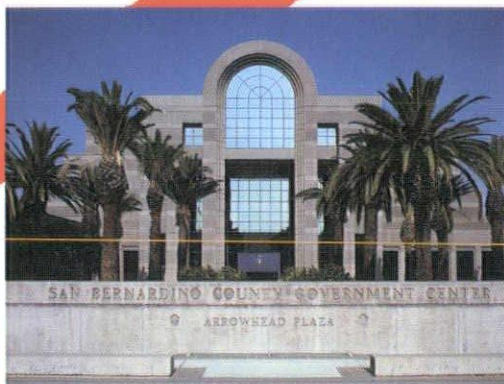
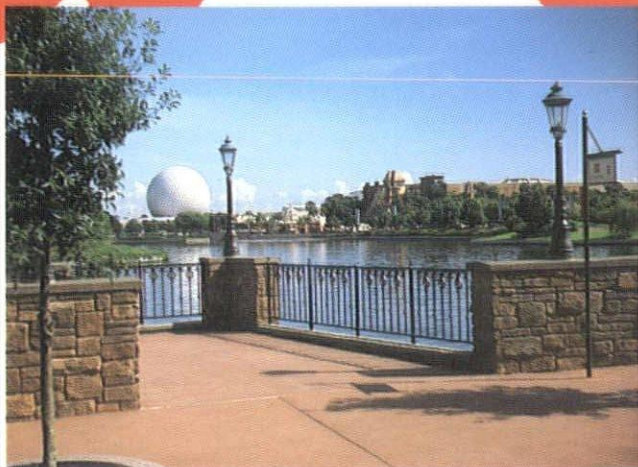
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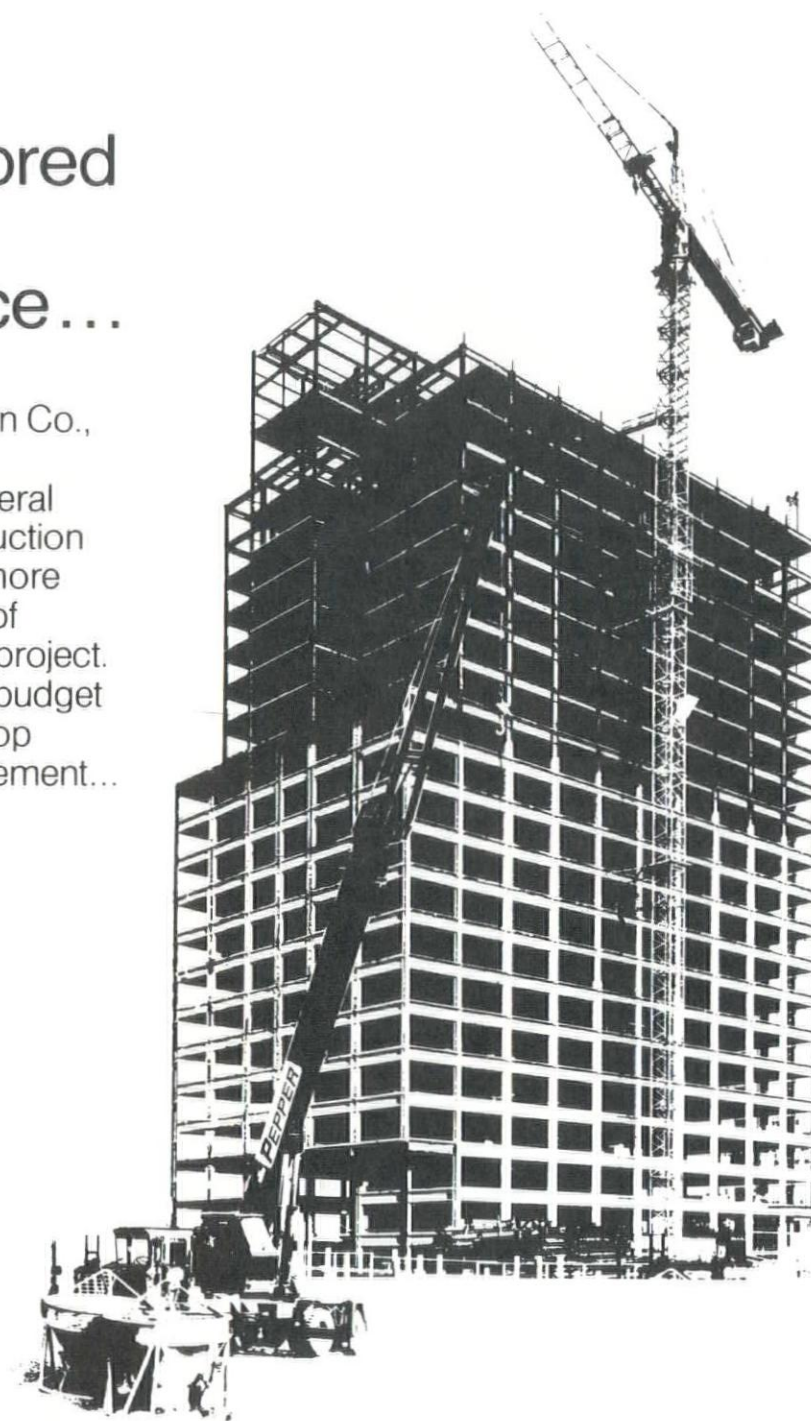
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Publication and Advertising:

S. M. Ronnberg, Publisher and CEO

Business Management and Advertising:

Francie K. Portrey, Executive Publisher

Yearly Subscription Rate:

\$25.00; Single Rate \$5.00

Foreign/Canada Subscriptions

\$40.00 USA; Single Rate \$9.00 USA

Frequency: Bimonthly.

Subscription Change of Address:

Consult editorial office below.

Distribution USA, Europe, and Canada:

Metropolitan Press Publications, Ltd.

Advertising and Editorial Office:

Contributions addressed to:
Metropolitan Press Publications, Ltd.
Box 3680 Merchandise Mart Plaza
Chicago, IL 60654 USA
312/829-9650

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ISSN: 0893-8490

Printed and Bound in

The United States of America



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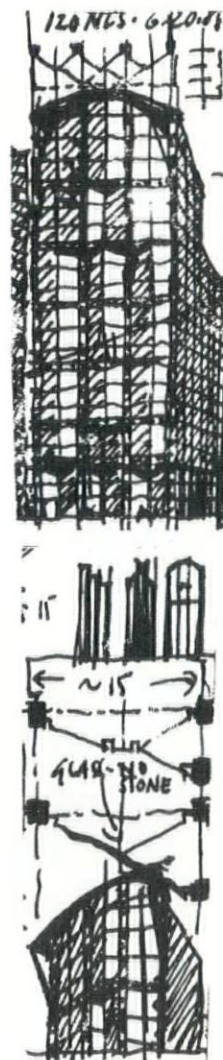


VOLUME II, NUMBER 1

JANUARY/FEBRUARY 1989

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Cover: Norwest Center in Minneapolis. Photograph by Shin Koyama.

Its Most Beautiful Lines Can't Be Seen.

Natural gas lines from Northern States Power Company give "The Pointe" apartment tower in St. Paul, Minnesota, an added dimension of beauty.

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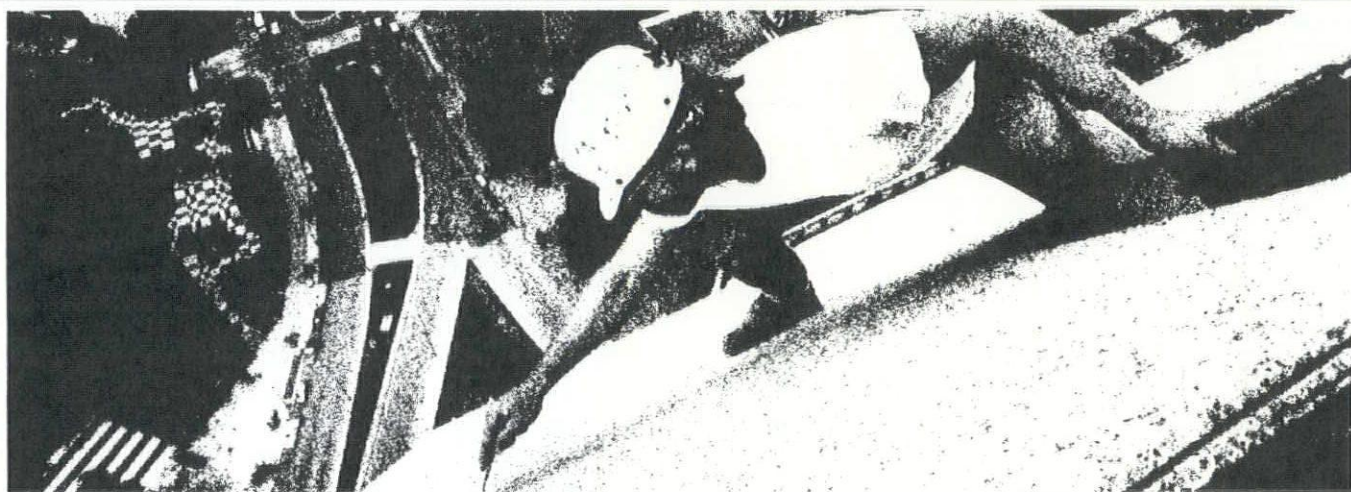
The Government of France has announced a competition to build the largest library in the world: **Bibliothèque de France**. The library, which is the latest of France's "Grand Projets," is to be a new, revolutionary concept in the design and function of libraries. Designed for the "grands publiques," the library will contain advanced data communications, long distance consultation with other European libraries, and robotized storage spaces. Video presentations will be coordinated with the regular stacks of books. The site is a land-fill area in Paris. As the largest library in the world, what a grand opportunity to rebuild and reconstruct a theoretical concept of **The Library at Alexandria**, one of the now vanished **Seven Wonders of the Ancient World!** **The North Loop Redevelopment** continues to push new life and new design and real-estate opportunities into what's becoming the hottest parcel of new development in the U.S. **Ricardo Bofill**, the Spanish Architect from Barcelona is the designer of a new 40-story tower for **The Prime Group Inc.** at 77 West Wacker Drive. Mr. Bofill of

Taller de Arquitectura is the controversial architect who has concentrated his design activities in and around Paris with such multi-use, residential developments as **Les Echelles du Baroque**, **Espaces d'Abraxas** at Marne-la-Vallee, and **Place du Nombre d'Ore** at Montpellier. For several years, he has been trying to open an office in Chicago, in addition to his offices in Barcelona and Paris. 77 West Wacker Drive was a previous project by Skidmore, Owings & Merrill for **Stein & Co.** Adding to the intense density of new North Loop Redevelopment projects is a new tower by **Lohan Associates** for **Klutznick, Davis and Gray** at 150 North Dearborn Street and 111 West Wacker Drive by Skidmore, Owings & Merrill for **Jaymont Properties**, the U.S. real-estate subsidiary of a Saudi Arabian company. Mr. Lohan's scheme reportedly features retail outlets at ground level and an arcade positioned at a right angle to Randolph Street. **Joseph A. Gonzalez** is the SOM designer for the 30 to 35-story tower at 111 West Wacker Drive. **Kohn Pedersen Fox Associates P.C.** of New York continues their design

activities in Chicago with a new twin, 50-story project planned for the **Linpro Co.** of Philadelphia. This \$500 million project details the latest new design direction by KPF — a shift from the Art Deco, classical design of 900 North Michigan Avenue **Lucien LaGrange** is designing a new 10-story parking garage at Randolph Street and Wabash Avenue, and the scheme resembles **Daniel H. Burnham's** 1920's design for **Marshall Fields** — the flagship Loop department store that continues its own \$110 million revamping. Another hotel, too, is being planned for the area by **Stouffer Hotel Co.** and **Denka Fudosan U.S.A.** The 27-story, 600-room hotel is to be designed by the New York firm, **William B. Tabler Architects**, next to the 50-story **Leo Burnett Building**, which is nearly completed by **Kevin Roche/John Dinkeloo Architects** for **The John Buck Company**. Now if all this design and real-estate activity could be repeated on their other side of the city, The South Loop, Chicago's CBD would be one of the best designed, most beautiful urban areas in the world. The **City of Chicago** and the city's **Depart-**

ment of Planning under **Elizabeth Hollander** shamefully continues to ignore this blighted urban area that resembles the aftermath of a neutron bomb.

To add to the all the excitement and flurry of **The North Loop Redevelopment** is the city's own controversial move to reverse the landmark status of **The McCarthy Building** and to condemn, assemble, and clear a full-block property bounded by State, Randolph, Dearborn, and Washington streets. The city is making this effort to sell the land at a cut rate to the **FJV Venture**, a partnership of **JMB Realty Corp.**, **The Levy Organization**, and **Metropolitan Structures**. **FJV Venture** is planning two office towers totaling 1.8 million square feet designed by **Murphy/Jahn**. On a most positive note is **Linpro Co.'s** \$3.5 million contribution to The City of Chicago of the **Harris and Selwyn Theaters** at 180 and 190 North Dearborn Street for deeding to the **Goodman Theater**. The Goodman will rehab both theaters and begin production there by 1992. This hopefully will resolve some of the problems of a life in the North Loop after 5.00



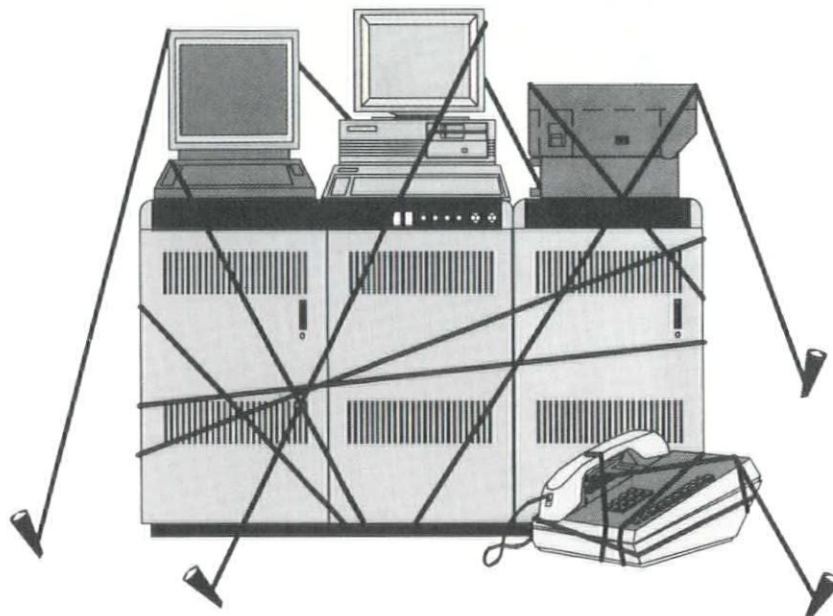
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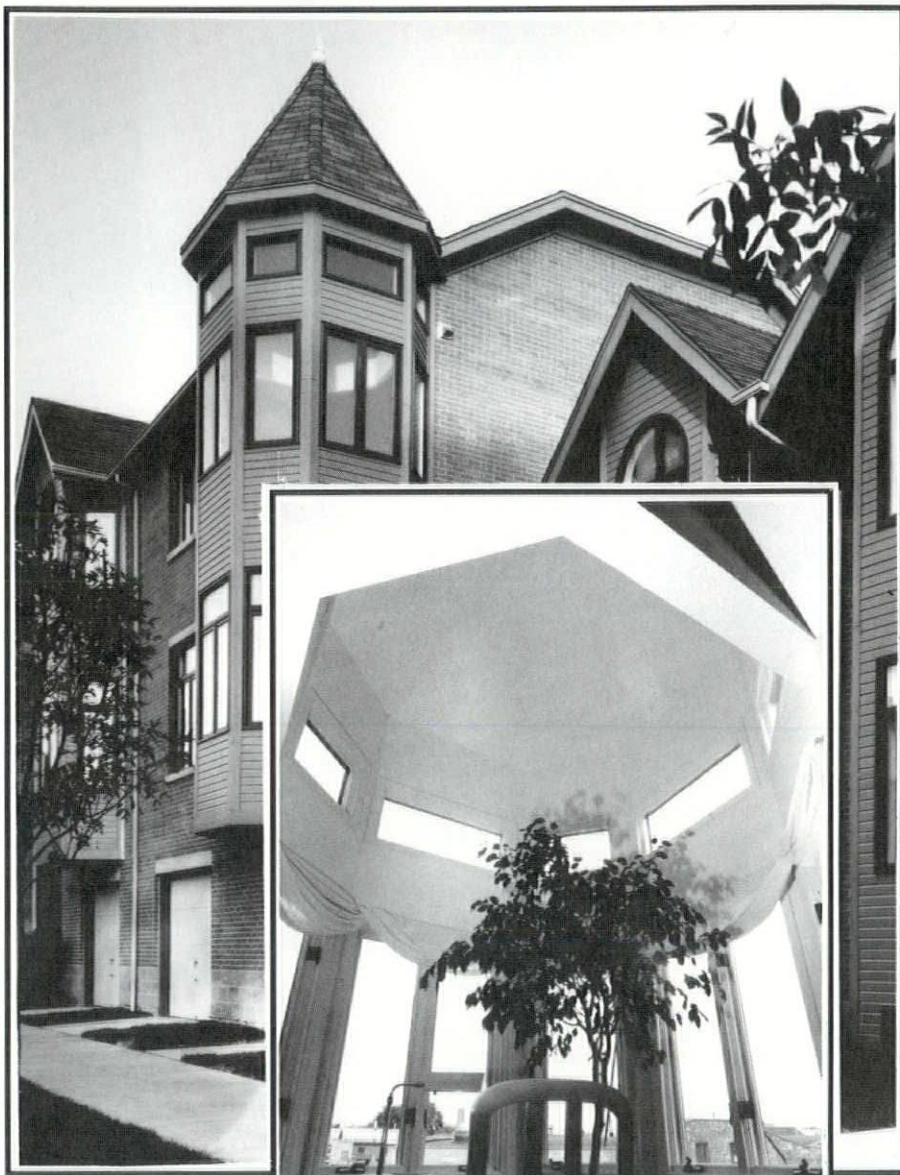
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p.m. The **Chicago Theatre** remains closed and the City seems intent on collecting late payments. **Heinrich Klotz** has left his directorship at the **German Architecture Museum** in Frankfurt to establish a new school and laboratory called the **Center for Arts and Media** in Karlsruhe, West Germany.

Chicago-based **Schal Associates, Inc.** are currently undertaking construction management projects in Tokyo. **Siegfried Gideon**, the Swiss-born historian of art, architecture, and culture and author of "Space, Time, and Architecture" is to have his 100th birthday celebration in Zurich this January.

Bibliotheque de France Competition

The President of the French Republic announces a competition to create a vast new library in Paris called, "Bibliotheque de France." The new library is to be based on an entirely new concept for public libraries and will cover all fields of knowledge. The aim of the competition is to formulate ideas for the layout, architectural outlines, and fitting into the environment of the building or buildings which will make up the Bibliotheque de France. Approximate floor area is 150,000 to 200,000 meters.

Entry procedure is to include the following documents (format 21 x 29,7 cm): name of the architect or architects, team, telephone and fax numbers; documentary proof of the right to practice in their native countries; curriculum vitae (two pages) describing built works and competitions entered; five slides of recent work related to this competition; and no registration fee. Deadline for applications: April 14, 1989, 4:00 p.m. (French Time.)

Prizes: 20 final competitors receive 150,000 FF honorarium; four winning participants, 75,000 FF.

Send applications to: Association for Bibliotheque de France; 1, place Valhubert; 75013 Paris; France.

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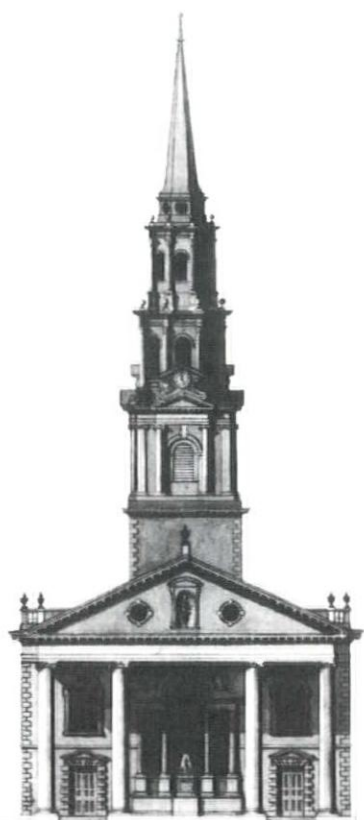
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ARCHITECTURE, ART, DESIGN, URBAN PLANNING, INTERIORS, CULTURE,
THEORY, HISTORY, THE CITY & THE HOUSE



Robert Mills, Architect of the Washington Monument at the Octagon

The first major comprehensive exhibition featuring the work of Robert Mills, designer of the Washington National Monument in Washington, D.C., is presented in "Robert Mills: Designs For Democracy" at The Octagon Museum. The exhibition on view January 19 through April 2, features original drawings, watercolors, books, and photographs of his work.

Although many of his works are well-known (U. S. Treasury Building, U.S. Patent Office), Mills (1781-1855) has never been the focus of a major exhibition. Guest curator John Bryan, professor of art history at the University of South Carolina, says, "The works of Robert Mills have never been concentrated in one place to allow thorough study

of his efforts. His drawings, papers, and books have been scattered throughout the U.S. In its four years of preparation, this exhibition has gathered materials from over 20 different locations." The National Archives and Records Administration in Washington, DC, is the largest lender to the exhibition.

A protegee of Thomas Jefferson, Mills apprenticed in the office of architect Benjamin Henry Latrobe. Mills' American training and his early professional experience provided him with a deep understanding of America's ideals and aspirations during a critical period in the transformation of this country from a fundamentally agricultural society to one characterized by mercantile capitalism, governmental bureaucracy, expanding population, and urbanization.

Mills, whose career spanned 53 years from 1802-1855, helped define and shape the architectural

symbolism of the early Republic. He adapted and reinterpreted classical architecture and successfully established his version of Greek Revival as the style most expressive of the new American Political system.

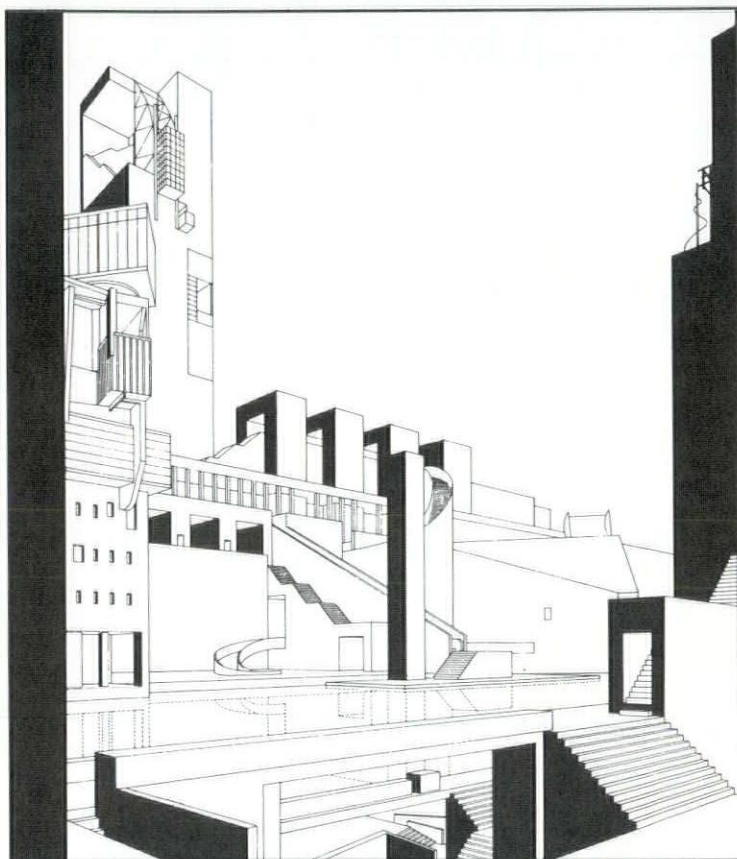
Mills literally and figuratively sought to make a concrete contribution to the realization of republican ideals. His institutional work reflects theories of his era on penology, health care, fireproof construction, and modular planning. His courthouses, jails, customs houses, and other buildings are milestones in the creation of social services.

Throughout his career, Mills demonstrated a tendency to conceive on a grand scale. He insisted on the highest standards of construction, and on an orchestration of labor and materials. Recurring themes throughout his work reflect his acute sense of the necessary balance between utility and iconography in public

works.

The exhibition, which focuses on the origins of the architectural profession in America and Mills' work as an author, cartographer, and urban designer, is divided into seven sections: apprenticeship, churches, residential design, academic and institutional design, engineering and cartography, monuments, and capitols. Each segment consists of drawings, photographs, maps, publications, and manuscripts by Mills and his peers. Many of the works on display will be seen by the public for the first time. The exhibition begins a nationwide tour with its next installation scheduled for Columbia, South Carolina. A book accompanies the exhibition, "Robert Mills: Architect," which is the first major publication about Mills since a 1935 biography.





Detail from Steven Holl's plan for Porta Vittoria, Milan.

Emilio Ambasz/Steven Holl at MoMA

This fourth of five architectural exhibitions in the Museum's Gerald D. Hines Interests Architectural Program at The Museum of Modern Art in New York explores current directions in architecture through April 4.

Organized by Stuart Wrede, Director, Department of Architecture and Design, the exhibition focuses on the work of New York-based architects Emilio Ambasz (b. Argentina, 1943) and Steven Holl (b. Seattle, 1947). Unlike architects who sought inspiration mainly in the formal language of modernism, or those who have turned to historic modes of architectural representation, Ambasz and Holl have revitalized a mythopoetic, allegorical side of modernism. While Ambasz looks to the archaic and primitive, Holl draws on the anonymous vernacular of the city and the small town. Simplicity, severity, and abstraction characterize their work.

Ambasz's inventive designs are presented through drawings, models, photographs, and audio-visual presentation; Holl's through drawings, models, and photographs. Included are fifteen projects by each architect, ranging from large, urban projects to interiors. Among Ambasz's diverse projects are the cooperative of Mexican-American Grape-growers, California (1976); House, Cordoba, Spain (1979); the Lucille Halsell Conservatory, Texas (1984); and the 1992 Universal Exposition, Seville (1986). Holl's designs include Gymnasium-Bridge, New York (1977); Martha's Vineyard House (1984-87); Milan Project-Porta Vittoria (1986-87); and Amerika Gedenk Bibliothek, Berlin (1988).

A brochure with an essay by Stuart Wrede and an exhibition checklist accompanies the exhibition.

The Frank Lloyd Wright Home and Studio

Ann Abernathy and John Thorpe, The Frank Lloyd Wright Home and Studio Foundation, \$8.95

Extensively illustrated with color and historic photos, as well as architectural drawings, the book provides a tour of the Frank Lloyd Wright's first residence and work place in Oak Park, Illinois and its history and award-winning restoration.

Frank Lloyd Wright spent the first twenty years of his long and remarkable architectural career in Oak Park, where he founded the Prairie School of architecture, the first distinctly American style of design. His home and studio is a National Historic Landmark building and has undergone a 13-year, \$2.2 million restoration. Operated by the Foundation as an historic house museum, the property is visited by 60,000 people annually.

The book is available from the foundation's Ginkgo Tree Bookshop, 951 Chicago Ave., Oak Park, Ill.



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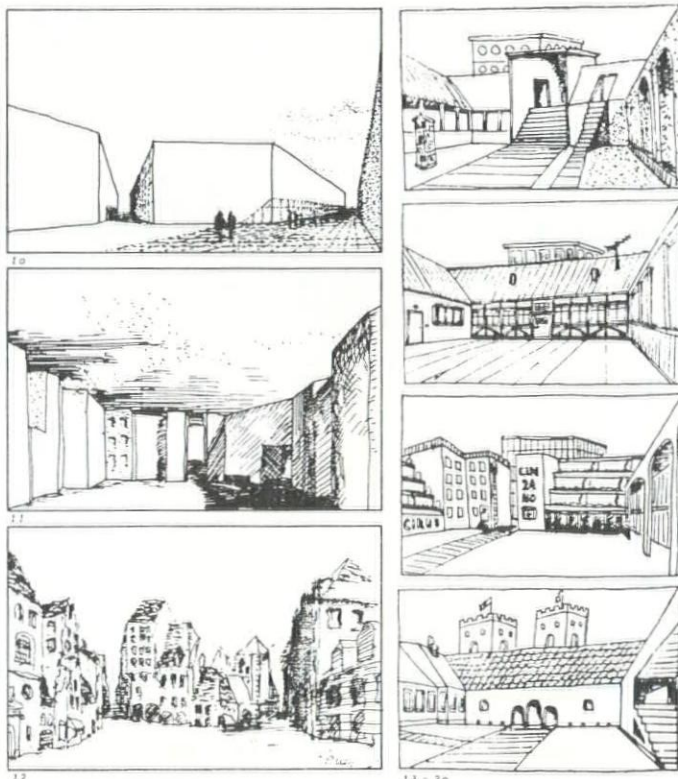
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Rob Krier's Architectural Composition

By Rob Krier, Rizzoli International, \$60.00

Rob Krier is a unique voice in today's architectural discourse because of his commitment to developing a relevant and pragmatic theory of architecture based on his own experience and observations of architectural practice. Together with his brother Leon, he has perfected a form of presentation in which his thinking finds its perfect counterpoint in detailed drawings and sketches that argue his case visually through the power of example. Following the success of his widely acclaimed *Urban Space* (Rizzoli, 1979), a work that looked at the problems of our cities from a historical, theoretic, and practical standpoint, Mr. Krier now applies his particular, highly influential mode of architectural criticism to his own work in a continuing search for fundamental architectural truths.

Architectural Compositions is both a theoretical and visual analysis that clearly illustrates the creative process that informs Krier's vi-

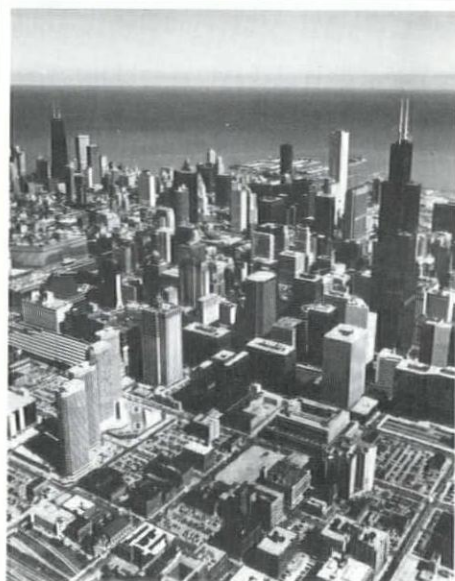


sion and practice. The culmination of a lifetime of thought and experience by one of Europe's most important architectural theorists since the Second World War, this book is without doubt a major achievement and will become a standard work of reference for both students and practicing architects.

Rob Krier has been professor at the technical University in Vienna since 1975, and had his own private architectural practice in Vienna since 1976. His completed buildings include the Seimer House, Dickes House, and housing schemes in Berlin and Vienna.

The book, *Architectural Compositions* is an important document in understanding this decade's renewed interest in the modern city and in the architecture that relates back to a clear, concise urban planning. Mr. Krier's drawings as shown in this volume are handsome, lively, textured, and illuminating.

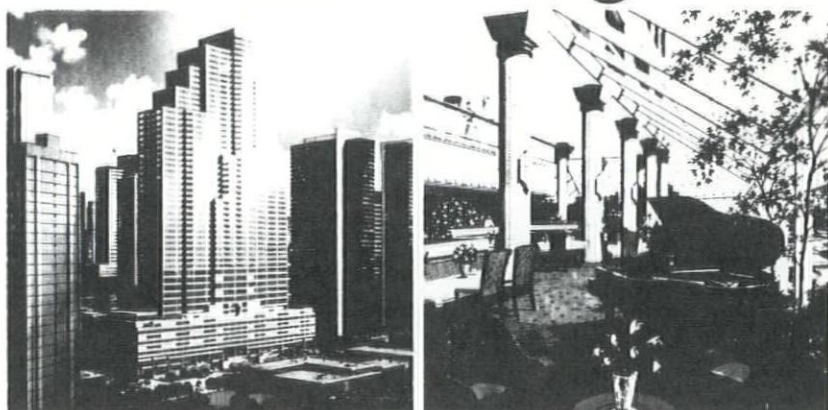
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**R. M. Schindler: Architect
1887-1953**

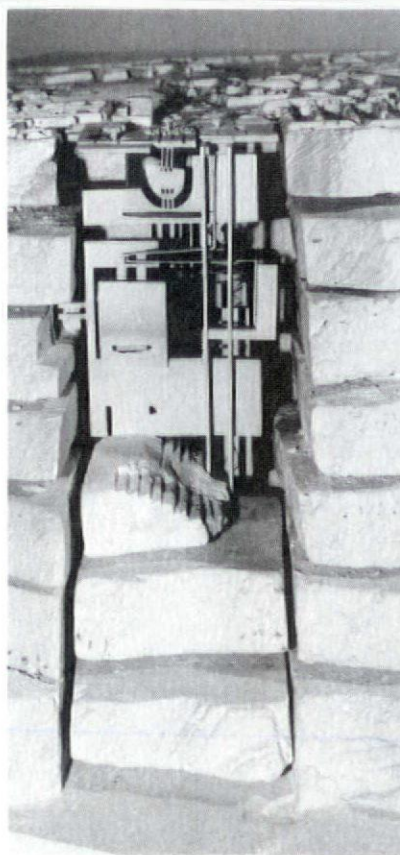
By August Sarnitz; photographs by Julius Shulman, Rizzoli International, \$35.00

This comprehensive study of Rudolf Michael Schindler, born in Vienna in 1887, is the most up-to-date work on this influential Austrian architect. It has been compiled by August Sarnitz in close collaboration with the Academy of Fine Arts in Vienna where Schindler attended the famous Wagnerschule in 1912-1914 as one of the most outstanding students of Otto Wagner.

Soon after Schindler arrived in America in 1914 and began working as a draftsman in Chicago, he found himself befriended by the most notable architects of the day, among them Frank Lloyd Wright. Schindler worked for a period of years in Wright's office before joining Richard Neutra and settling permanently in Los Angeles. Schindler's California houses — both the glamorous and the modest — remain a subject worthy of the detailed documentation they receive for the first

time in this monograph.

The author gives a detailed account of Schindler's life and work and catalogues his buildings and projects with plans, drawings, and photographs. A particularly valuable part of the book includes extracts from Schindler's wide-ranging correspondence, some previously unpublished, with Richard Neutra, Joseph Urban, Louis Sullivan, Frank Lloyd Wright, and Philip Johnson. Another chapter presents Schindler's selected writings and lectures on architecture.



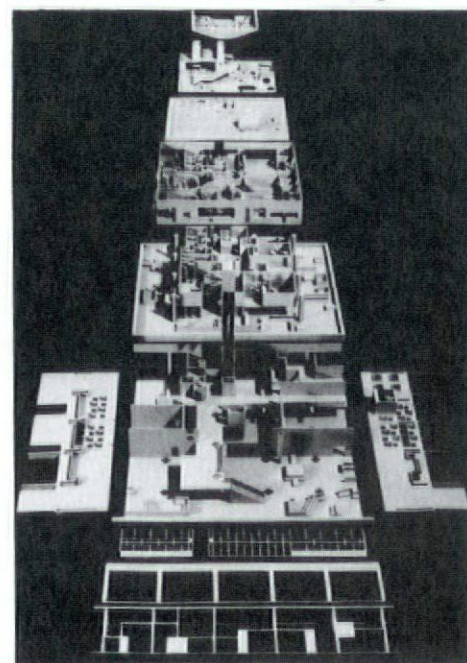
Adi Shamir: Desert Station.

**The Education of an
Architect**

Edited by John Hedjuk, Elizabeth Diller, Diane Lewis, and Kim Shkaplich; Forewords by Bill N. Lacy and Alan Green, Rizzoli International, \$50.00

This large, heavily illustrated volume is a sequel to an earlier work, published in 1971 when Cooper Union architecture students were asked by the Museum of Modern Art, New York, to exhibit ten years of their work — the first time the museum has ever mounted such a show. Like the earlier volume, which has now become a classic of architectural direction, this book shows student work of the past decade, but also contains written contributions by the distinguished faculty, including Raimund Abraham, Diana Agrest, Anthony Candido, Peter Eisenman, Jay Fellows, Sean Scully, and others.

The Education of an Architect is divided into two parts: one covers the first four years of design study, the other, the thesis year, is organized into subsections by topic: Instruments, Orders and Projections, The City, The House, Bridges, Outskirts, Topographies, and Texts. The book profiles a decade in which a number of talented classes came together at Cooper Union's Irwin S. Chanin School of Architecture. The school is unique in that art, architecture, and engineering students study side by side, sharing shop, studio, and classroom. The special quality of Cooper Union is reflected in these pages.



Alexander Gorlin. Les Palais du Gouverneur, Chandigarh.

Sourlis

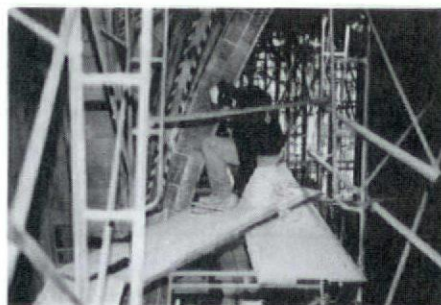
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MINNEAPOLIS/ST. PAUL

America's Northern Architectural Capital—New Designs
Signal a Healthy, Viable Urbanism in the Twin Cities



The cities of Minneapolis/St. Paul hold a prominent urban position at a time when the future of northern American industrial cities are in question. Despite the hard-times of post-war overdevelopment, "urban renewal," the usual American destruction of the central city during the 1960s and '70s, and the recession of the 1980's, both cities display a steadfast urban vitality. Unlike other industrial cities, the Minnesota Twins are a wonderful place to live in and work in, and both display an exceptional cosmopolitan beauty and aesthetic. New reconstruction projects—new buildings and the renovations of older structures—are predominate throughout. There is a sense of dignity and civility, too, in both cities, which many times has been equated to the Scandinavian traditions of their urban inhabitants.

The success of Minneapolis/St. Paul rests in the interest and pride that their citizens generate in both cities. So few American cities can boast such enthusiastic private investment and public policy. These are cities where large and small businesses have realized the positive effects of building and investing in, not only a future city, but a present-day city that, in all reality, has genuine concern for the health and welfare of the citizenry in general. The importance of corporate investment equated to a standard of urban living sets both cities as models for the rest of America.

And more positive changes are on the way. In Minneapolis, the one and a half million square foot Norwest Center by Cesar Pelli is almost completed. Another looming tower, by Pelli, is soon to be announced. The restoration of Minneapolis' historic City Hall and other historic renovations and adaptive reuses signals a Renaissance for the older, historic parts of the city. The Walker Art Center's new sculpture garden adds another, enormous

cultural dimension to Minnesota. And, the new convention center, whose location will inspire future nearby redevelopment, increases the city's competitive national economic edge.

Likewise, St. Paul is experiencing an identical vitality of new building and renovation. The Minnesota Museum of Art and the Minnesota History Center by Hammel, Green and Abrahamson, Inc. are significant cultural projects that will broaden the cultural life of the state and the city. Unfortunately, the Completion of the Capitol Grounds of St. Paul, the unfinished landscaping for Cass Gilbert's Capitol Building, is on hold. This redesign project, determined from an international competition, would make the City of St. Paul an important American centerpiece of positive urban redevelopment.

Something, too, needs to be stated about the new architecture of both cities, about the local design firms and professionals. There is an extremely gentle and softened kind of new architectural expressionism, born from the international movements of classical revival and the renaissance of local vernacular precedents that makes for an even kind of new building, consistently pleasant, in both urban centers. The classical work of Hammel, Green and Abrahamson, in particular, is most compelling, refined. Even the new convention center by a collaborative of local and national design firms is handled in a brilliant, contextual way. Usually these monolithic dinosaurs destroy more than they contribute to the context of their urban environments. In this case, however, the center's design and scale have positive resolution.

The urban vitality and cosmopolitan character of Minneapolis and St. Paul, overlaid with a prosperous present and future and an enlightened architecture and urbanism, have made the Twin Cities America's jewel of the North. —CKL

NORWEST TOWER

Minneapolis Bravado — A New Skyline Landmark that Relates to Nearby Buildings and Brings Sharp Focus to the City
by Cesar Pelli & Associates



Norwest Tower is a true American skyscraper: located on the best site in Minneapolis; designed to capture the spirit of the city in its architecture. The tower is commissioned to replace the Northwestern Bank Building, which burned on Thanksgiving Day of 1982.

The tower has a dominant vertical rhythm, accentuated by its massing. Multiple steps at the top give it a distinctive silhouette; steps at the base relate it to pedestrian scale.

There are two main entrances. One leads to a large lobby while the other opens onto a five-story rotunda. A central skylight and many windows transform the rotunda into a luminous, glowing space.

Great care is taken to reuse elements from the old bank building. Six large bronze chandeliers hang in the rotunda;

twelve smaller ones hang in the elevator lobbies. Cast rails are used on the second floor balconies; sculptured bronze plaques on the main floor; and commemorative medallions in the rotunda.

Enhancing the tower's two major setbacks are projecting octagonal glass rooms. These setbacks relate in height to nearby buildings and bring the whole tower into a more comprehensible scale.

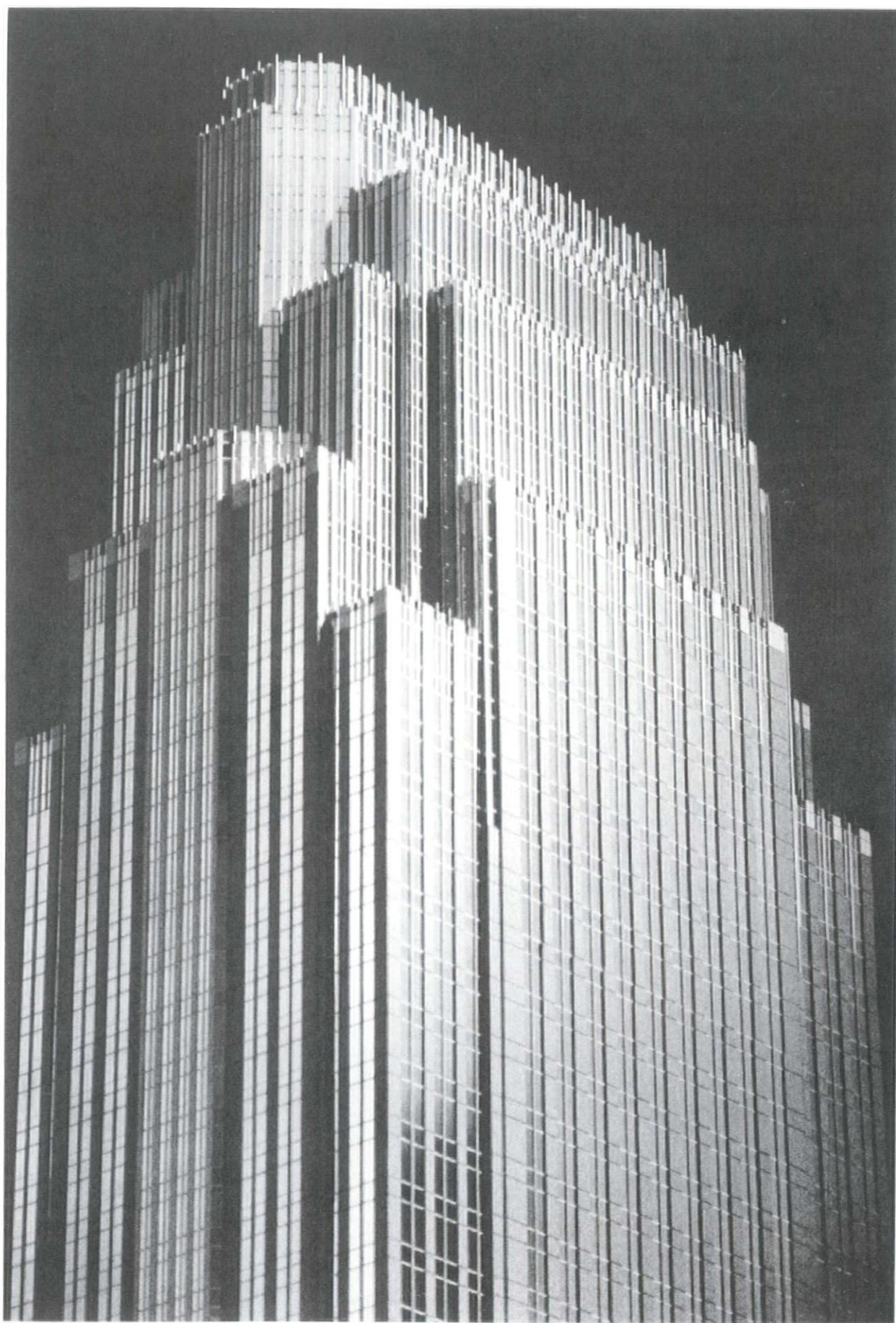
The skyway across Marquette is designed in collaboration with Siah Armajani, a local artist of international stature. Its center filled by color and light, the bridge becomes a celebratory arch for traffic below, and a marker for pedestrian movement above.

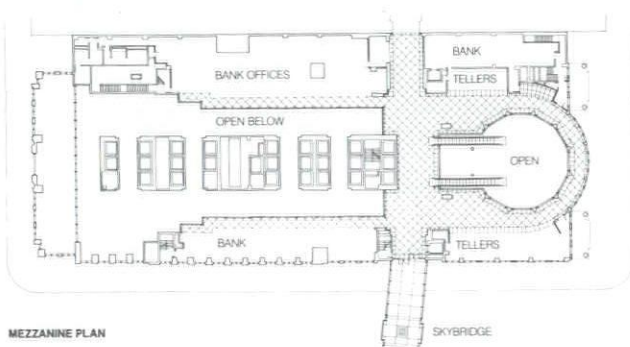
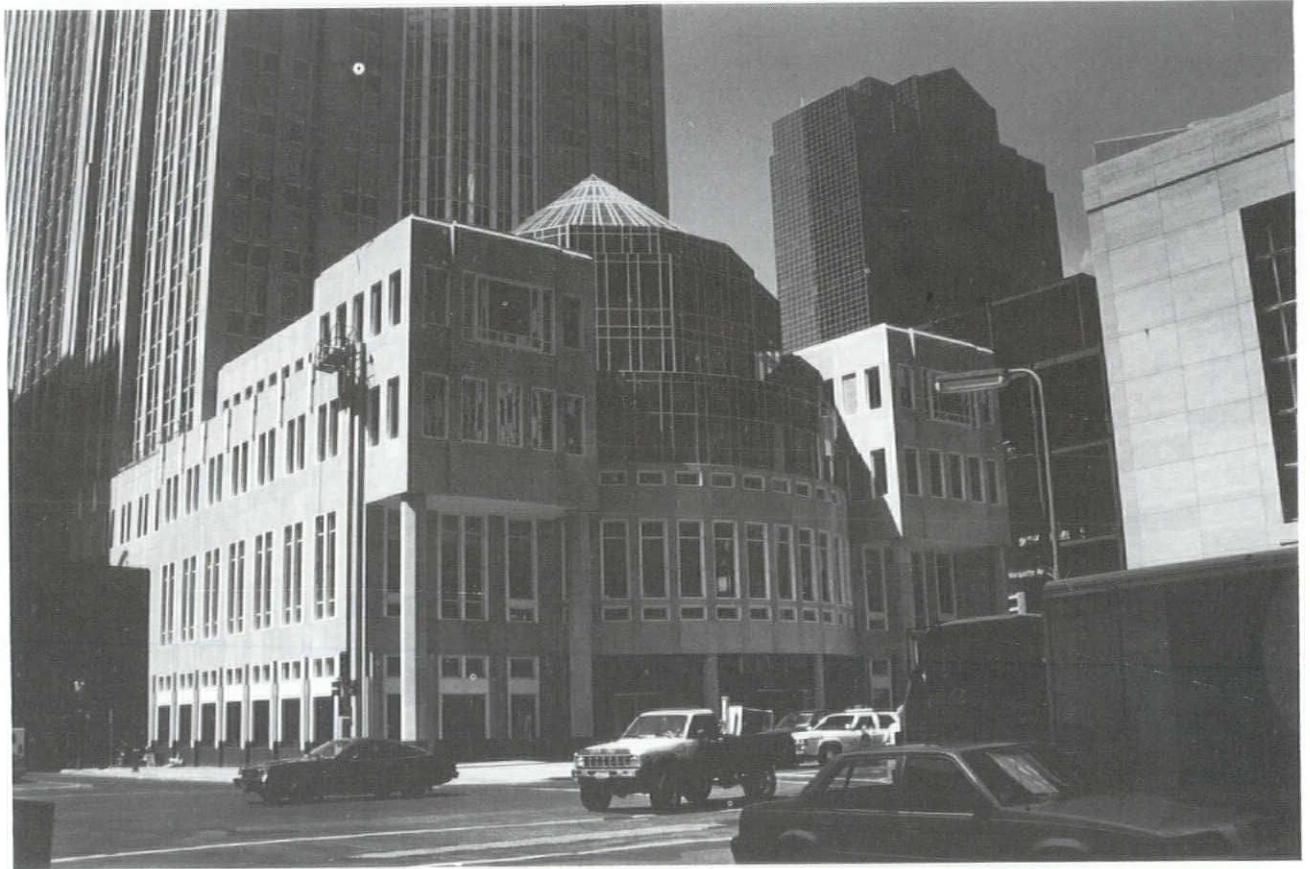
The building's frame is steel tube complemented by four concrete super columns. Its skin makes use of amber stone and thin vertical bands of white

marble. White and amber reinforce each other to produce a feeling of warmth, particularly welcome during long winters. Golden decorative elements, like finials, are placed at each setback level to emphasize this quality.

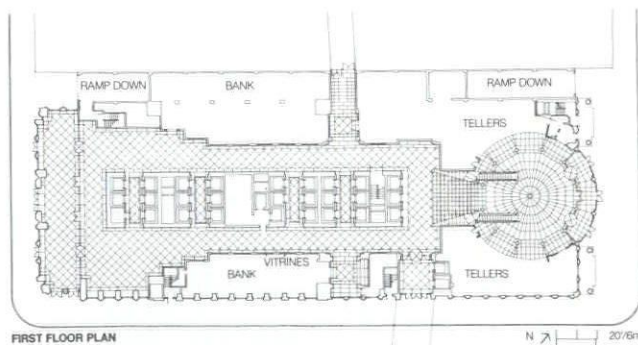
NORWEST TOWER

Minneapolis, Minnesota
Cesar Pelli & Associates, Architects
Kendall/Heaton Associates, Inc., Associate Architects
Gerald D. Hines Interests, Clients
Mortenson/Schal Associates, Inc., General Contractors
CBM Engineers, Structural Engineers
I. A. Naman & Associates, Mechanical/Electrical Engineers
Malcom Roberts, Photographers

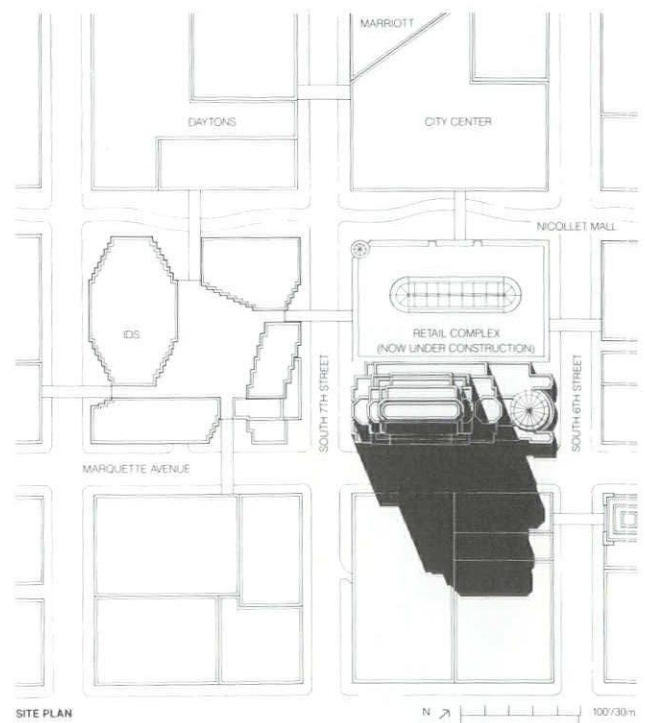




MEZZANINE PLAN



FIRST FLOOR PLAN



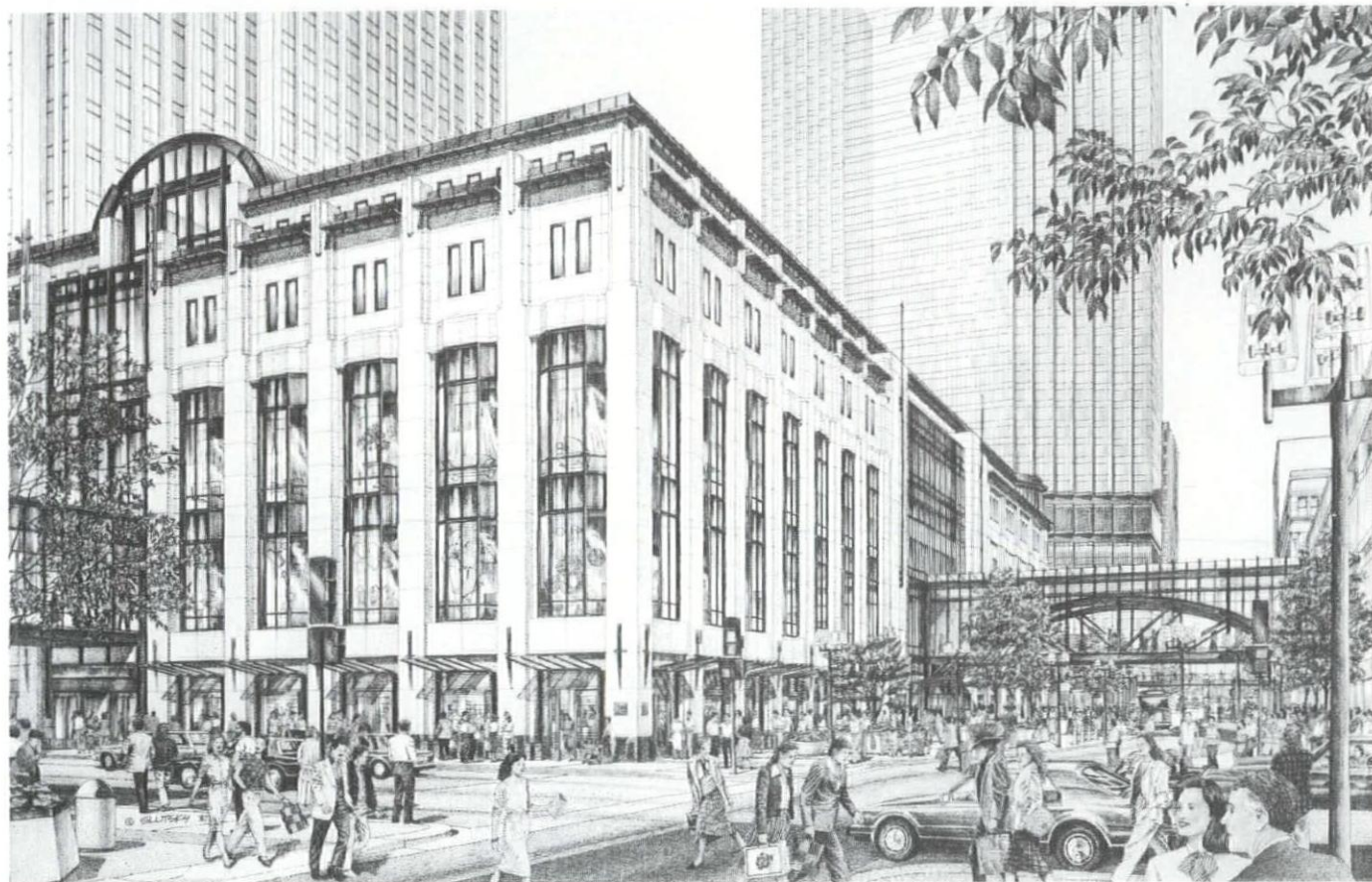
SITE PLAN



GAVIIDAE COMMON

A New Retail Interior that Upholds the Best,
Rich Urban Tradition of Downtown Minneapolis

By Cesar Pelli & Associates



Located in the center of downtown Minneapolis, and bounded by Nicollet Mall, 6th and 7th streets, and the new Norwest Center, Gavidae Common upholds the rich tradition of the best buildings in the city. Saks Fifth Avenue anchors the complex, which will help to revitalize the Nicollet Mall where the major entry is located. A new skybridge above the main entrance connects Gavidae Common to the City Center and an existing skybridge links it to the IDS Crystal Court and the city's wider skyway system. Additionally, the complex adjoins the Norwest Center, further integrating it with the downtown area.

The building comprises five levels of retail, with Saks Fifth Avenue occupying four levels. The interior space is a dramatic five-story, 42-foot wide atrium defined by a dark blue grid of exposed structural steel. A domed vault rises above it and is decorated with a geometrical blue pattern

with gold leaf accents. A skylight at the center of the vault brings natural light into the space.

Within the entry space, an illuminated glass block stair links street level and skyway. Floors are surfaced with illuminated glass block and marble, and ceilings feature stencil patterns. A public gathering space dominates the fifth level.

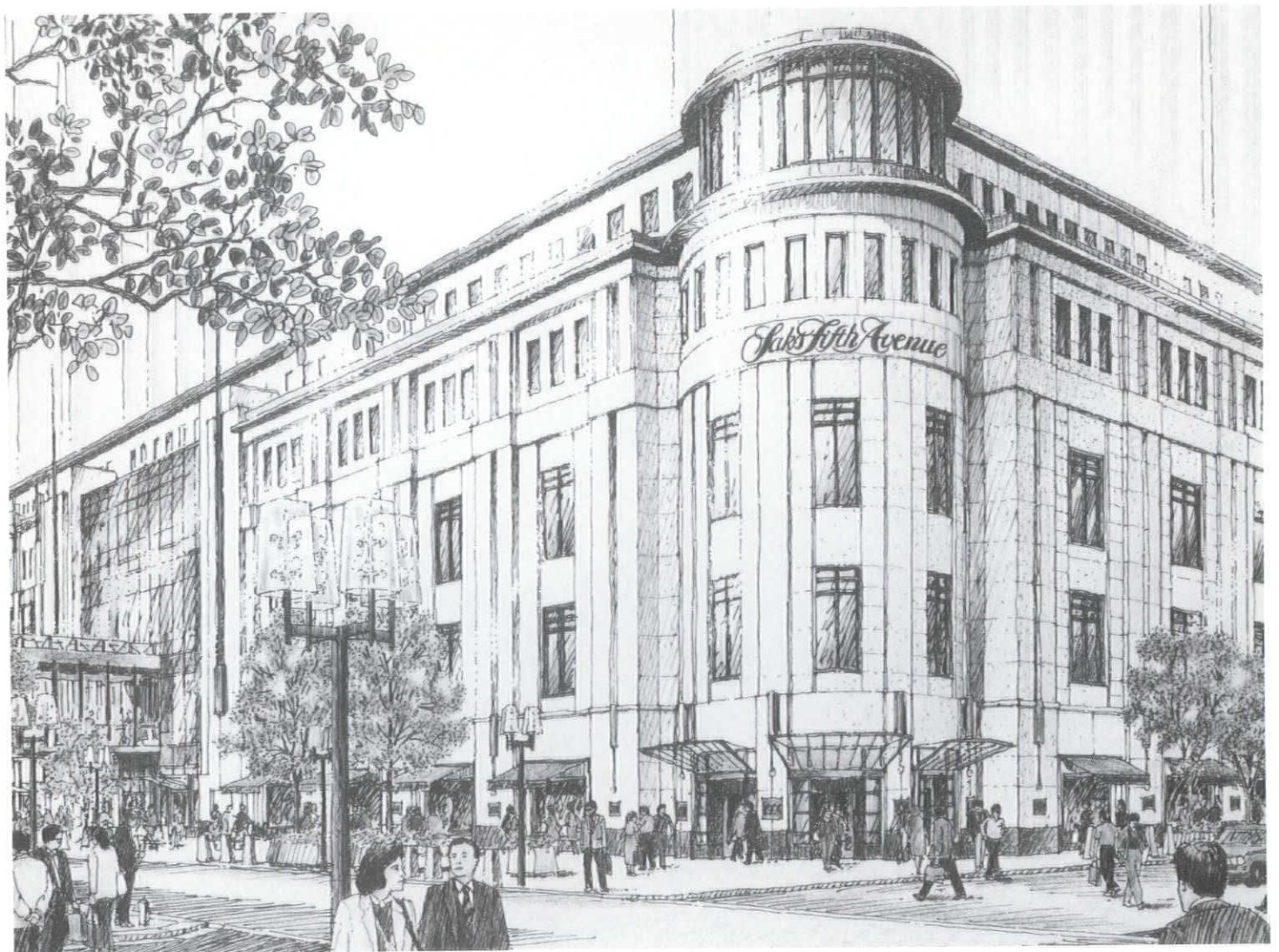
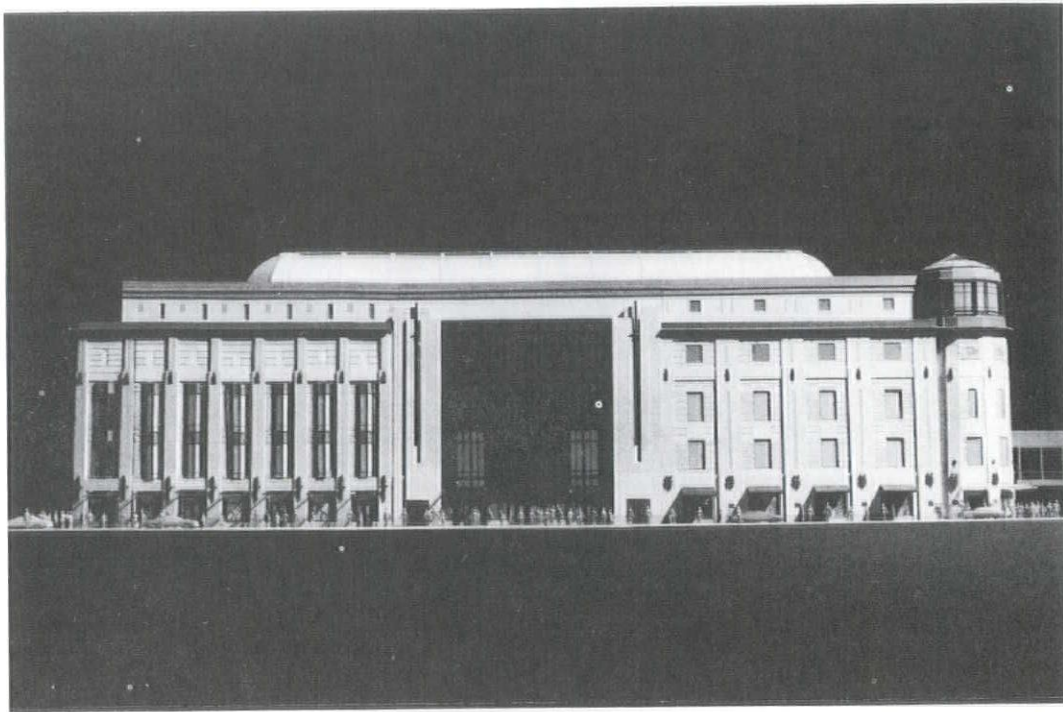
The building is clad with a highly detailed, warm beige French limestone, with soft-green slates employed at the base and as accents. A large patterned glass wall flanked by stone piers inset with decorative light poles marks the entry. Storefronts and exterior fixtures are made of bronze and dark green metal. The street level storefronts have bay windows, and additional clear glass bay windows rise two stories above the street level. A stone and glass turret marks the major entry to Saks, and its bronze detailing and translucent awnings welcome pedestrians

into the store and the center.

A skybridge over Nicollet Avenue, connecting Gavidae Common with City Center, is designed as public art by Cesar Pelli in collaboration with Siah Armajani, the internationally renowned artist from Minneapolis.

GAVIIDAE COMMON

Minneapolis, Minnesota
Cesar Pelli & Associates, Architects
Lohan Associates, Associate Architects
BCE Development Properties, Inc., Clients
Krause Anderson/PCL, Joint Venture
Contractors
KKBNA, Structural Engineers
Flack & Kurtz, Mechanical Engineers
Howard Brandston Lighting Design, Lighting
Consultants
Rael D. Slutsky, Illustrator



LAKE HARRIET MUSIC FACILITY

Romanesque and Romantic; the Tradition of Architecture
and Summer Music by Bentz/Thompson/Rietow, Inc.

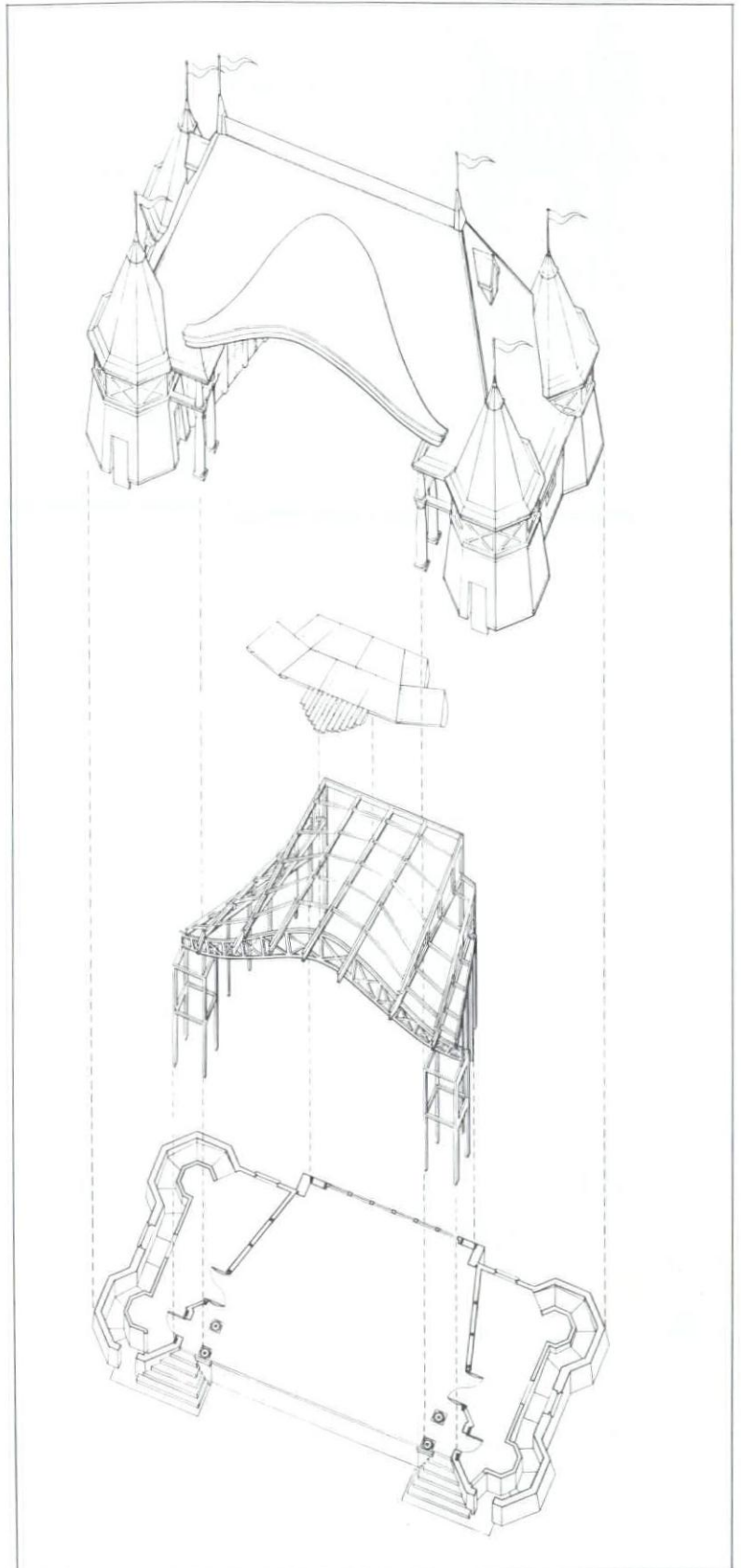
Designed to replace a building of 1925 that was built to be a "temporary" band shell, the new music facility at Lake Harriet follows the 100-year tradition of architecture housing a summer music program at the Lake. This new facility is the fifth to be built on the site; the previous buildings, except for the 1925 structure, have been destroyed by fires or high winds.

the new building has been designed to recall the architecture of some of the older structures, which had been destroyed. Two buildings on the site, the men's and women's toilet facilities from the early eras, exist and are still in use. The new music facility forms an ensemble of buildings that are compatible in design.

The new facility provides a stage to accommodate 75 members of an orchestra, or alternatively, a 50-member orchestra and a 75-voice choral group. Since residential areas are close by, the audience capacity has been limited to a formal arrangement of 900 seats, with spill-over space into a picnic area to the north. Careful siting of the building assures good site lines for the audience, as well as projection of sound away from the residential area.

LAKE HARRIET MUSIC FACILITY

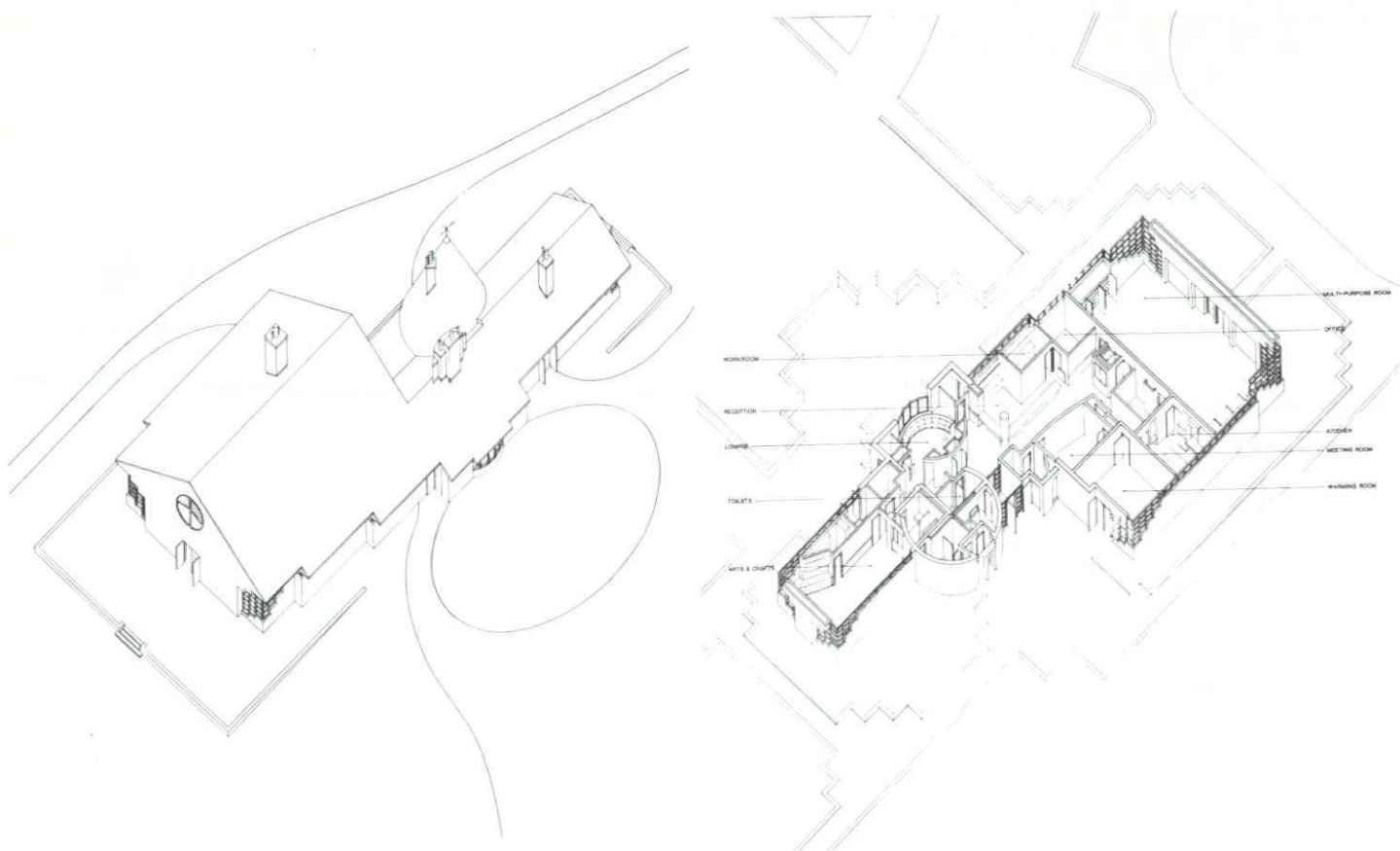
Minneapolis, Minnesota
Frederick Bentz/Milo Thompson/Robert
Rietow, Inc., Architects
Minneapolis Park & Recreation Board, Clients
H.M.H. Enterprises, Inc., General Contractor
Bakke, Kopp, Ballou & McFarlin, Inc.,
Engineers
Martin & Pitz Associates, Inc., Landscape
Architects
George Heinrich, Photographer





ELLIOT PARK CENTER

A Whimsical, Straightforward Neighborhood Recreation Center
Harmonizes Its Context by Bentz/Thompson/Rietow, Inc.



Built for Elliot Park, an inner-city neighborhood near downtown Minneapolis, this new recreational center is a major expansion of an existing park shelter. The original building has been completely absorbed in the design and has been transformed to be the arts and crafts component of the facility.

The major characteristics of the building, its roof form and upper ribbon windows, are determined by the existing building. New elements, round windows set into the gabled ends of the roof, and a new conical roof identifying the public indoor and outdoor toilets, are other features that give the building its unique architectural expression. The exterior finish of the building con-

sists of brick at the base of the building, wood shiplap siding at the gabled roof, and asphalt shingles as the most affordable and durable combination of materials. The interior, for similar reasons, consists of painted concrete block, sheetrock, and vinyl composition tile floors. Wood ceilings occur where rough use of the space is anticipated, for example, the warming house.

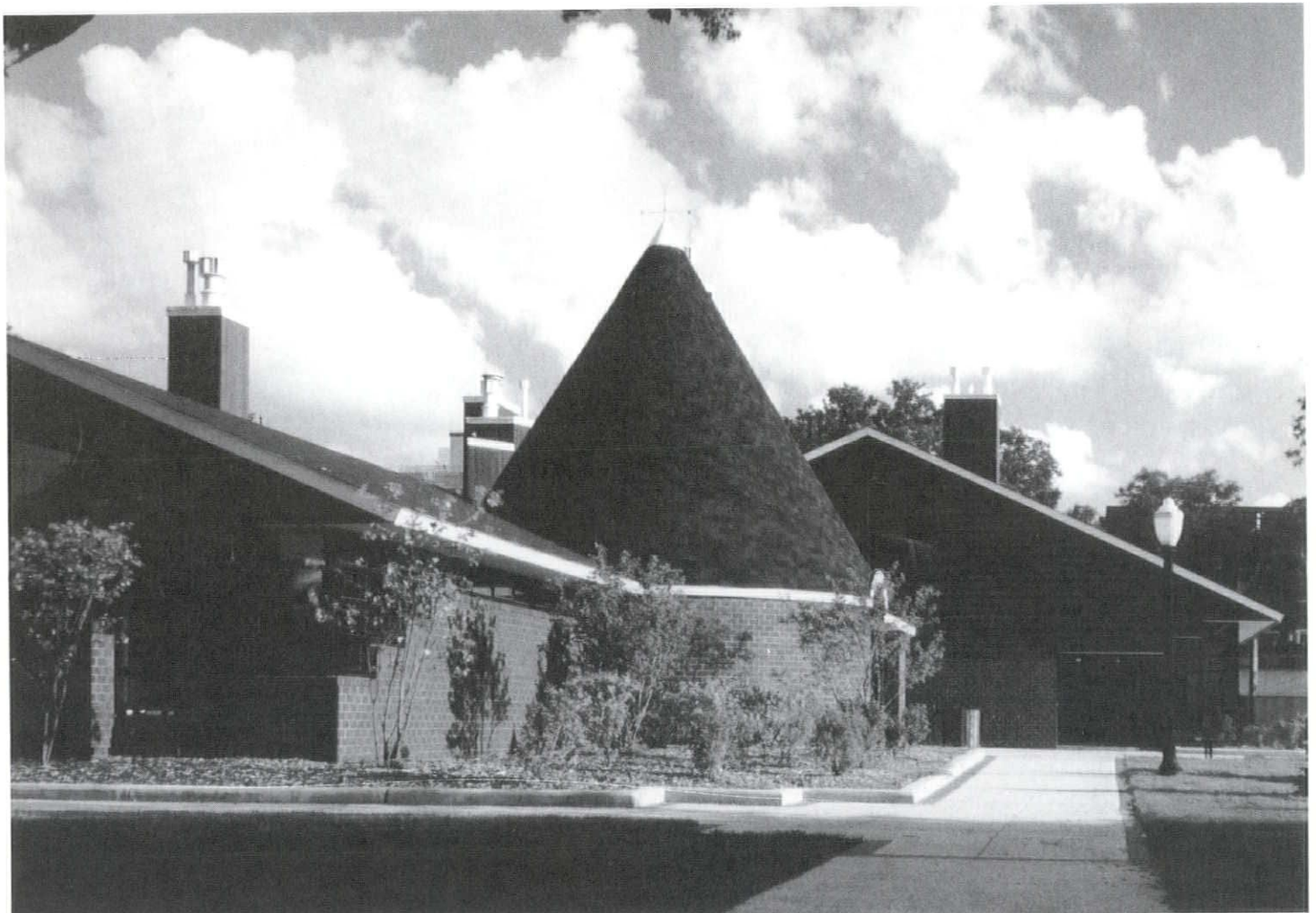
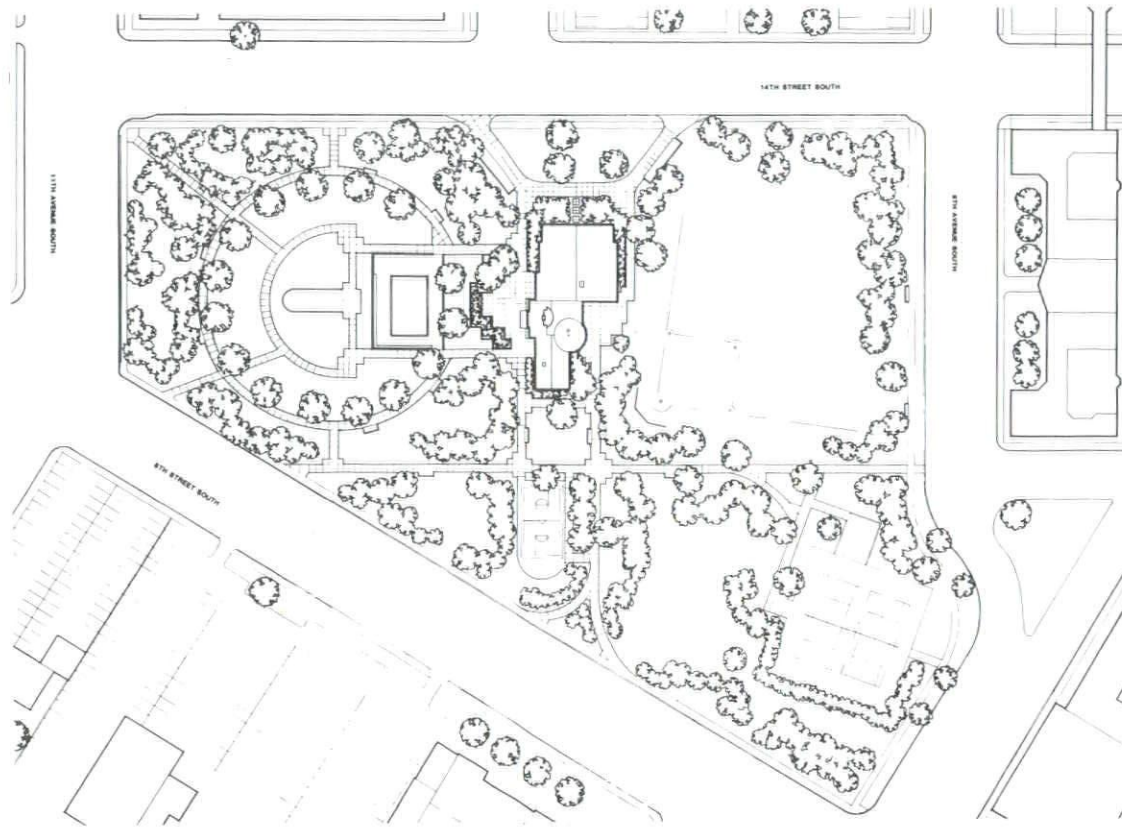
The building's mechanical system involving three gas fired residential forced air furnaces (no air conditioning), is very simple and requires unsophisticated maintenance.

The distinct style of the building takes its design cues from the Victorian character of Elliot Park's streets. Such extras as

the roof top clock and weathervane give the facility a dimension of life on the prairie.

ELLIOT PARK NEIGHBORHOOD RECREATION CENTER

Minneapolis, Minnesota
Frederick Bentz/Milo Thompson/Robert Rietow, Inc., Architects
Minneapolis Park & Recreation Board, Clients
Loeffel-Engstrand Construction, General Contractors
Meyer, Borgman & Johnson, Inc., Engineers
Ofstedal, Locke, Broadston & Associates, Inc., Engineers
Sanders & Associates, Landscape Architects
George Heinrich, Photographer



POINTE OF ST. PAUL

A High-Rise Residence Takes Its Design from the 1930's
by Miller Hanson Westerbeck Bell Architects Inc.

Known as the "Pointe of St. Paul," this \$22 million, 33-story apartment complex is the newest addition to the rapidly-changing skyline of St. Paul. The apartment tower, the fourth largest building in the downtown area, shares its block with the Hanover Building and St. Louis Roman Catholic Church and Central Presbyterian church. The land the complex sits on was purchased from the churches.

The post-tension concrete tower is linked to the Central Presbyterian by a skyway, making it the first such apartment building-church linkup any where.

In style, the building has a warm, residential, and amiable feeling despite its soaring height in relation to neighboring religious buildings and two and three-story structures. The pitched roof is a stylistic throw-back to the cosmopolitan apartment tower construction popular in the 1930's. The materials and form of the building attempt to blend in with the overall urban composition of the neighborhood.

POINTE OF ST. PAUL

St. Paul, Minnesota

Miller Hanson Westerbeck Bell Architects Inc.,
Architects

Penner Properties Western Ltd., Clients

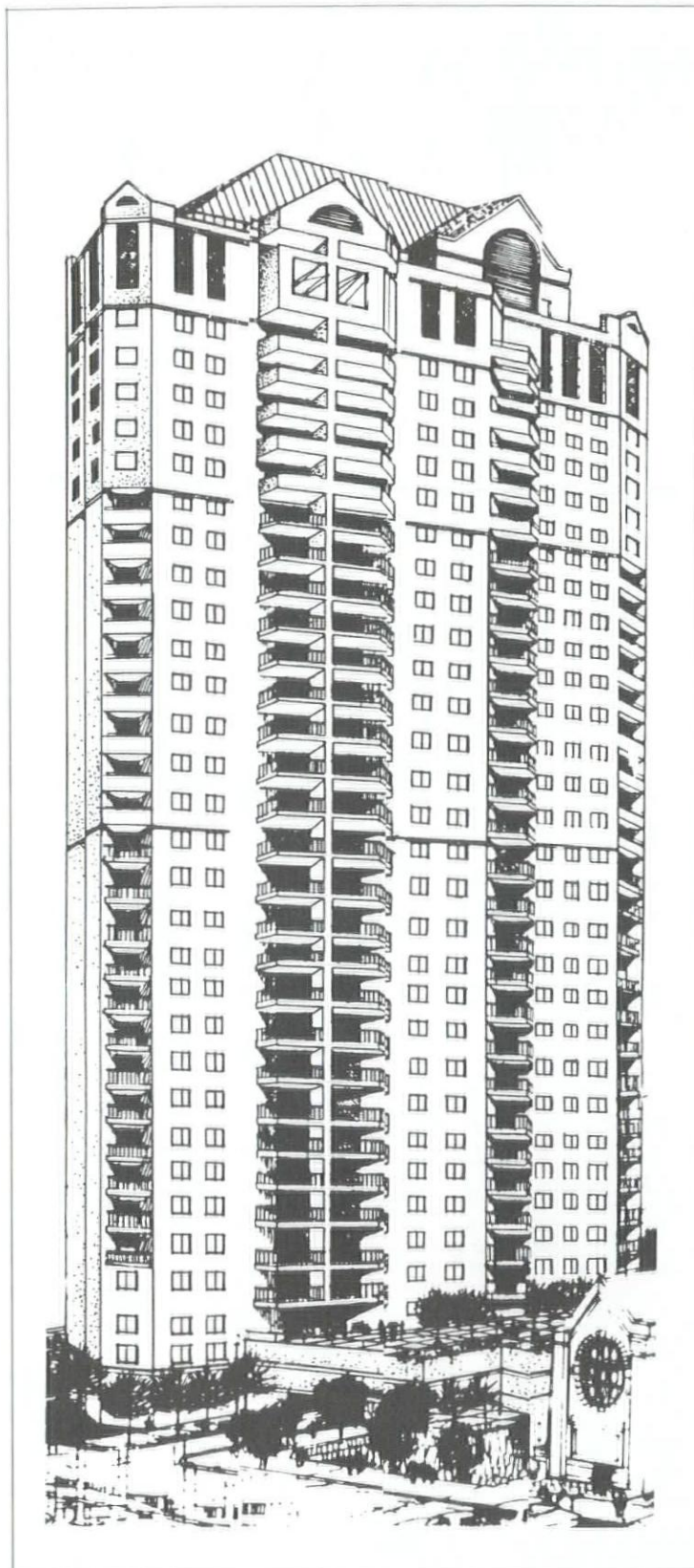
Penner Properties Western Ltd., General
Contractors

Lundquist, Wilmar, Schultz & Martin,
Engineers

Wm. Hanuschak & Associates, Engineers

Corey/Smith, Interiors

Derek Young, Inc., Landscape Architects





GALTIER PLAZA

A Mixed-use Redevelopment Project Expresses the Dynamics of a City by Miller Hanson Westerbeck Bell Architects Inc.



Positioned in a redevelopment area of St. Paul, Galtier Plaza, a new dynamic 1.3-million-square-foot complex serves as a major link that connects the Lowertown Historic District with the downtown area of the city. The mixing of building uses is taken to a new complexity in this development, where eating, living, working, and recreating takes place in a self-contained project on one square city block.

The 30 and 46-story housing towers are set back from Mears Park on the east and sheathed in reflective blue glass and brick. The towers rest on a base containing retail and office space, a YMCA, and a parking ramp. The Jackson Tower will be the tallest building in the city, just surpassing the new World Trade Center.

A major public atrium space at the base of the towers serves as a focus for the entire development. Three enclosed bridges connect the atrium with the downtown

skyway system. The development of Galtier Plaza stacks individual program elements on one block and turns them inward along the interior spine.

The development blends old and new with grace and intelligence. The site contained five structures of various architectural value and quality. Three structures were historic; two of the three had historically significant facades and the other was a Romanesque looking structure with a multi-colored ornate marble interior. In the building process, the two historic facades were dismantled, stored, reassembled, and then reconnected to the entire development. The rhythm, texture, and massing of the surrounding historic warehouses are maintained along the park facade.

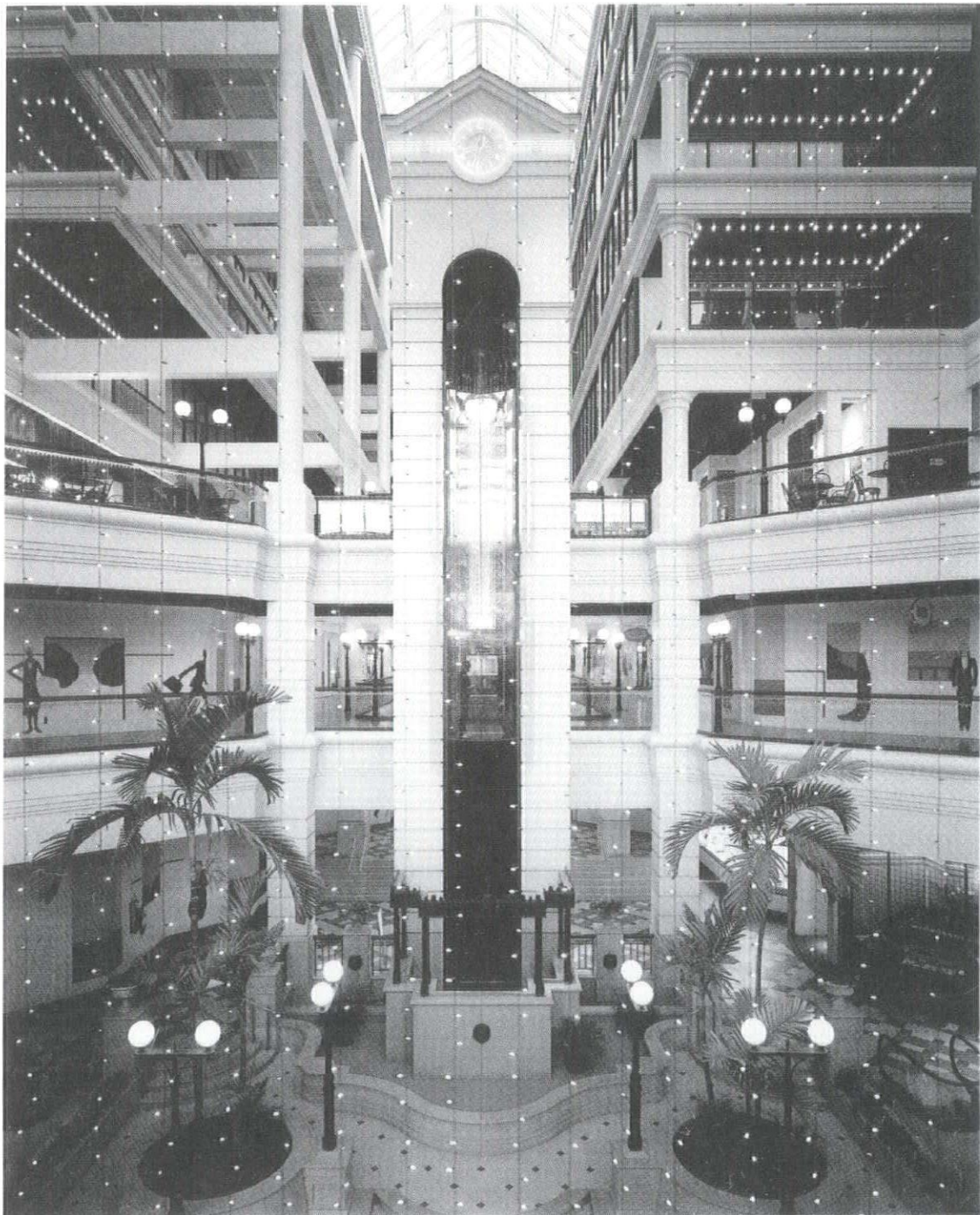
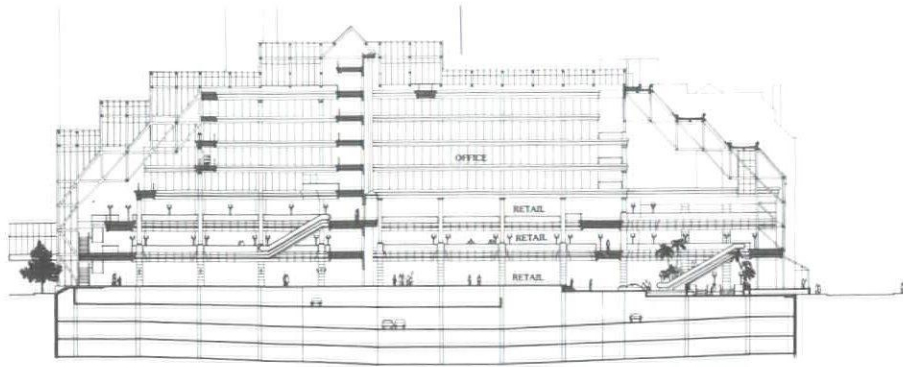
A glass-enclosed atrium connects the old and the new and the various, multi-functions of the complex. This atrium organizes Galtier Plaza vertically as well as

horizontally.

The project illustrates some basic concepts for dealing with new development within established and valued older urban areas. Through a careful consideration of forms, materials, articulation, and spatial sequences, this new development reinforces the fabric of both the re-emerging Lowertown area and the city skyline.

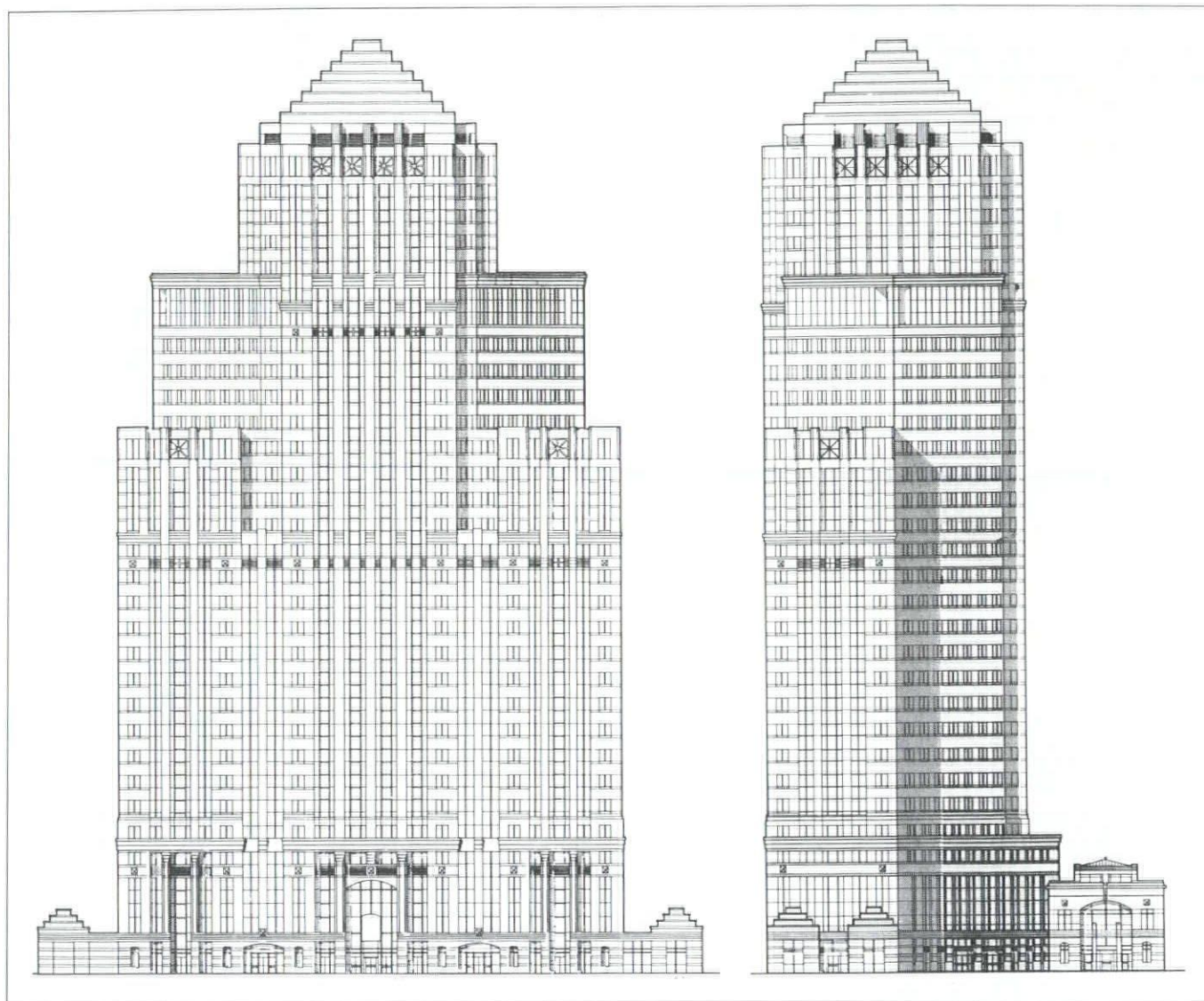
GALTIER PLAZA

St. Paul, Minnesota
Miller Hanson Westerbeck Bell Architects Inc., Architects
Mears Park Development, Clients
Morse-Diesel, Inc., Construction Management
Lundquist, Wilmar, Schultz & Martin, Engineers
Wm. Hanuschak & Associates, Ltd., Engineers
D.I. Design, Interiors
Tim Erkkila, Landscape Architect
George Heinrich, Photographer



LINCOLN CENTRE

A Complement to the Urban Realm—A Modernist Building
that Reflects Traditional Architectural Values by
Kohn Pedersen Fox Associates, PC.



Twin towers, built in two phases, rise thirty-five stories on a 300-foot by 300-foot site. The pair of buildings preserves the integrity of the city's north-south axis, established by the neighboring courthouse building's twin slabs. The diagonal planes of the facades absorb the thrust of the axis, while the undulating east and west facades reinforce the streetwall. The configuration of the paired structures establishes a figure-ground relationship which complements the urban realm and provides adequate independent view corridors for each tower on this narrow site. Each phase is resolved as a single tower piece, flanked by contexturally responsive accoutrements, resulting in complex building masses. The

buildings, therefore, oscillate between a modernist objectlike structure in a landscape in the first phase, to a more traditional set of buildings upon completion of the second phase.

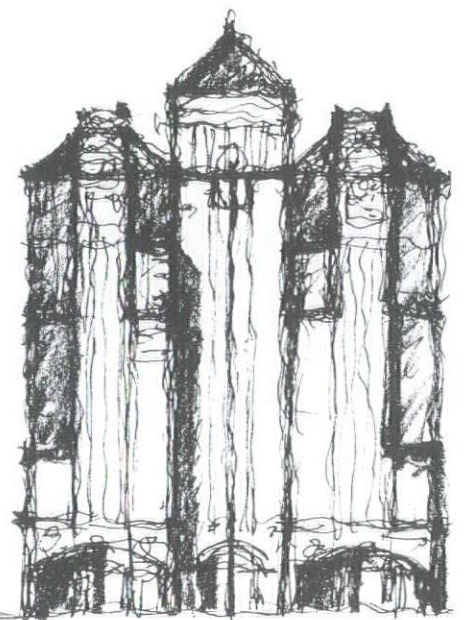
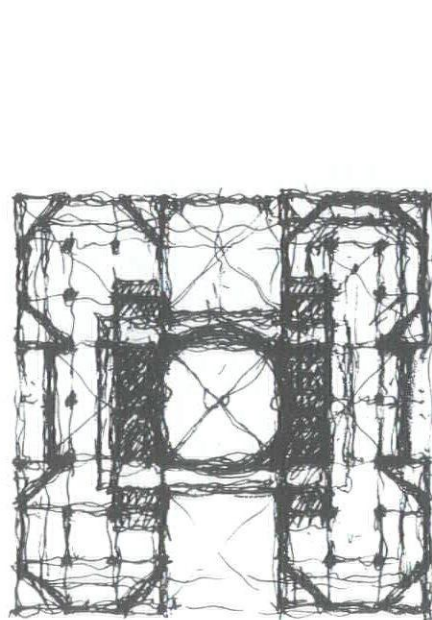
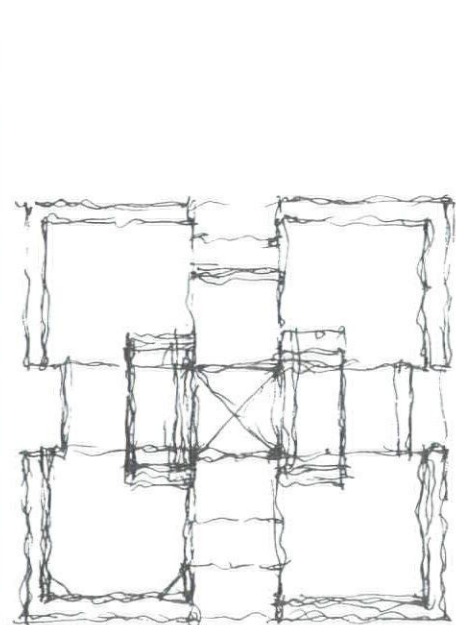
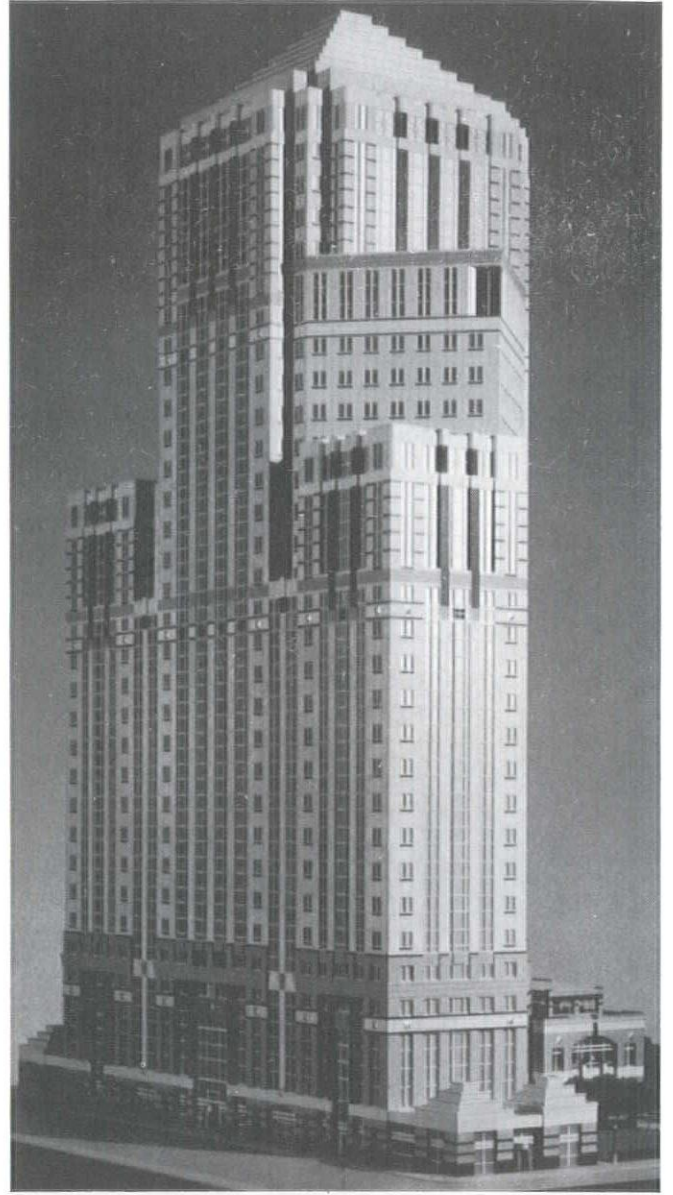
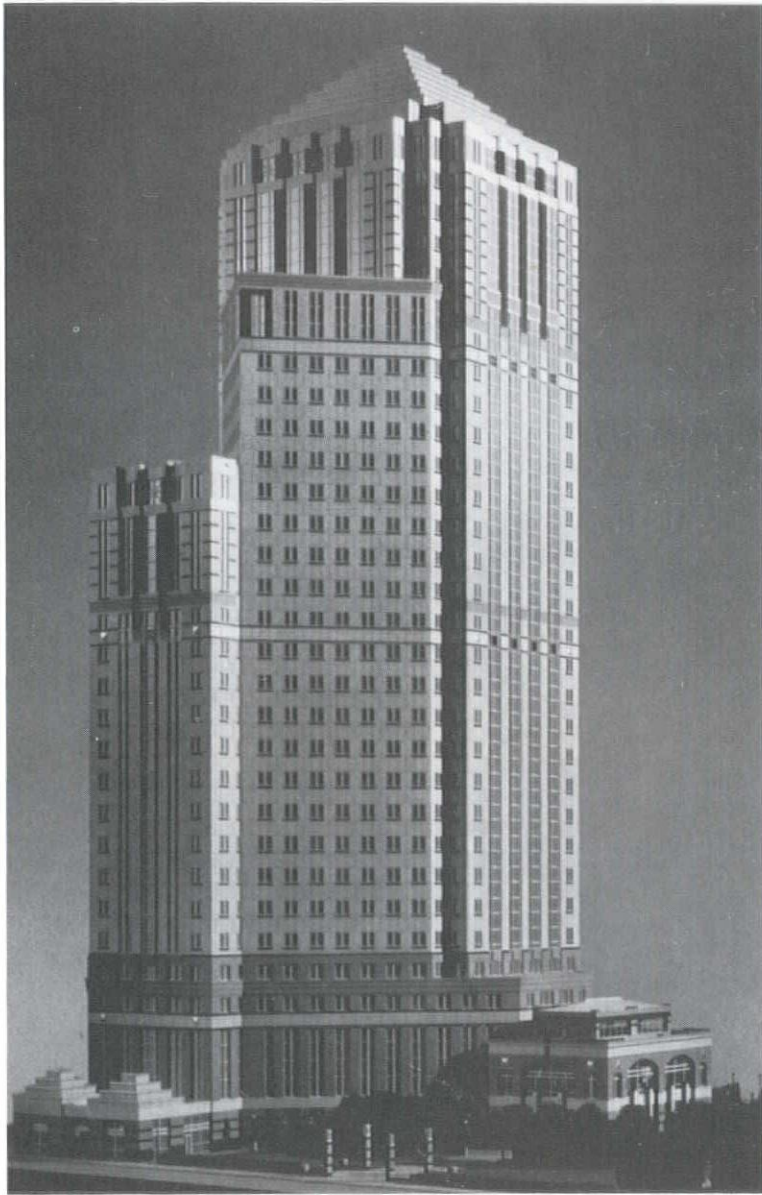
The buildings are delineated by a polychromatic development of their granite and marble surfaces and the vertical and horizontal striation of their decorative elements and motifs. The tripartite organization and its compositional field of punched windows interrupted by centered vertical fenestration groups are similar to those designed for the CNG Tower.

The entry progression commences on the main axis at the gardenlike pavilion, through a double-vaulted space, up a pair of escalators to a central lobby core. This

space is composed of two squares, divided by a five-foot zone, with a series of marble columns which rise to meet the shallow vaults. Many of the exterior materials reappear in the lobby space.

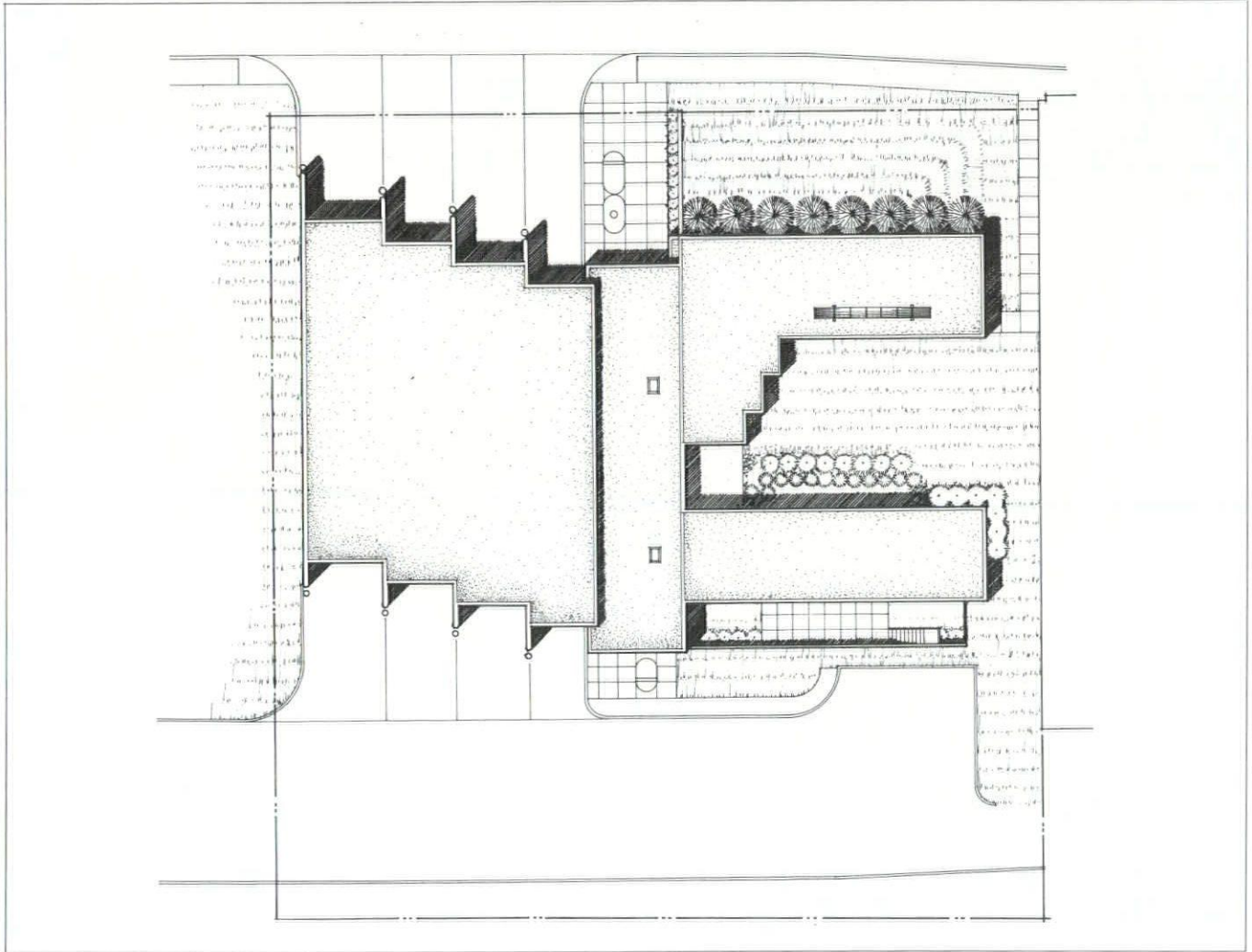
LINCOLN CENTRE

Minneapolis, Minnesota
Kohn Pedersen Fox Associates, PC., Architects
M.A. Mortenson Company, General Contractors
Brockette & Associates, Inc., General Contractors
Steve Dunn and Partners, Mechanical Engineers
Daniel D. Stewart and Associates, Landscape Architects



FIRE STATION NO. 6

Innovative, Energy-Conscious—An Inspiring Public Works Project by the Kodet Architectural Group, Inc.



The overwhelming design criteria for the Minneapolis Fire Station #6 design is to effectively control energy consumption. The architectural forms are juxtaposed within the building to minimize the impact of environmental conditions on the structure. Super-insulation and passive solar strategies are added to gain the maximum in energy efficiency. The location of the building on its site is purposefully executed to gain the most from the sun's potential.

The emphasis on energy conservation stemmed in part from the criteria established by the Minneapolis City Council when it decided to build the new structure. A former station located on Loring Park was demolished for the new building.

In plan, the new building is divided into two main areas that are joined by a common corridor. To the west, the station con-

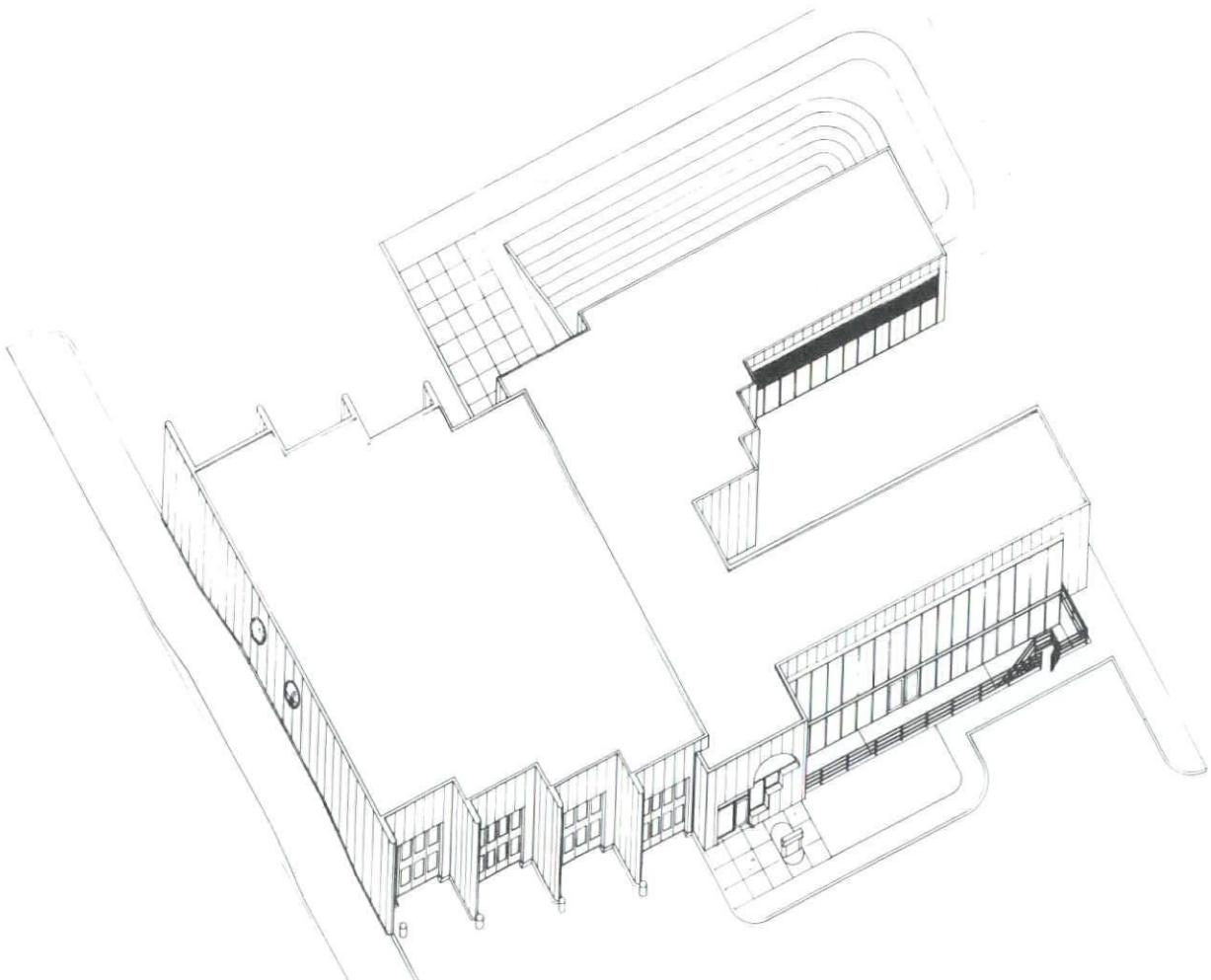
tains the apparatus room, containing equipment, fire trucks, and emergency automobiles. This room is shielded from the northern winds by four, super-insulated garage doors with small porthole-like windows. The doors of the four bays step back, so that one bay partially blocks the next, establishing a wind-break enhanced by walls extensions outside. To the east, living areas are positioned with a south side exposure allowing sun light to penetrate and benefit the interiors.

In the selection of materials for the station, the architects made a conscientious choice for exterior and interior finishes that met their energy-efficient design. The exterior walls of the structure are of poured concrete with urethane insulation and exterior sheathing of refrigeration panels. The roof has an r-value of approx-

imately 100. Interior walls are comprised of 10-inch thick poured concrete, which provides maximum thermal massing to stabilize interior temperature savings. Operating shades of reflective aluminum shield the trombe wall area during the summer months.

MINNEAPOLIS FIRE STATION #6

Minneapolis, Minnesota
Kodet Architectural Group, Ltd., Architects
City of Minneapolis, Clients
Shaw Lundquist, General Contractor
Bakke Kopp Ballou & McFarlin, Engineers
Kodet Architectural Group, Ltd., Interiors
Bob Sykes, Landscape Architect
Gail Edwards, Photographer



WHITNEY GARDEN PLAZA

A Spectacular Urban Courtyard and Gateway
to the Historic Mills District by
BRW Architects, Inc.



Designed as a distinct and unique open space addition to the Minneapolis riverfront, The Whitney Garden Plaza is located in the historic Mills District adjacent to the Mississippi River and the St. Anthony Falls. The Plaza serves as a focal point for the new Whitney Mill Quarter, a mixed-use development consisting of three office buildings and the luxury Whitney Hotel. It also has been, together with the West River Parkway, which abuts the Plaza on the north, a major force in the rebirth of the historic waterfront. Since its completion, a large number of people have had the opportunity to reacquaint themselves with the riverfront and the river, which had long been neglected, but now is being rediscovered by the general public.

The Whitney Garden was designed to achieve a number of objectives. The Plaza acts as a gateway from downtown to the

historic Mills District and the river, it creates an urban oasis, and it serves as a forecourt for the Mill Quarter buildings. The Plaza is located on multiple levels with a grand staircase linking the two major levels. The upper level, located in the southwest corner of the Mill Quarter, is framed by the three office buildings whereas the lower level, located in the northeast corner, relates primarily to the Whitney Hotel. A major challenge in designing the Plaza was the need to accommodate all the topographical changes as well as intricate site features such as historical ruins and the old headrace for the former mills.

Major features incorporated in the Plaza design include a large walk-through fountain, an outdoor restaurant for the Whitney Hotel, intimate seating areas, extensive landscaping, and a life-size chessboard built into a color-conditioned concrete pavement by L. M. Scofield

Company. The fountain and the outdoor restaurant can be closed off from the rest of the Plaza for special functions such as receptions and weddings. A special and unique attraction of the Plaza will be chess tournaments played on the large chessboard with life-size, regulation chess pieces specifically custom-made for the Plaza. The chess pieces are up to four-and-a-half feet tall and may possibly represent the largest regulation chess set in the country.

THE WHITNEY GARDEN PLAZA

Minneapolis, Minnesota
BRW Architects, Inc., Architects
City Side Development, Clients
Kraus-Anderson Construction Company,
General Contractor
BRW Architects, Inc., Landscape Architects



MINNEAPOLIS SCULPTURE GARDEN

Architects, Artists, Landscape Architects Collaborate;
The Walker Art Center's New Art and Public Garden
by Edward Larrabee Barnes/John M.Y. Lee & Partners



Billed as the largest, urban sculpture garden in the nation, The Minneapolis Sculpture Garden is the ambitious project of the Walker Art Center and the Minneapolis Park and Recreation Board. Designed and landscaped by Edward Larabee Barnes, the architect of the Walker Art Center's present building, and in association with landscape architect Peter Rothschild, of Quennell Rothchild Associates, the new park represents an unparalleled cultural and civic amenity to the City of Minneapolis, accessible to people of all ages and interests.

The \$12 million Garden is composed of forty sculptures, a fountain in the form of a giant spoon and cherry, a glistening new conservatory, a 375-foot arching footbridge, and colorful landscaped plantings and treelined courtyards and walkways. The entire project spans seven-and-one-half acres and is essentially symmetrical,

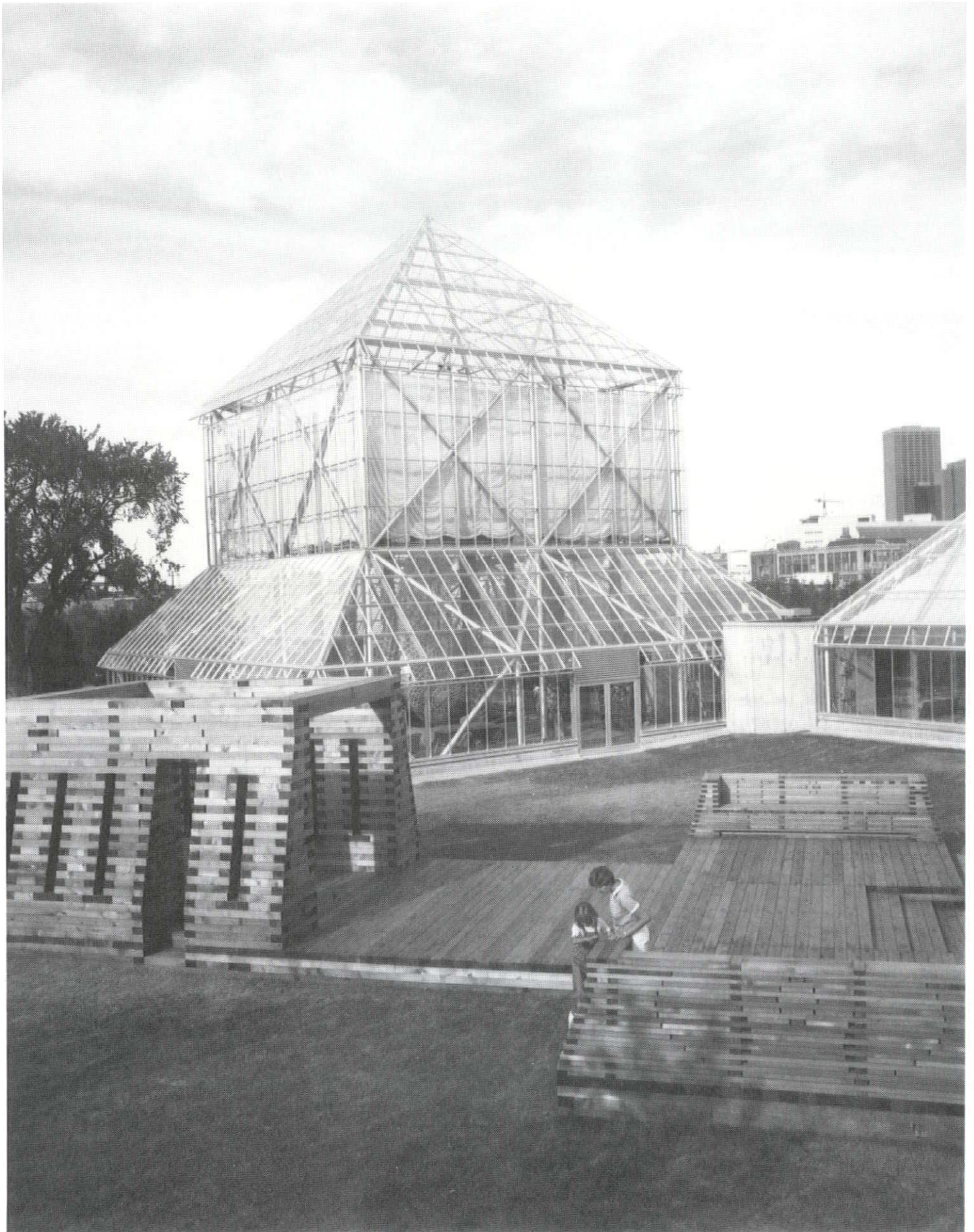
with four, 100-foot-square plazas, separated from each other by north-south and east-west walkways. The double-arched, pastel-colored footbridge, by Minneapolis-based artist Siah Armajani, connects the Garden to Loring Park, representing a major link to downtown Minneapolis and to the central riverfront.

The site, formerly known in the 1890s as Hiyata Park, was renamed "The Parade" when an armory was built there in 1904. The armory was demolished in 1933, but the site remained the armory's formal gardens until 1967. With the construction of a portion of Interstate Highway 94, the gardens, too, were demolished.

While the direct credit for this enormous undertaking falls to the Walker Art Center's ambitious director, Martin Friedman, the realization of the project represents a unique collaboration between a contemporary museum, the Walker Art

Center, and a major city agency, the Minneapolis Park and Recreation Board, in association with the Minnesota Landscape Arboretum, University of Minnesota. As a private-public partnership, the Garden's most unique urban contribution is its configuration that sweeps arc-like through the city's chain of public parks. The Garden is the latest example of an ongoing mission by the Minneapolis Park and Recreation Board to provide services to the entire range of community interests, including Minneapolis' cultural community.

At the Garden's main entry on Vineland Place, two, fourteen-foot granite columns by sculptor Martin Puryear designate that park's formal entrance. The striped granite walkway from the Walker-Guthrie Theatre complex to the Garden is designed by Sol LeWitt. Inside, walkways are lined by linden trees, between which are placed a number of sculptures,





including those by Marino Marini, Henry Moore, and Deborah Butterfield. The four interior plazas are defined by low, double walls of carnelian granite that contain evergreens, thus creating the effect of roofless rooms. The two south plazas, those closest to the Walker-Guthrie Theater complex, are used for temporary exhibitions of works, largely by young artists. Works from the Walker's permanent collection occupy both north plazas. In one of these plazas are geometric sculptures by Richard Serra, Ellsworth Kelly, and Tony Smith; in the other is a massive construction of diagonal steel beams by Mark di Suvero, from which is suspended a cedar swing. To the north of the four quadrants is a large, rectangular field, 200-by-350 feet, where the giant spoon and cherry fountain of Claes Oldenburg and Cossje van Bruggen is found.

Some of the works of art in the Garden are designed to function as seating and walk-in areas. One such sculpture is *Belvedere*, Jackie Ferrar's cedar construction, which serves as a viewing platform and seating area. Visitors can enter Med Web-

ster's crater-shaped *Glen* ED11 for a panoramic view of the lush flowers inside it. Benches are designed by Minneapolis artists, Kinji Akagawa and Philip Larson.

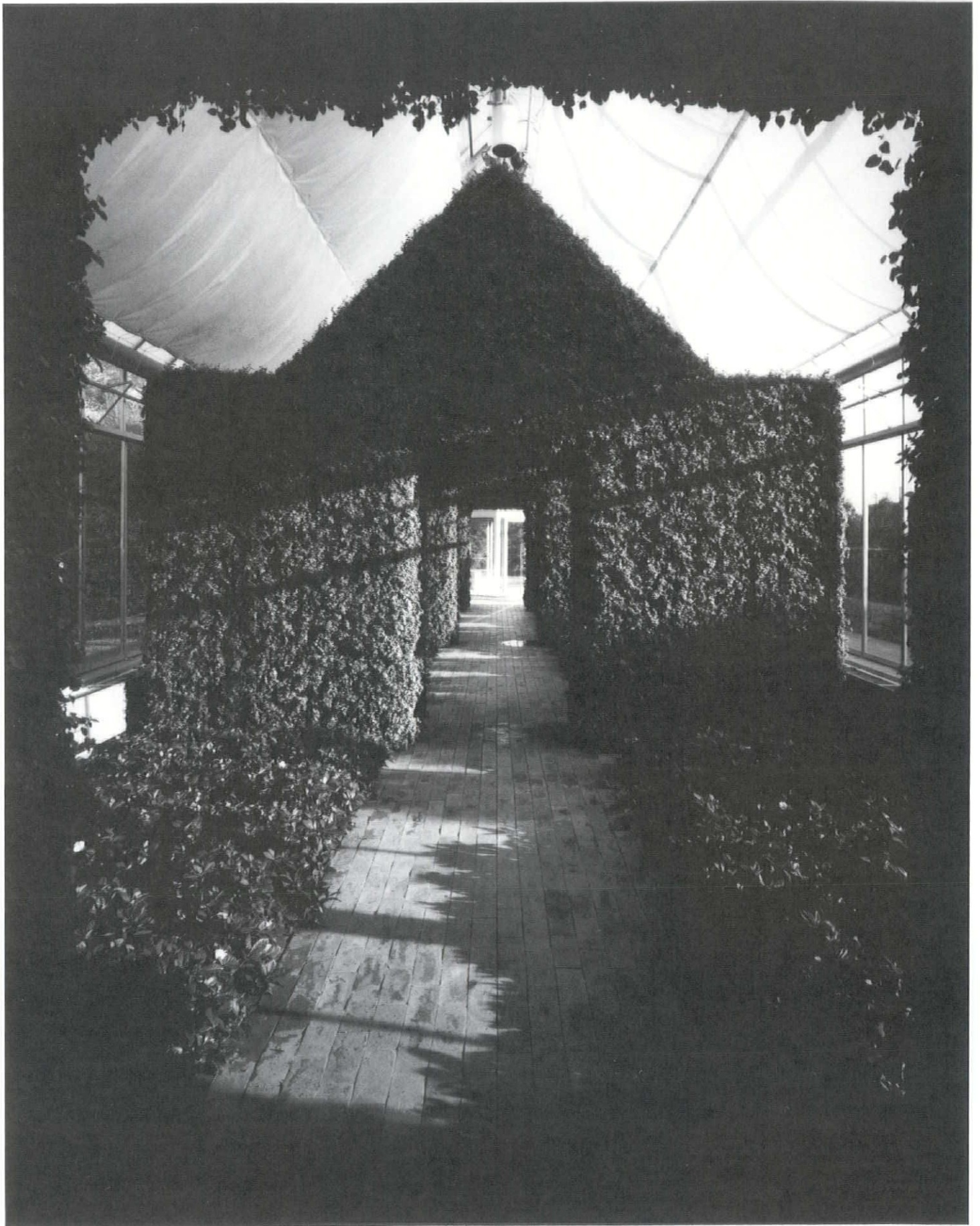
In total, over forty sculptures are contained in the Garden and range in style from the classical realism of Georg Kolbe's *Junge Frau* of 1926 to the elemental abstraction of Richard Serra's steel construction, *Five Plates, Two Poles* of 1971. Others are from the Walker Art Center's permanent collection by such acknowledged masters as Isamu Noguchi and George Segal.

The Sage and John Cowels Conservatory, which features permanent and seasonal horticultural displays maintained by the Minnesota Landscape Arboretum, is contained within the Garden. Inside the conservatory, the Regis Gardens are the work of landscape architects Michael Van Valkenburgh and Barbara Stauffacher Solomon. In the center house, Washington Fan Palms encircle a giant fish by architect, Frank Gehry. In the north house, vine-covered arches separate the flower beds. The south house contains a series of stainless steel scrims, overrun with color-

ful vines and flowers; future installations will include works by artists who utilize plants, trees, rocks, and other organic materials in their sculptures.

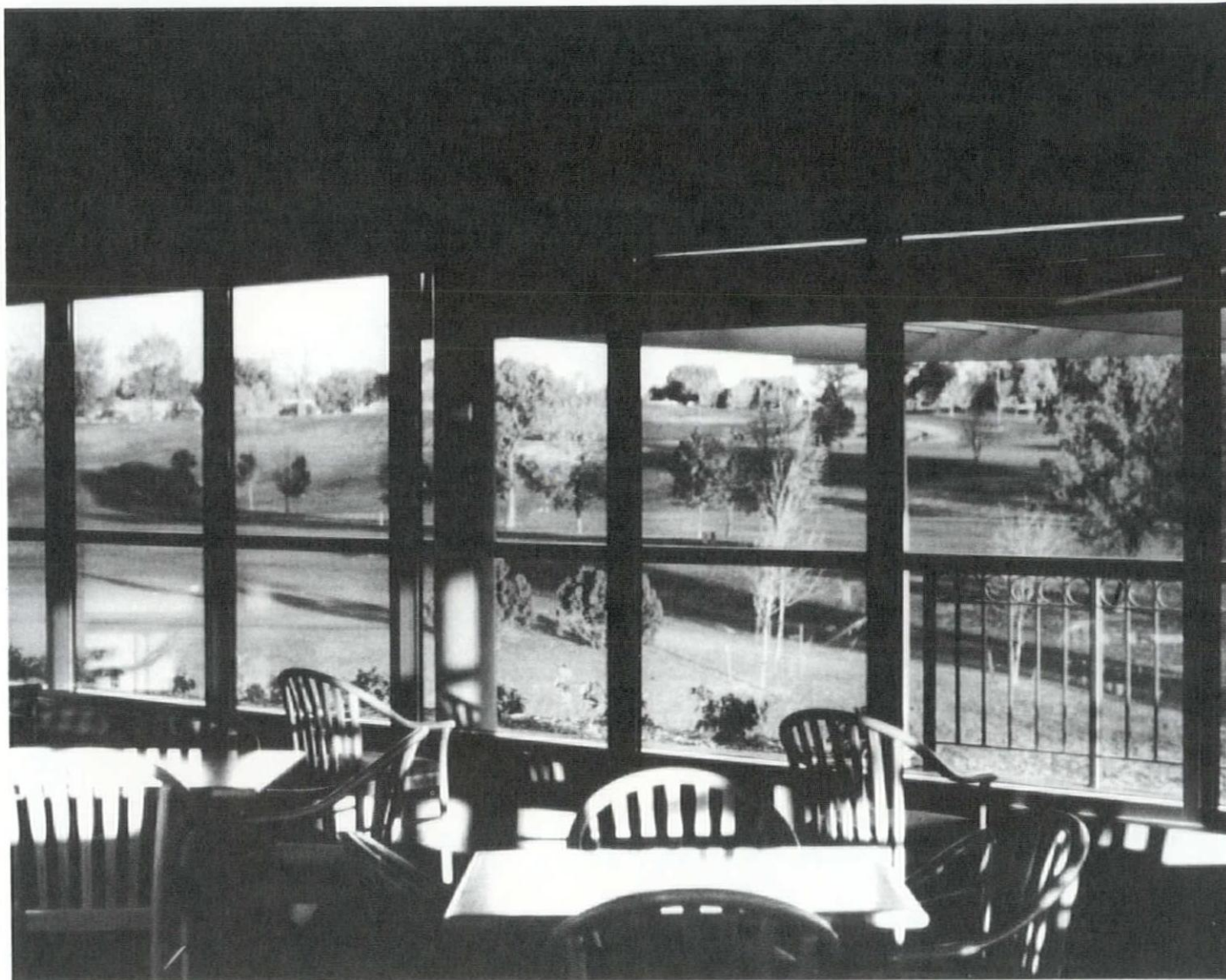
MINNEAPOLIS SCULPTURE GARDEN

Minneapolis, Minnesota
Edward Larrabee Barnes/John M. Y. Lee & Partners, Architects
Quennell Rothschild Associates, Landscape Architects
Minneapolis Park and Recreation Board, Clients
C. S. McCrossan Construction Inc., General Contractors (Sculpture Garden)
Arkay Construction Company, General Contractors (Conservatory)
Cy-Con, Inc., General Contractors (Bridge)
Michael Van Valkenburgh/Barbara Solomon, Interiors (Conservatory)
Weidinger Associates, Structural Engineers (Initial Design)
Bakke, Kopp, Ballou & McFarlin Inc., Structural/Mechanical Engineers
Howard Brandston, Consultant (Site Lighting)



COMO PARK CLUBHOUSE

Inward, Outward—This Architecture Transcends Urbanism
for Rural Naturalism by Anderson Dale Architects, Inc.



Resting within the quiet confines of St. Paul's Como Park, this golf clubhouse creates an effortless transition from the rigid grid to the unrestricted flow of its natural surroundings.

The duality of the clubhouse's metropolitan/park setting is demonstrated by the fact that the building has simultaneous inward and outward focuses.

The inward focus draws people from the city into the park and, eventually, into the golf clubhouse.

The building provides a series of concentric circles from which all recreational activity radiates: in the innermost circle is a mezzanine fireplace that provides a

central gathering space (for golfers during the summer and cross country skiers during the winter); the next circle contains the kitchen, dining and lounge areas; and the perimeter of the building is lined with a veranda that provides direct access to the golf course.

The building also respects its environment by acknowledging its historic context and allowing for a 360-degree view of the golf course. Its tiered roof and exposed structural framework echo that of the neighboring Conservatory. The main floor is wrapped in a screen of white columns that also compliments the style of nearby park buildings. Finally, the oc-

tagonal plan of the building provides optimal views of the golf course from any point along its perimeter.

COMO PARK GOLF COURSE AND SKI CHALET

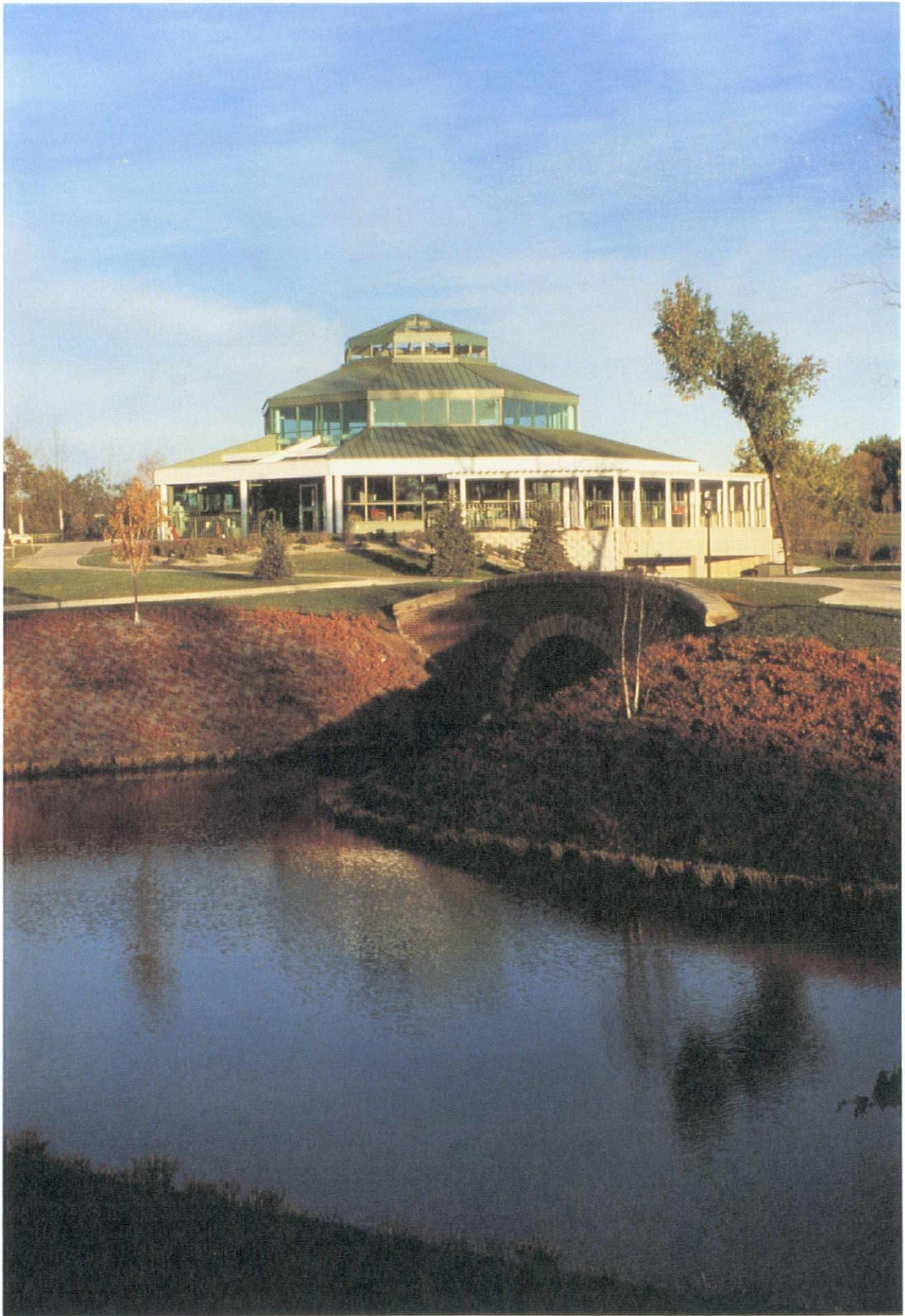
St. Paul, Minnesota

Anderson Dale Architects, Inc., Architects
City of St. Paul, Community Services
Division, Parks & Recreation, Clients.

ABJ Enterprises, General Contractor
Erickson-Roed Johnston Sahlman, Structural
Engineers

LWSM Engineers, Mechanical/Electrical
Engineers

Anderson Dale Architects, Inc., Interiors
Jerry Sawson, Photographer



LAGERQUIST HEADQUARTERS

A Contemporary Wrightian-Influenced Design Acknowledges the City and the River by Meyer, Scherer and Rockcastle, Ltd.



In their 100th year of operation, Gust Lagerquist and Sons, a local elevator sales and service firm, was forced to move from their original facilities by urban renewal. The architects were then asked to design a new office and warehouse — to be complete in ten months and with a limited design and build budget.

The site selected for this new headquarters is an industrial park along the Mississippi River about a mile from downtown Minneapolis. Pleasant views of the river with downtown in the distance abound. The immediate neighbors and the rest of the industrial park building are simple one-story concrete block boxes. The site

was a former dump and piles were required for most of the building.

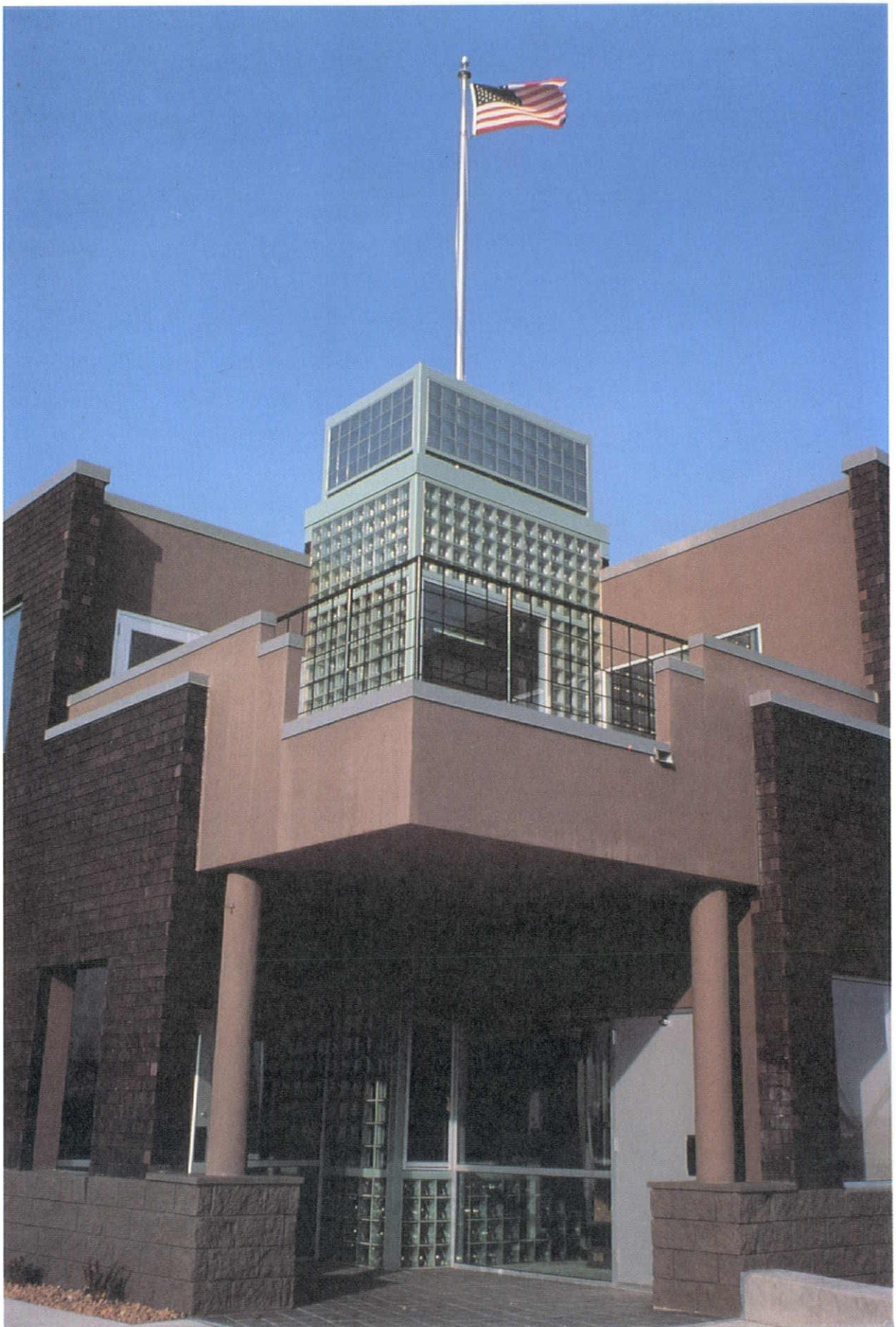
The prominent location of the site along the River and the building's function as the headquarters for an old and respected company suggested a design with a strong and dignified identity. The design establishes a traditional exterior building expression of brick and regularly spaced windows. This river-front facade is then "opened up" at the corner for the entry revealing the building and its occupants' principal item of business — the elevator.

Materials include: stained 8-inch-by-16-inch rockface concrete block warehouse and base for office; dark 4-inch-by-8-inch face brick; three styles of glass

block; and painted stucco on the office. The interior is finished in painted gypsum board with lay-in ceiling, carpet, and black ceramic tile floors.

GUST LAGERQUIST AND SONS HEADQUARTERS

Minneapolis, Minnesota
Meyer, Scherer & Rockcastle, Ltd., Architects
Gust Lagerquist and Sons, Clients
Adolfson and Peterson, General Contractors
Nelson Rudi and Associates,
Mechanical/Electrical Engineers
Meyer, Borgman & Johnson, Structural Engineers
Meyer, Scherer & Rockcastle, Ltd., Photographers



THE CONSERVATORY

A Retail/Mixed-Use Renovation that Reflects the Best
of America's Traditional Urban Landscape by
BRW Architects, Inc.



A 360,000-square-foot, six-level, mixed-use retail/office building, The Conservatory occupies half of a city block on the Nicollet Mall in downtown Minneapolis. It is primarily a retail building, with five shopping levels (including the lower level). The Conservatory is also a renovation/addition project, incorporating a renovated pre-existing building (the 808 Building) and a reconstructed pre-existing building (the Harold Store) into a new construction. The fundamental project requirement of the Conservatory was to create a central-city urban retail center which would draw people back onto the street to help revitalize Nicollet Mall, and in doing this, to restore the incremental building scale appropriate to the Urban Street.

The primary exterior finish materials of the Conservatory are granite veneer and glass. The primary interior finish material is marble. These materials were selected to fulfill the building's design concept, which is to create an architecture which recaptures the elegance historically associated with the urban high-fashion retail environment in an urban setting. The design of the granite columns and beams at the corner atriums is related to the two-story, twenty-foot bays of the 808 Build-

ing and many of the surrounding buildings along Nicollet Mall. The interior system of banded marble columns and coffered ceilings repeats the exterior rhythm to maintain the sense of the building being part of the urban street scale.

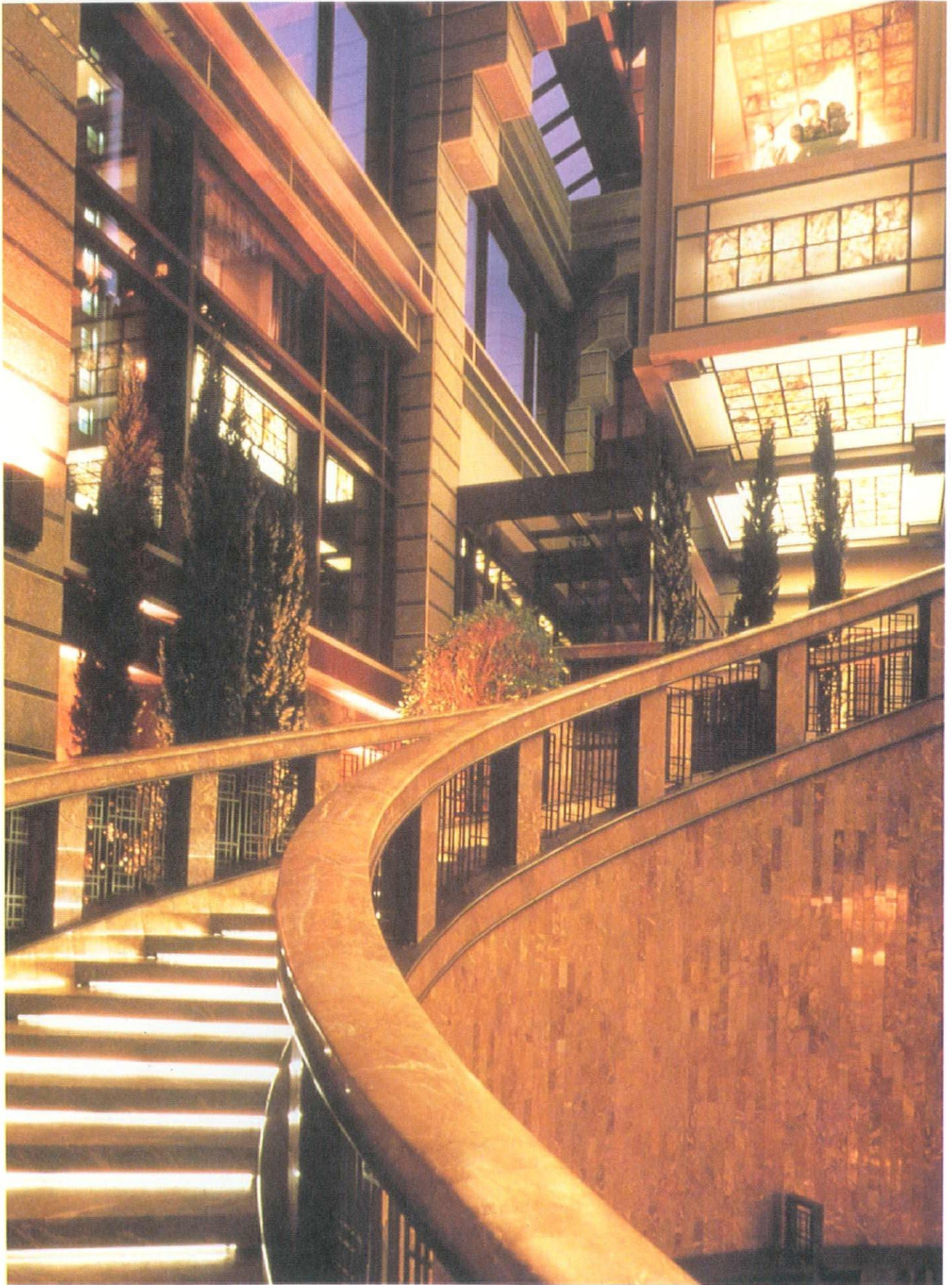
The stone finishes, both inside and out are deliberately expressed as veneers through their detailing and joinery. Native Minnesota granites are used on the exterior in a combination of polished and flame finishes to create a variety of colors and textures by applying recently developed advances in stone finishing technology to fully realize the material's aesthetic potential. Large pieces of granite appear to be many small pieces, which cost-effectively allows the creation of column-quoining, pediments, and other features.

In its conception the Conservatory is the antithesis of the inwardly-oriented suburban shopping center. Instead, the Conservatory breaks open the typical interior atrium and faces it into the street in the form of glazed atriums at each street corner. It is designed to re-integrate the urban street into the retail experience. In this respect it meets its essential programmatic requirement to contribute to the revitalization of the city's principal shopping street, at street level.

The Conservatory's deliberately "cacophonous" exterior reflects the essence of the American urban streetscape, which draws its vitality from the juxtaposition of individual, sometimes disparate, architectural statements, side by side along the street. It is an architecture of complementary dissonance, an eclectic mosaic of architectural facades; a culturally derived form of deconstructionism without contrivance. It is this which distinguishes the American city street from its relatively consistent and uniform European counterpart.

THE CONSERVATORY ON NICOLLET

Minneapolis, Minnesota
BRW Architects, Inc., Architects
The Conservatory on Nicollet, Limited Partnership
M. A. Nortenson Company, Clients
Northco, Ltd., Clients
The Hahn Company, Clients
M. A. Morthenson Company, Construction Management
Meyer Borgman & Johnson, Structural Engineers
Michaud Cooley Erickson and Associates, Mechanical Engineers
BRW Architects, Inc., Interior Architects
George Heinrich, Photographer



FIRST TRUST CENTER

Architectural Integrity Born from the Renovation
and Restoration of an Old St. Paul Landmark by
Hammel Green and Abrahamson, Inc.



The renovation of First Trust Center has unveiled not only an exciting new office building, but a major component in the revitalization of downtown St. Paul.

In the days when James J. Hill ran the Great Northern Railroad, downtown St. Paul was a thriving business center. The 1914 building that housed the Great Northern offices was a showcase for turn-of-the-century style and efficiency.

Over the years, a familiar story unfolded: the delightfully ornate building fell into disrepair. Coffered plaster ceilings were obscured with acoustical tiles; brass railings were blocked in; and the skylight was allowed to deteriorate beyond all recognition or usefulness. When the building was purchased in the 1980's, the design challenge was clear: renovate and restore the building to its original lustre. The revitalized structure, now called First

Trust Center, exemplifies the special pleasure of designing a renovation. As the layers of patchwork "improvements" fall away, the architectural integrity of the original shines through.

At First Trust Center such dramatic change was most evident in the Great Hall. The removal of false ceilings revealed a long-hidden skylight and a richly coffered ceiling. Brass and cast iron railings were uncovered and new castings were made to oomplete the mezzanine level. A new marble-bordered terrazzo flooring was installed, and custom chandeliers were designed to enhance the warmth and drama of the space.

In the 1980's, the First Trust Center is again functioning as a major St. Paul office building. The thirteen stories of office space are home to the Burlington Northern Railroad Company, the First Trust Company, and a variety of smaller busi-

nesses. Retail shops line the Great Hall and skyways provide pedestrian links to other office and shopping complexes downtown. A 270-seat theatre attracts evening and weekend crowds, and the Great Hall has become a popular site for elegant private receptions. In short, the First Trust Center is a resoundingly successful renovation.

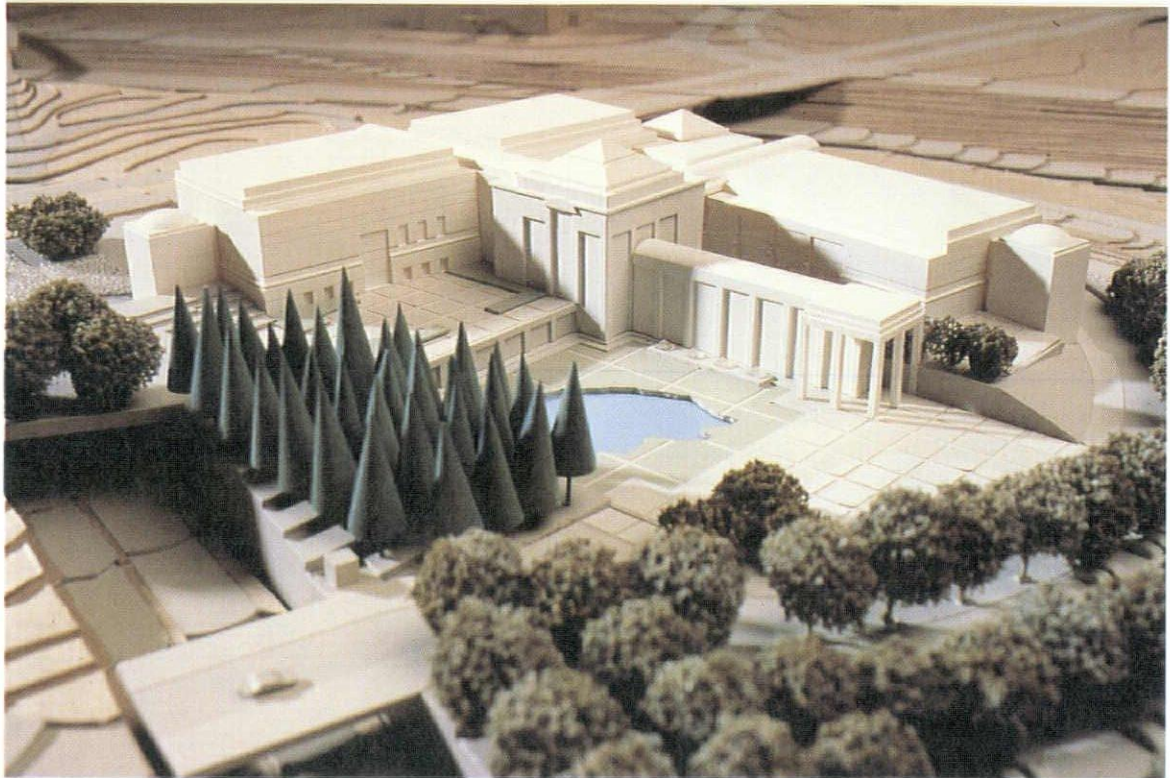
FIRST TRUST CENTER

St. Paul, Minnesota
Hammel Green and Abrahamson, Inc.,
Architects
Charles H. Frost, Original Architect (1916)
The Palmer Group of the Twin Cities, Ltd.,
Clients
McGough Construction, General Contractors
Hammel Green and Abrahamson, Inc.,
Engineers
George Heinrich, Photographer



MINNESOTA HISTORY CENTER

An Expression of Openness and Permanence and
the Excitement of Historical Inquiry by
Hammel Green and Abrahamson, Inc.



The new Minnesota History Center is an exciting setting for the discovery of Minnesota history, built on the solid foundation of the collections that bring that history to life. The design for the History Center expresses both the openness and energy of historical inquiry and the permanence and stability of historical conservation.

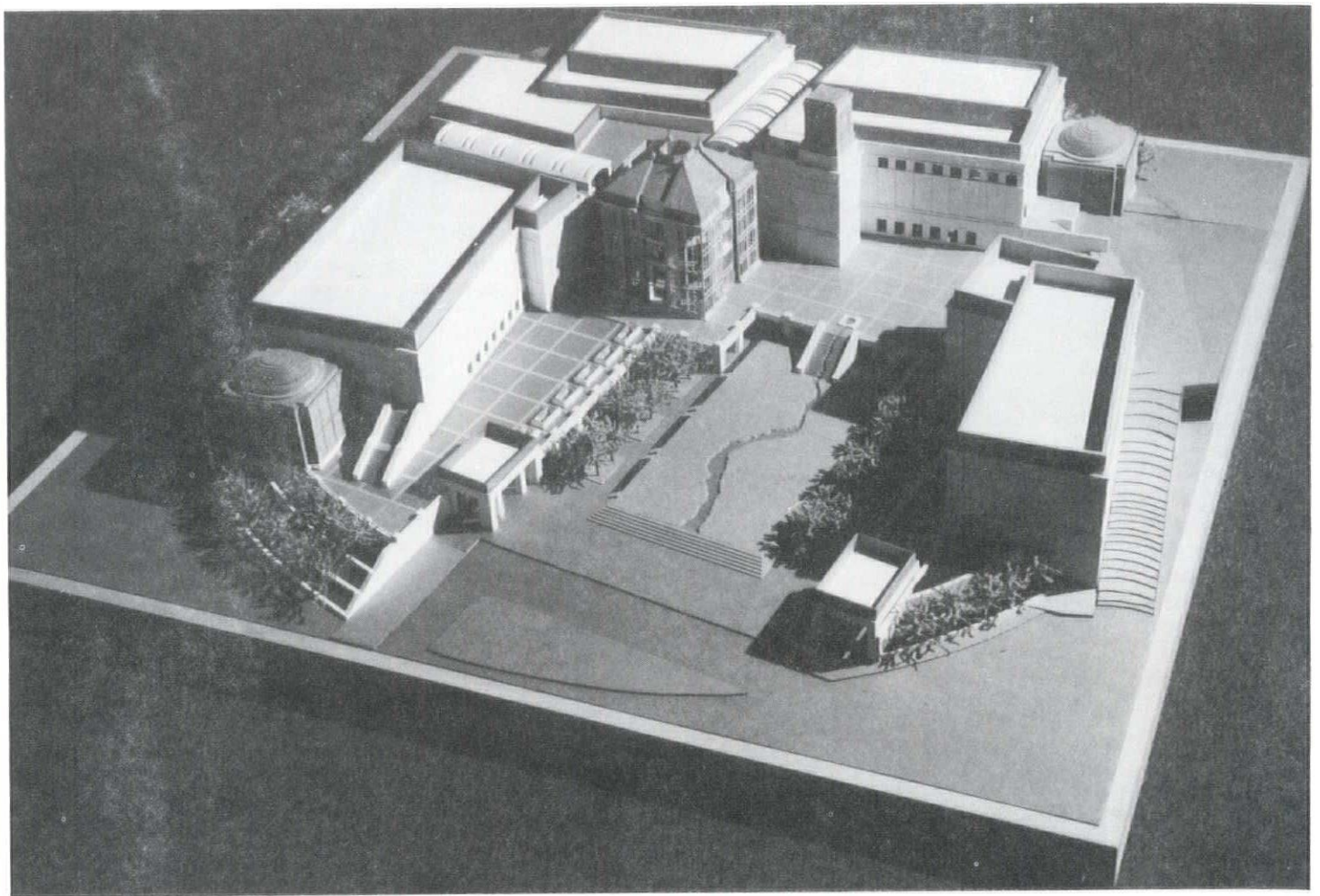
Located on a site that is both a promontory and an island, the History Center rises from its broad granite base in a manner reminiscent of the forts constructed during the early settlement of the Minnesota Territory. Within this strong, protective base are housed the priceless

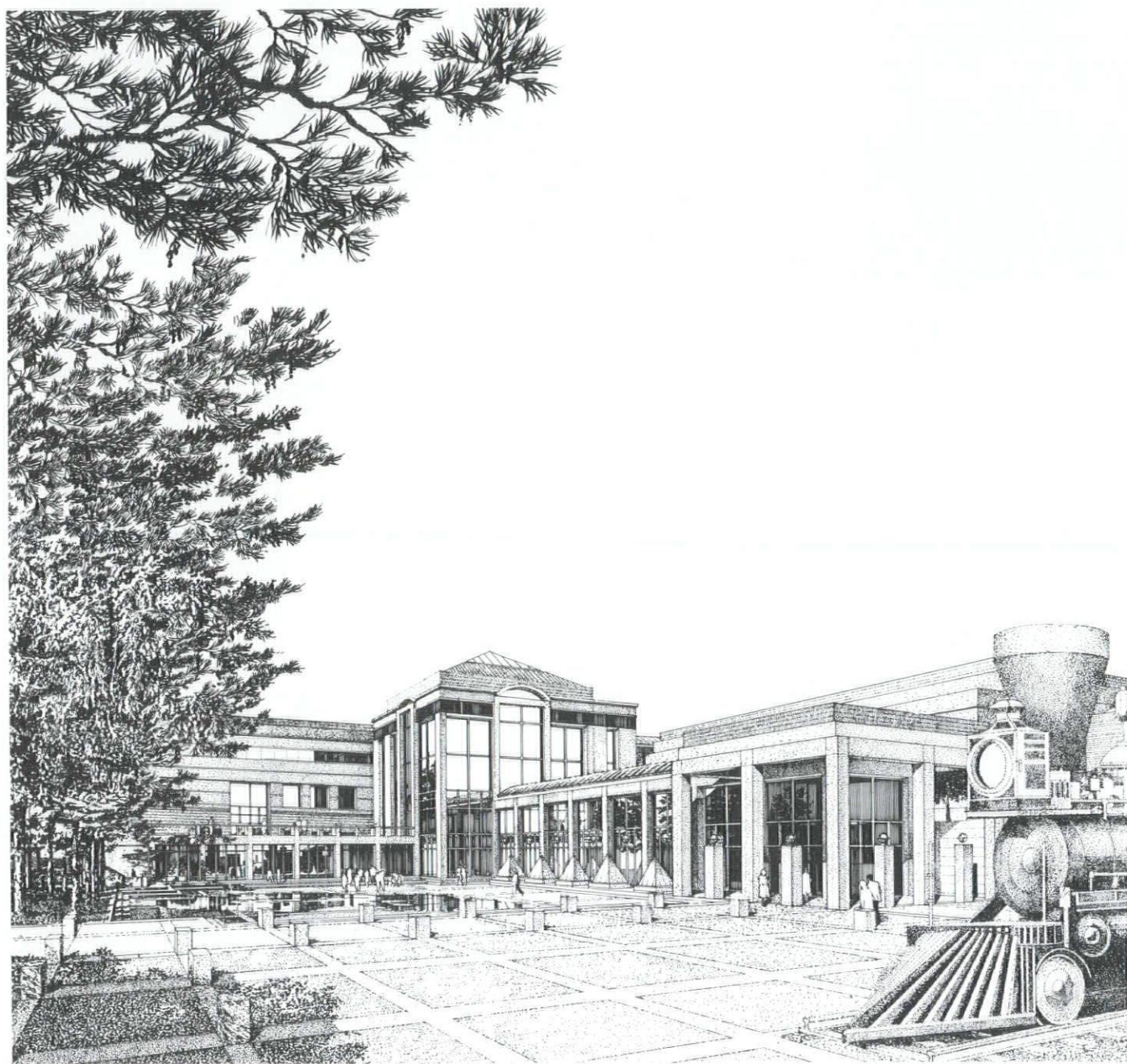
collections of the Historical Society, a literal and symbolic foundation for the study of Minnesota history. Above this solid base the public activities of the History Center eliven an architecture that looks both inward to exhibition galleries, classrooms and the collections themselves; and outward, to the Center's outdoor exhibitions, to neighboring historical landmarks, and even to the distant valley of the Mississippi River.

The building is an "L" form which presents formal facades to the north and west and encloses an informal activity-oriented courtyard to the southeast. This form responds to its varied immediate

context and to the climate of the region as a whole. To John Ireland Boulevard — the axial promenade linking the State Capitol with the Cathedral — the History Center presents a formal, symmetrical facade broken by a ceremonial front door. A stone colonnade carved in bas-relief to depict the central themes of Minnesota history, encloses this modern portico. To the river of high-ways to the north, the Center presents a broad, curving facade, punctuated by a grand bay window: a gesture of welcome to the Capitol building and a picture frame for Cass Gilbert's impressive turn-of-the-century design.

Within the arms of the "L," a terraced





courtyard provides a variety of outdoor environments including terraced exhibition spaces and an amphitheater for educational programs and other staged events. The parklike natural environment of the courtyard is a "living" exhibition of the Minnesota landscape from the origins of the Mississippi in the big woods to the lakes and contoured fields of the prairie.

The courtyard is dominated by the Great Hall, a grand central space at the heart of the History Center. Located at the crossroads of two major paths—one visually connecting the Capitol with the courtyard, the other connecting the two main entrances to the Center and direct-

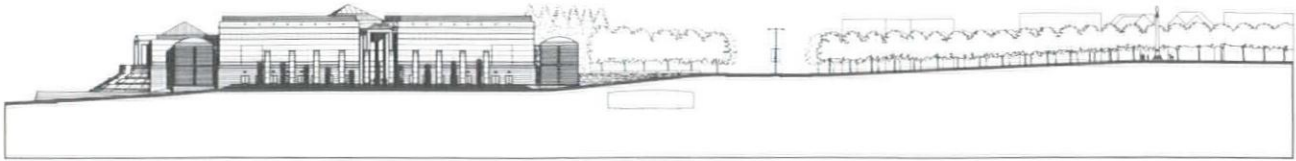
ing views to the St. Paul skyline—the Great Hall is the hub of all activity. Sun-filled and bustling with life, this is the place of arrival, the place of orientation, and the place returned to before leaving. From the Great Hall, visitors will reach all of the exhibitions, reference services, and programs of the Minnesota History Center, watch activities out in the courtyard and enjoy magnificent views of the State Capitol, the Cathedral, and the panorama of downtown St. Paul.

The indigenous finish materials selected for the History Center reveal the rich geological history of the state and relate the new building to its historic neighbors.

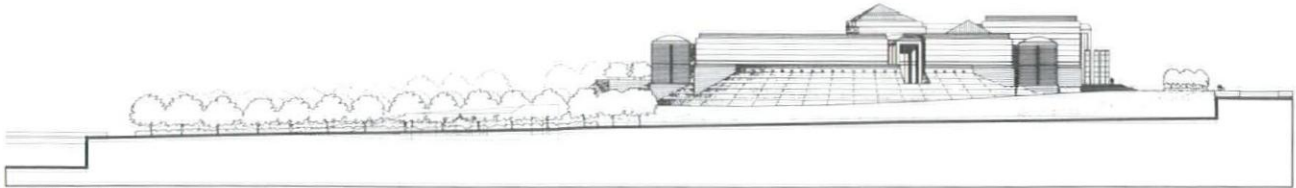
Minnesota granite combines with accents of Kasota stone and Oneota dolostone in a patchwork of color and texture throughout the interior, exterior, and plazas of the Center. The blue-green patina of weathered copper provides a colorful contrast to the subtle pinks and grays of native stone while relating back to the copper roofs of the Cathedral and the buildings of the State Capitol complex.

MINNESOTA HISTORY CENTER

St. Paul, Minnesota
Hammel Green and Abrahamson, Inc.,
Architects
Minnesota Historical Society, Clients



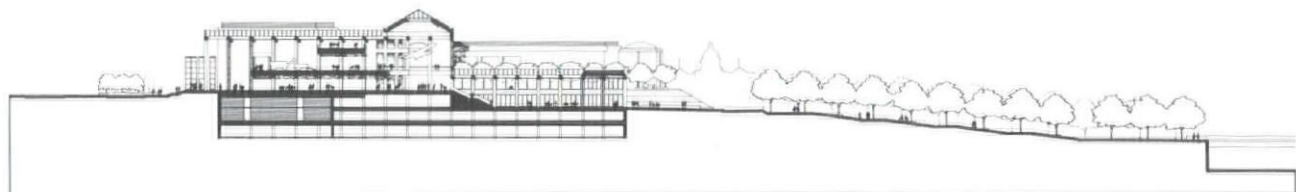
JOHN IRELAND BOULEVARD ELEVATION



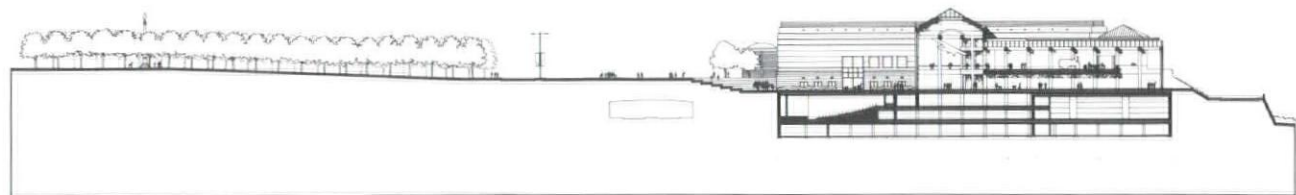
STATE CAPITOL ELEVATION



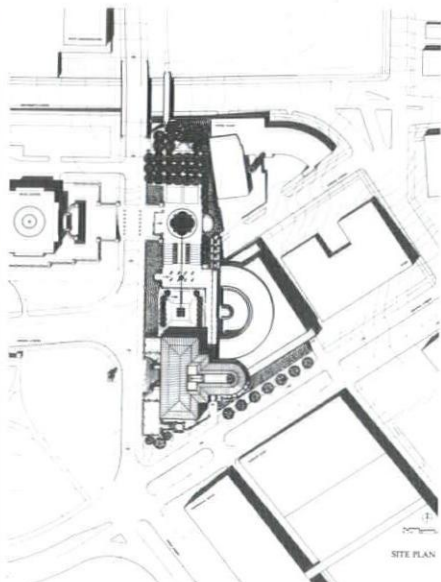
PARK ELEVATION



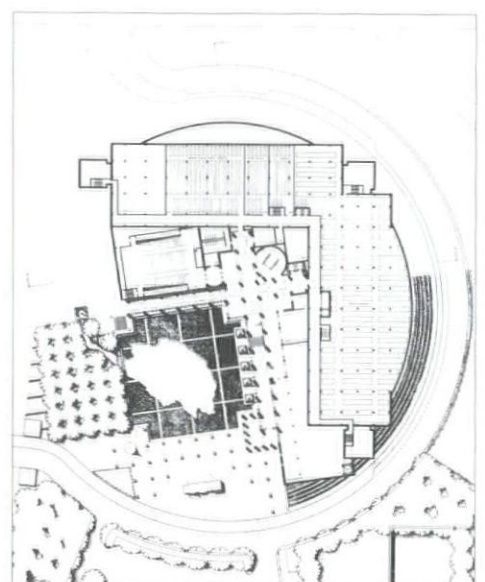
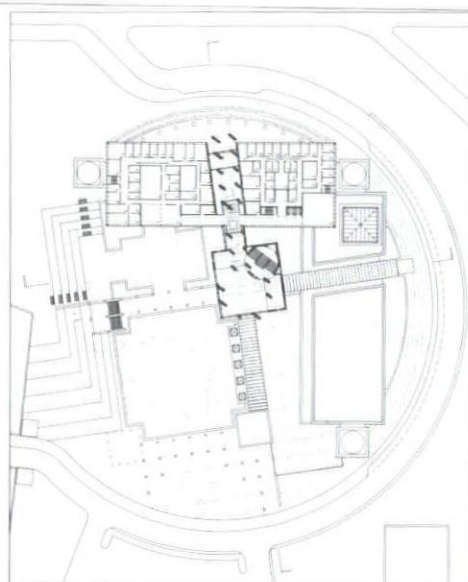
A-A NORTH-SOUTH SECTION



B-B EAST-WEST SECTION

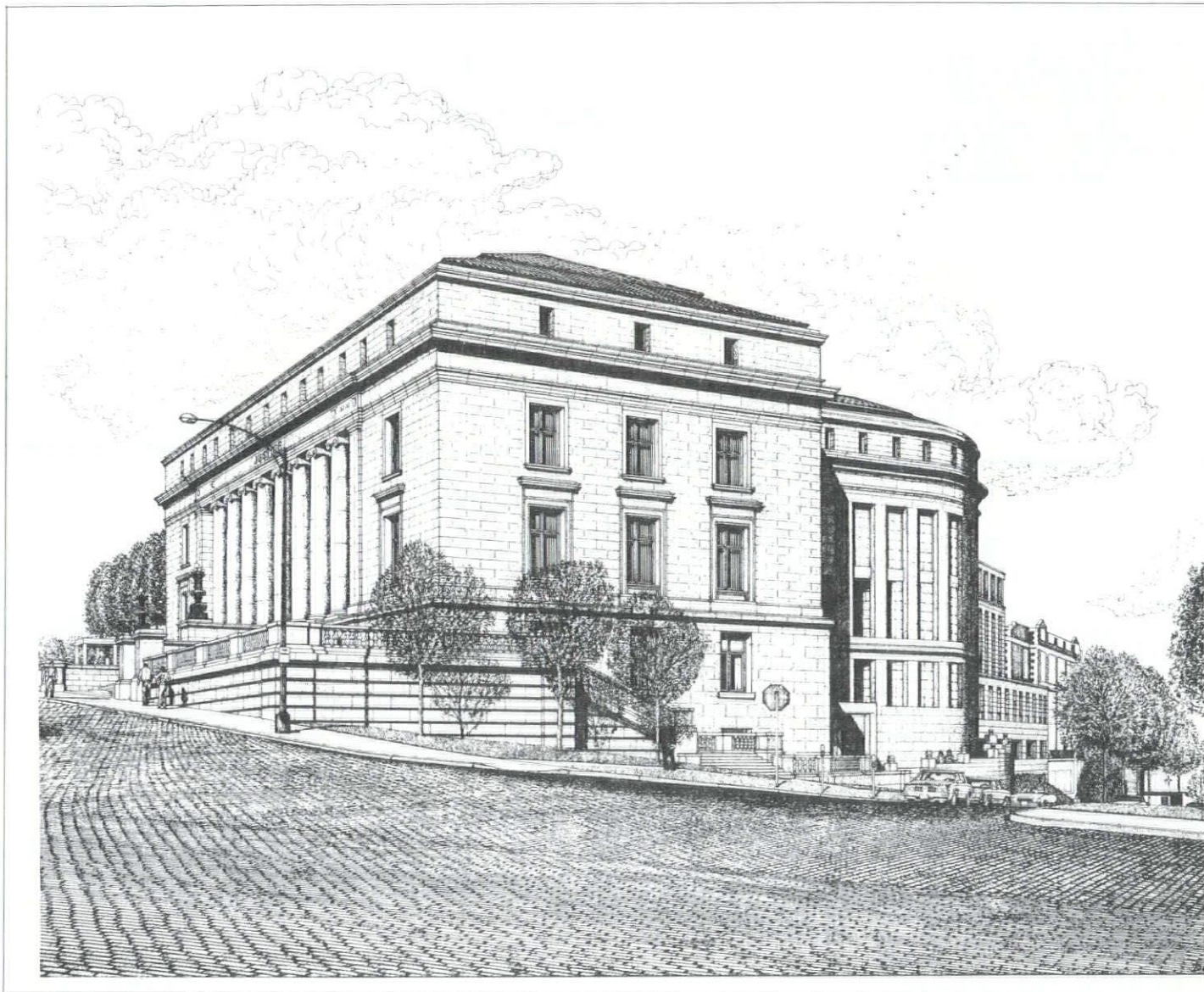


SITE PLAN



MINNESOTA JUDICIAL CENTER

A Symbol of the Judiciary—A Handsome
Restoration and New Classical Addition by
The Leonard Parker Associates



Located on the State Capitol Mall directly across from the Minnesota State Capitol and the State Office Building, the new Minnesota Judicial Center completes an architectural ensemble symbolic of the three branches of state government: executive, legislative, and judicial.

The Center will house the State Court of appeals including one major and two minor courtrooms, the State Court Administrator, a 240,000-volume State Law Library, offices for the Supreme Court Justices, and other state judicial facilities.

The architects were awarded the commission after winning a National Design

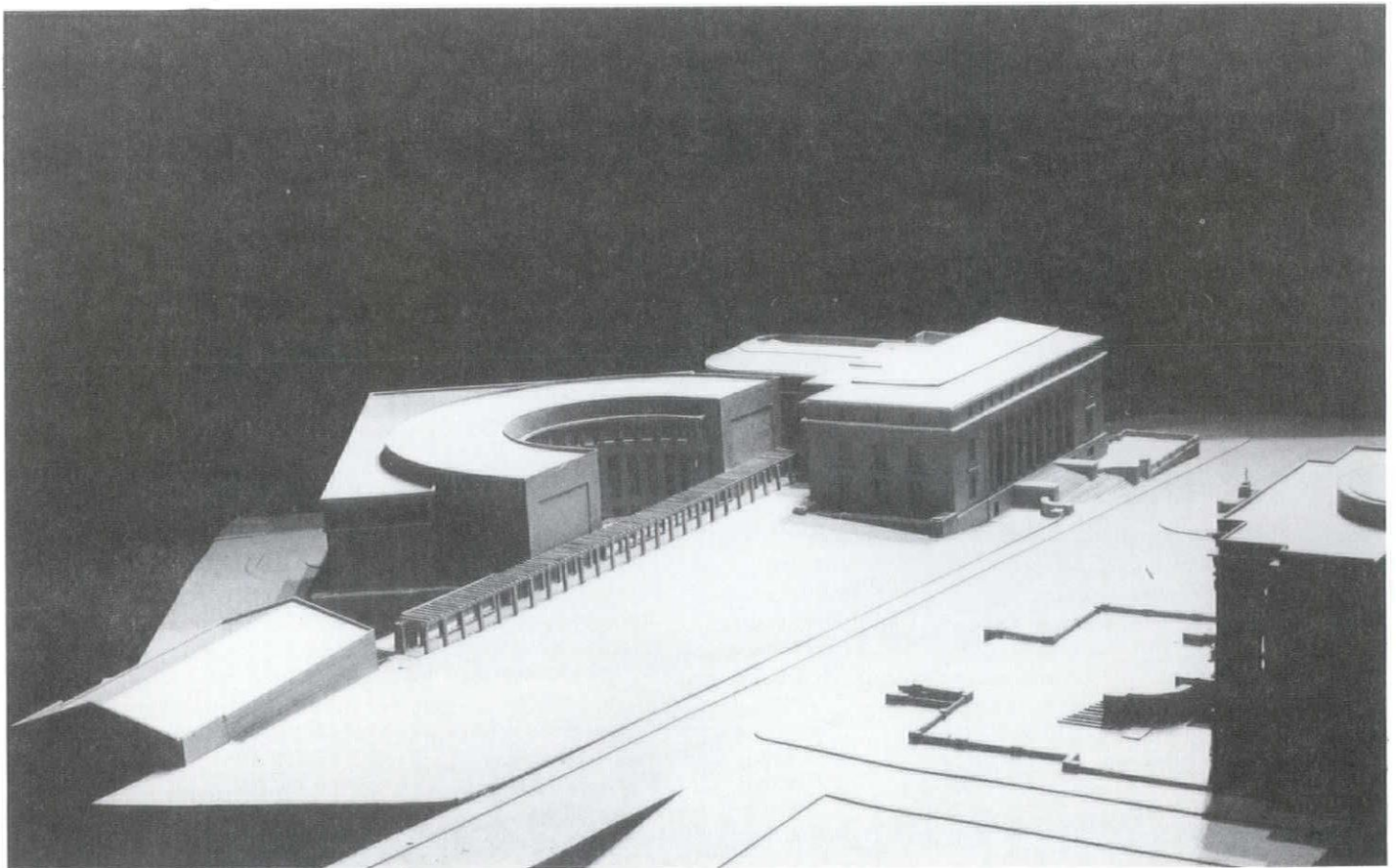
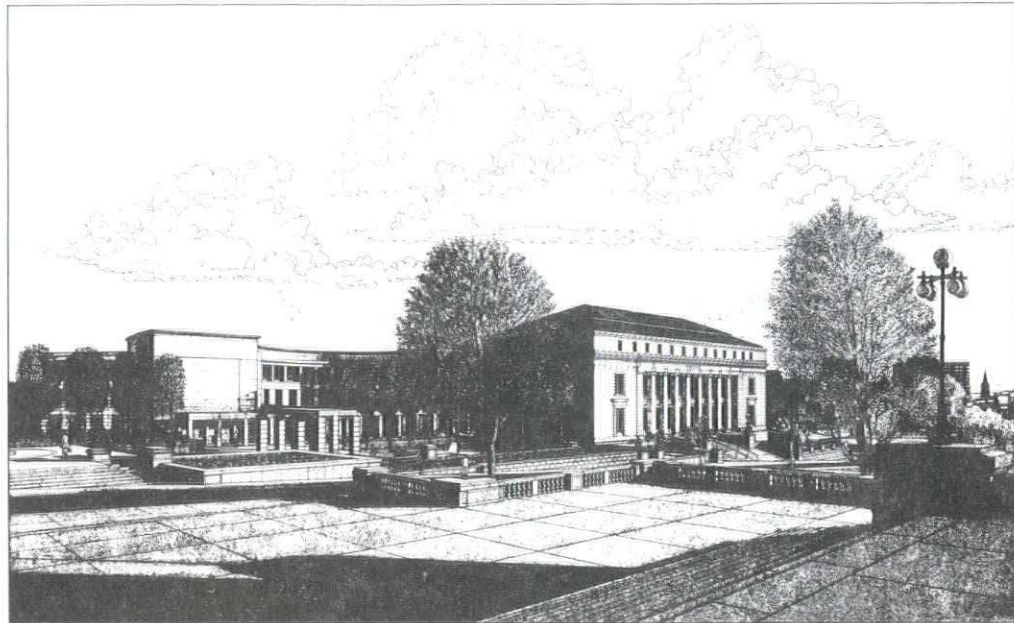
Competition.

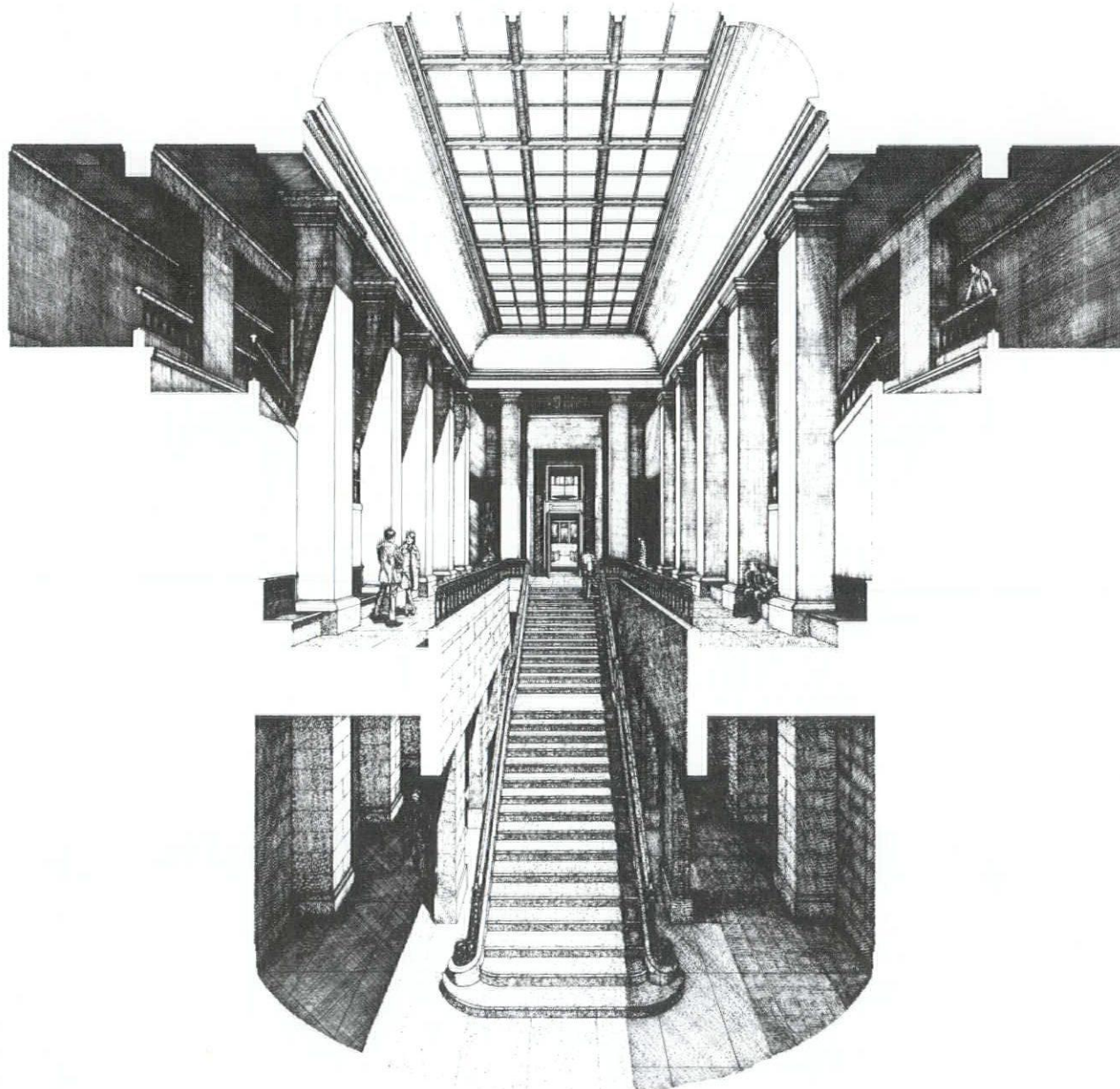
Positioned on the site is the Minnesota Historical Society Building—a 65,000-square-foot Renaissance Revival structure, designed by C.H. Johnson and built in 1915. A major design challenge of the competition was to maintain this existing building as an imageable symbol of the Judiciary while adding nearly three times its building volume to the site. Other major requirements dictated separate public and private sectors, but with major interface spaces, and the need to establish a hierarchy expressive of the various court functions both in the internal organization of spaces and the external or-

ganization of facades.

The new design places courtrooms and other primary public spaces in the renovated and expanded existing building. Private sector spaces are housed in the new 149,000-square-foot addition.

While respecting the underlying classical origins of the existing building, the interior is reorganized and reconfigured to fully accommodate its adaptive use as a Judicial Center. The original entry through a monumental colonnade is retained and leads into a newly designed, sky-lit grand staircase hall which terminates in an apsidal addition containing the principle courtrooms. The proportions





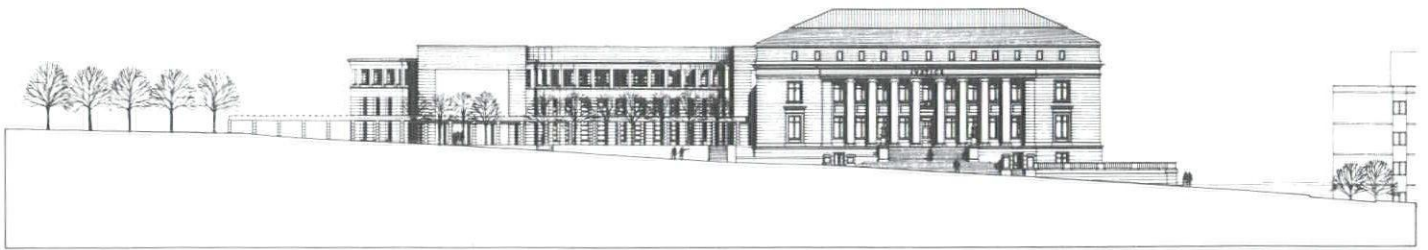
and detailing of this newly-formed sequence of spaces relate to the character of the existing building. New and old will be perceived as a unified whole.

The addition, containing the private sector functions, is designed as a background setting for the more object-like public building. A semi-circular light-court, forming the west elevation and facing the Capitol, contains the judges and justices chambers. The support building is vertically stratified to reflect the internal hierarchy of functions. The library and state court administrators offices comprise the base portion below the belt course line of the existing building. The offices of the

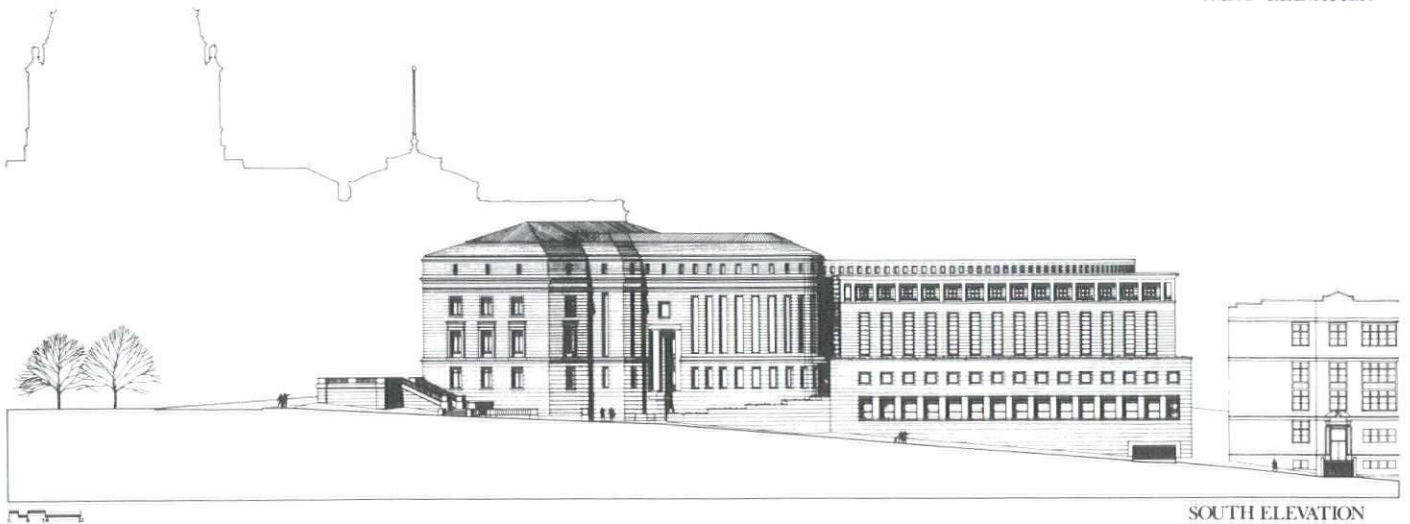
Court of Appeals are located in the main body of the addition and the Supreme Court Justices offices are on the top floor. Classical components such as pergolas, loggias, fountains, and balustrades are on a landscaped terrace that forms a dignified connection between the judicial complex and the adjacent Beaux-Arts State Capitol. The design solution reinforces and enhances the total complex as a recognizable symbol of justice.

THE MINNESOTA JUDICIAL CENTER

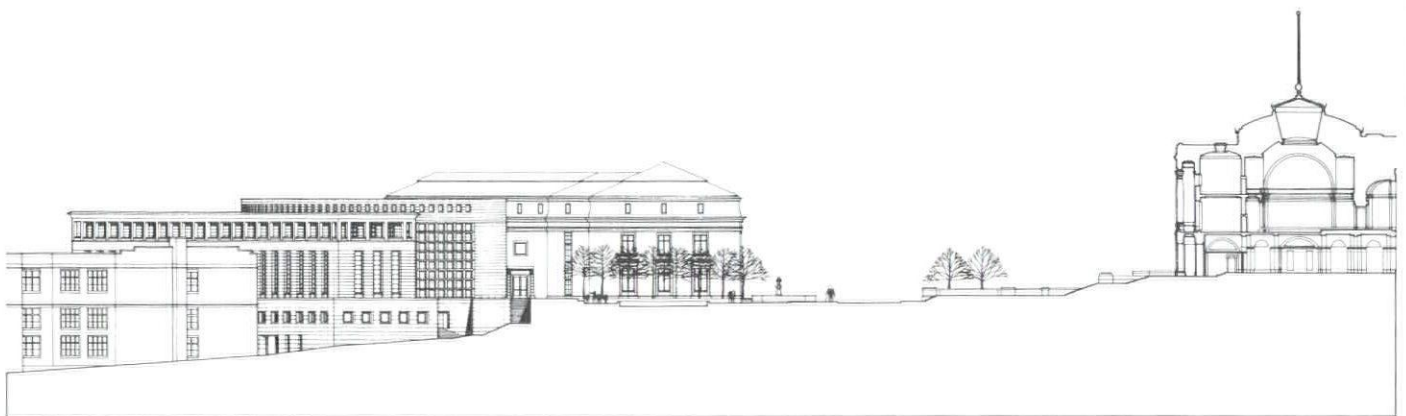
St. Paul, Minnesota
 The Leonard Parker Associates, Architects
 Clarence H. Johnson, Sr., Original Architect (1915)
 Space Management Consultants, Inc., Associate Architects
 State of Minnesota, Clients
 Bon-Sor Construction Companies, General Contractors
 Bakke Kopp Ballou & McFarlin, Inc., Engineers
 Erickson Ellison & Associates, Engineers
 Mark Vosbeck, Ltd., Interiors
 Del Westburg, Interiors
 Gensler & Associates, Interiors
 Charles Wood Associates, Landscape Architects
 Richard DeSpain, Photographer



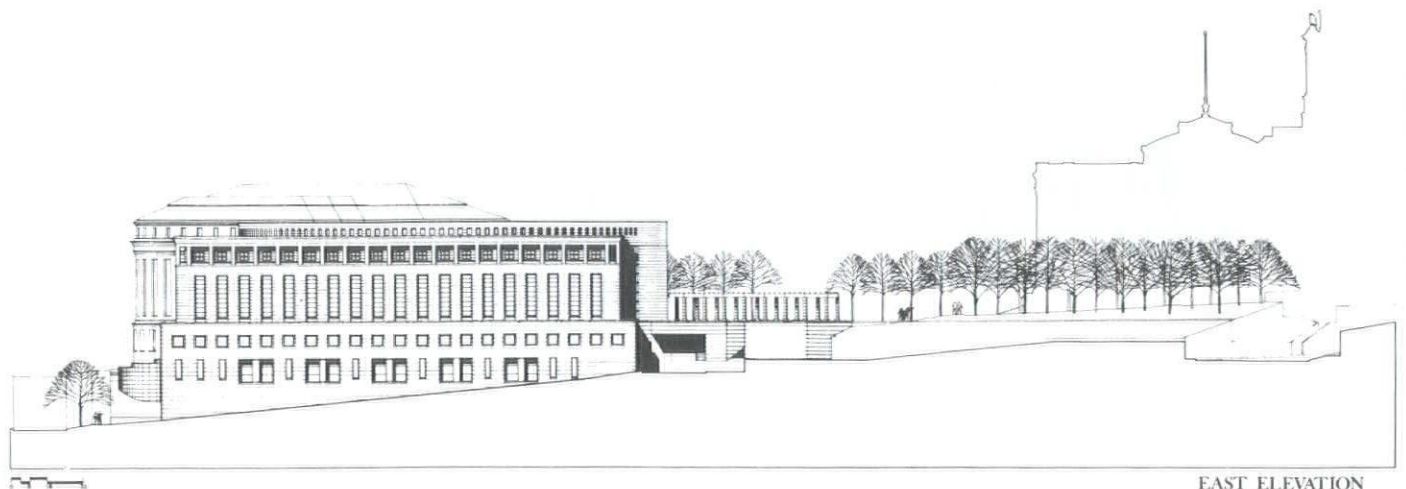
WEST ELEVATION



SOUTH ELEVATION



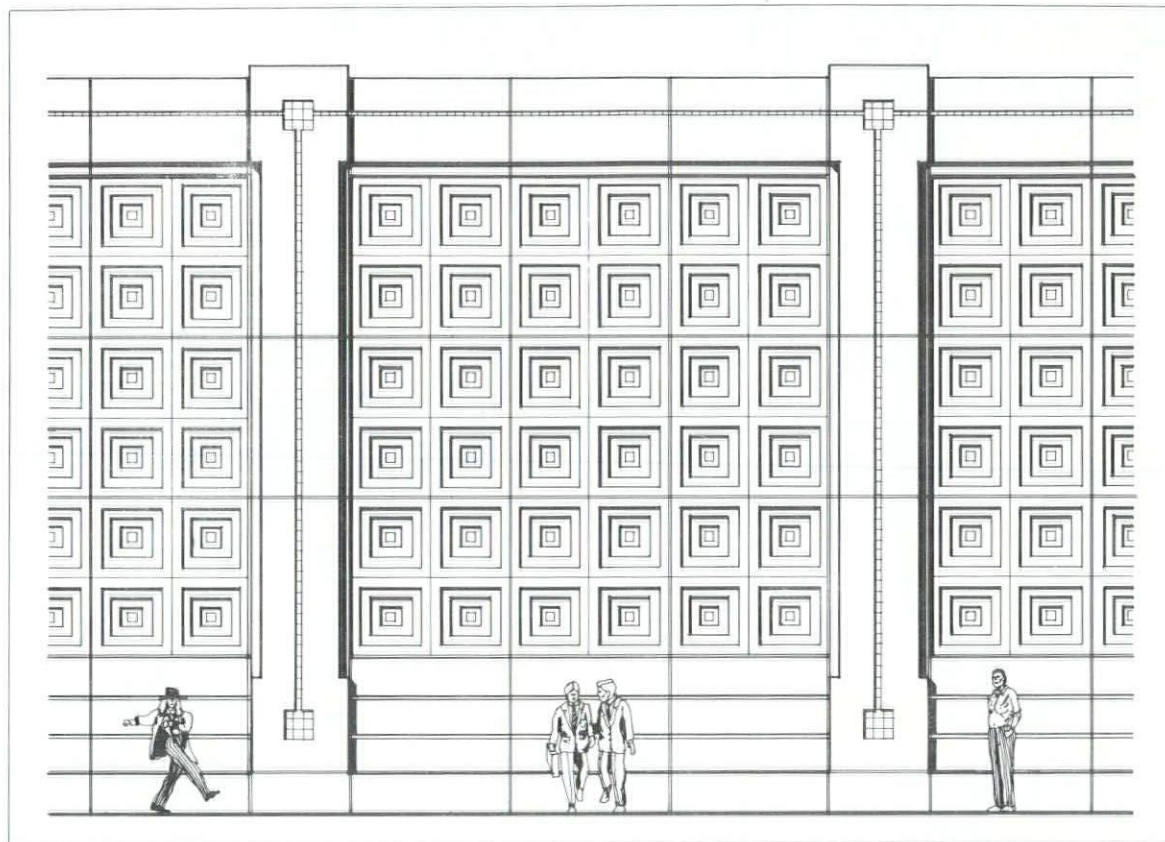
NORTH ELEVATION



EAST ELEVATION

MINNEAPOLIS CONVENTION CENTER

The Large-Scale Convention Center Gracefully Adapted
to Its Surroundings and Its Urban Context by
The Leonard Parker Associates



Programmed as a major contender for national and international conventions, the Minneapolis Convention Center is a two-story complex that covers thirteen and a half acres at the southern end of the Central Business District. Phase I construction is underway and the entire facility is to be completed by Spring, 1991.

The site is the terminus of Minneapolis' prime shopping thoroughfare, Nicollet Mall. The Center will be linked by skyways to major hotels, restaurants, and shopping and office facilities. It also connects to the city's two major cultural complexes, the Walker Art Museum/Guthrie Theatre to the west and the Minneapolis Art Institute and Children's Theatre to the southeast. A major civic plaza is planned fronting the Center to serve as the people's "front yard."

The 775,000-square-foot building is so spread out that it posed a unique challenge to integrate the disparate elements of the building and make it visually cohesive.

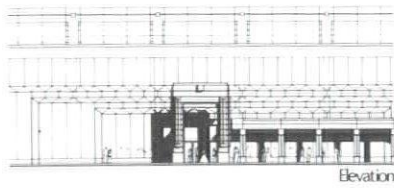
Unity is achieved through the repetitive use of ornamentation, decoration, and building materials. But the most significant way to achieve "the whole as more than the sum of its parts" was through repetitive use of form giving elements, in this instance, the circle. It is used as a cylinder at the entrance rotundas, as sky-lit glass domes over each lobby and as a "flower" great circle dome over each exhibition hall. The movement sequence from "circle" to "circle" provides a recall element that will unify activities in a powerful way, provide a lasting image, and create a memorable experience.

With over 300,000-square-foot exhibition space available in three large exhibit halls and a multipurpose room, the Center can accommodate over 1,500 exhibit booths. Highly flexible meeting rooms can be rearranged to provide from 11 to 51 Separate meeting rooms on two levels for a total of 87,000 square feet. The maximum flexibility of this plan allows for utilization of the entire Center for a single

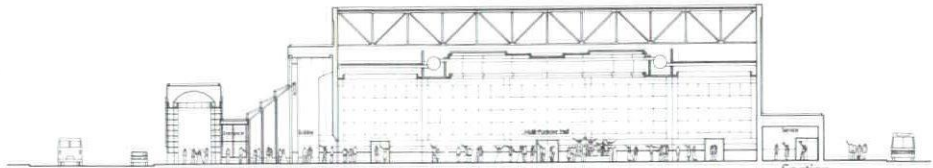
convention or four independent but simultaneous conventions or events. The Center has been designed so each of the four users will have a separate entrance, registration area, pre-function lobby, meeting rooms, exhibit hall, and service area.

MINNEAPOLIS CONVENTION CENTER

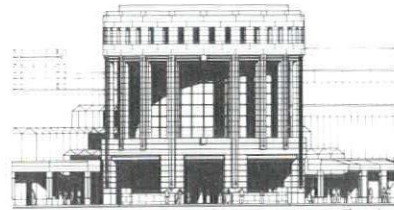
Minneapolis, Minnesota
Minneapolis Convention Center Collaborative, Architects
The Leonard Parker Associates, Architects
Setter, Leach & Lindstrom, Inc., Architects
Loschky, Marquardt & Nesholm, Architects
City of Minneapolis, Client
Mortenson/Barton-Malow, General Contractors
Skilling Ward Magnusson Barkshire, Inc., Engineers
Skyka and Hennessy, Engineers
Wheeler Hildebrandt Design, Inc., Interiors
Charles Wood Associates, Landscape Architects



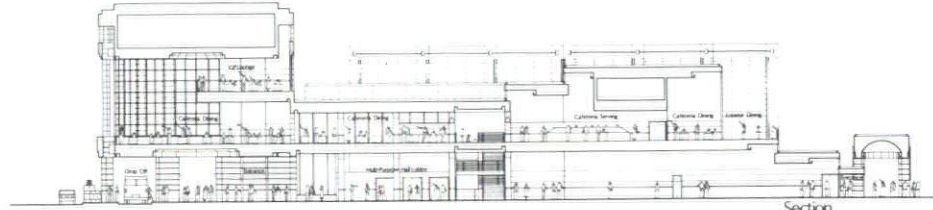
Elevation



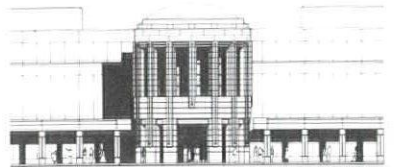
Section
MULTI-PURPOSE HALL ENTRANCE



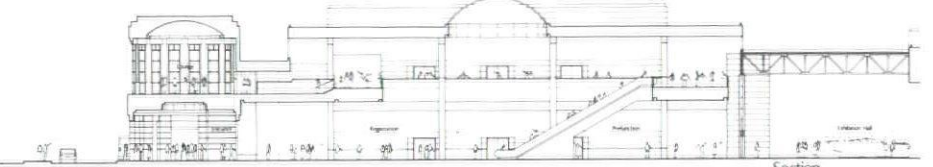
Elevation



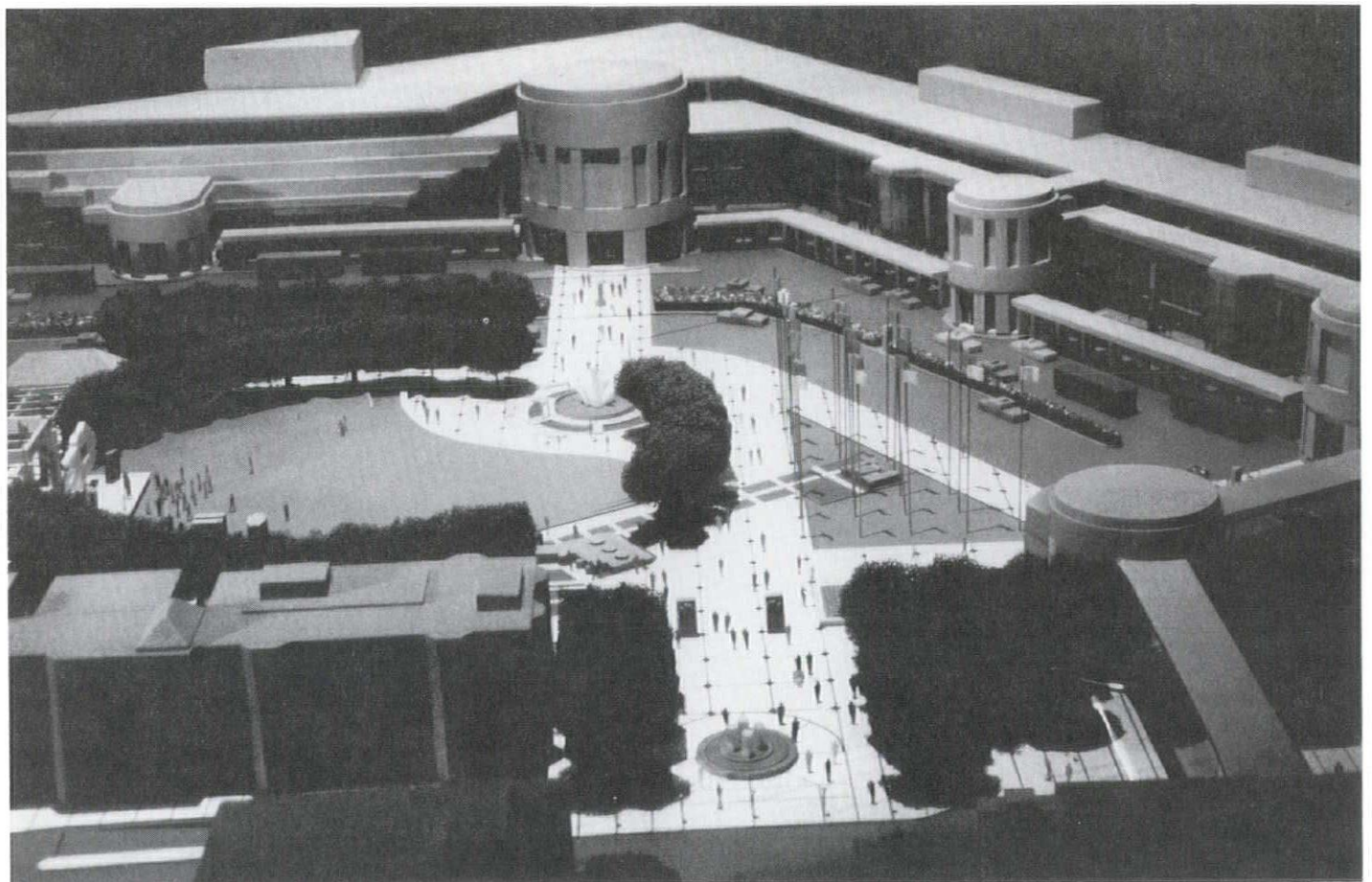
Section
MAIN ENTRANCE



Elevation



Section
EXHIBITION HALL ENTRANCE



LUTHERN BROTHERHOOD

A Modernist Tower and a Facade Expressed
as a Series of Three, Stepped Planes by
Skidmore, Owings & Merrill



The shape of the Lutheran Brotherhood Building is the result of the urban context and owner's requirements. The site, which is flat and uneventful, is centrally placed and has a number of important neighbors, especially the monumental government center immediately across the street. Studies indicated that the best relationship to the government center was obtained when the mass of the new building became horizontal rather than vertical, and that the small park across the street was framed most successfully when the building's length extended the full block.

Two programmatic factors strongly influenced the building's form. The first was the large variation in the size and nature of spaces required, ranging from typical floors of individual offices to those of open landscape, data processing and computers. In addition, the client's important place in the cultural, as well as business life of the community, demanded more pub-

lic space than customary, including areas for assembly and exhibition, a library, appropriate customer and building services, and a large and flexible dining facility.

The design responds through a long 17-story rectangle whose main facade steps up in a series of three tilted and stepped planes. The lowest typical office floor is considerably less than the public floors at the street and skyway levels, but more than twice the area of the uppermost floor. The building's vertical services are distributed along the vertical plane of the north-east facade to assure the flexibility of the office floors and to leave the public spaces below unencumbered.

The major part of the dining facility is expressed as a glazed, barrel-vaulted room extending out from the building mass and overlooking the park. The building's exterior wall is a flush skin of brightly reflective and energy-efficient copper tinted glass, set in dark red enamelled aluminum frames. The street level is a rusti-

cated pink granite from Texas.

The total interior project was 250,000 square feet including office and meeting areas. A major multi-purpose room to seat 480 persons was designed to provide meeting, concert and presentation space. The dining facility included servery, cafeteria (400 seats) and four private dining rooms.

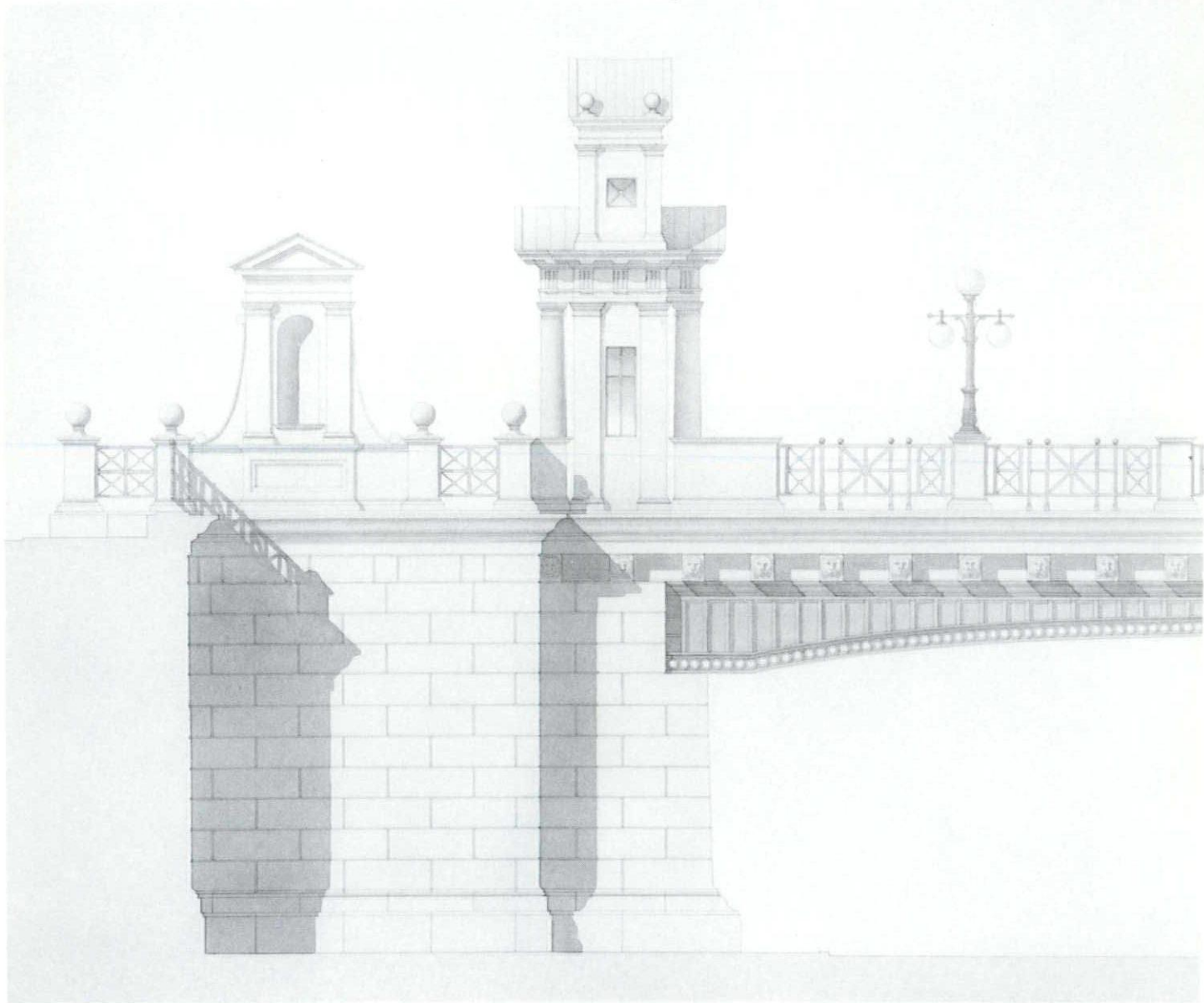
LUTHERAN BROTHERHOOD HEADQUARTERS

Minneapolis, Minnesota
Skidmore, Owings & Merrill, Architects
Sovik, Mathre, Sathrum & Quanbeck, Associate Architects
Mechanical Engineers
Lutheran Brotherhood, Clients
M. A. Mortenson Company, General Contractor
Skidmore, Owings & Merrill, Structural Engineers
Michaud Cooley Erickson and Associates, Balthazar Korab, Photographer



CAPITOL BRIDGES

Symbolic, Beaux-Arts Bridges Depict the Transition of the City by David T. Mayernick and Thomas N. Rajkovich



The design of urban bridges must recognize the crucial role that these elements must perform in the composition of cities. The Capitol Precinct Bridges for St. Paul reinforce the hierarchical importance of the bridge as episodes along the continuous urban street, analogous to the articulated public square or the loggia. They become facades in an urban sequence.

The bridge addresses two scales in the urban framework. The monumental scale of the major order recognizes the urban role of the bridges in the context and definition of "city" and "government."

The articulation of the minor order which complements the major order, responds to the citizen, the individual, within a society and a culture.

Symbolically, the bridges depict transition through quarters of the city. They are monuments to the rite of passage; gateways designed in the classical vocabulary of Cass Gilbert's Capitol Building and the many great public buildings of St. Paul. They represent, specifically, the purpose, the aspirations, and the virtues of the people of Minnesota and their government in the realm of the city. Allegorical themes establish the iconographical program of en-

richment, linking the architecture to its Minnesota context, as well as to notions of beauty and tradition.

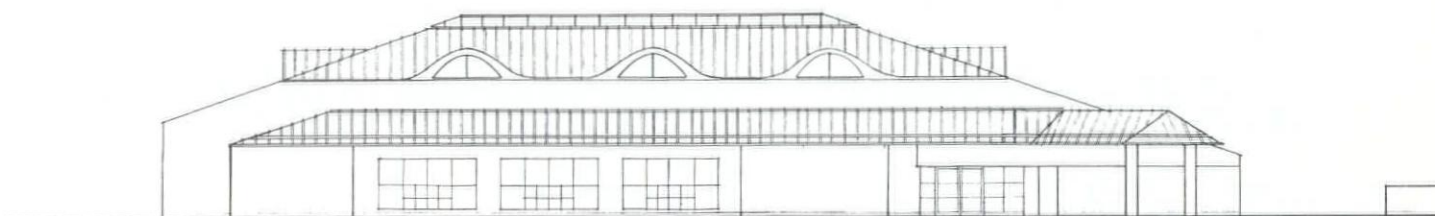
CAPITOL PRECINCT URBAN BRIDGES

St. Paul, Minnesota
David T. Mayernick and Thomas N. Rajkovich,
Architects
Hammel Green and Abrahamson, Associate
Architects
The State of Minnesota, Clients
The Minnesota Department of Transportation,
Clients



COURAGE ST. CROIX

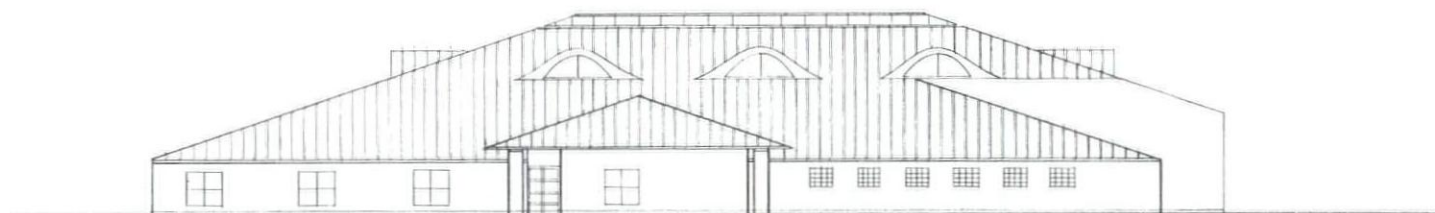
A Satellite Therapeutic Center That Breaks the Mold of the Institution by Rafferty Rafferty Tollefson Architects, Inc.



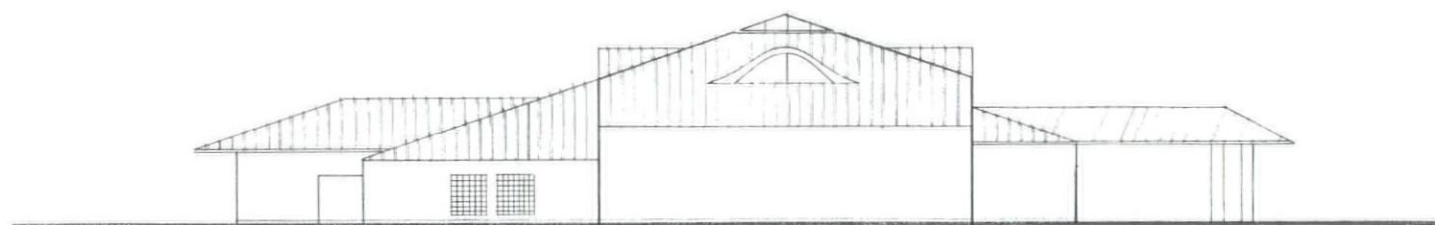
SOUTH ELEVATION



EAST ELEVATION



NORTH ELEVATION



WEST ELEVATION

Intended to serve the east metropolitan area clients of Courage Center, the project is a satellite therapeutic center for handicapped children with major emphasis on aquatic therapy.

In design, the building attempts to break the institutional appearance of most health care centers. The functional requirements of the building are enclosed in a large white brick barn structure that recalls the rural and residential forms of the immediate area. A green standing seam roof with "frogs eye windows" covers

the entire complex.

The building plan organizes all support elements around a main space. This main space contains both the pool and entry areas with a glazed framed wall for separation in a grand steel-truss covered hall.

The entire pool is heated to 92-degrees and it has several functional therapeutic segments including lap pool, tiered pool, and whirlpool. A large orientation and access deck wrap the pool. This deck is virtually flush with the pool water to allow maximum curbless accessibility.

COURAGE ST. CROIX AQUATIC THERAPY CENTER

Stillwater, Minnesota
Courage Center, Clients
James Steele Construction Company, General Contractor
Lundquist, Wilmar, Schultz & Martin, Inc., Engineers
Bakke Kopp Ballou & McFarlin, Inc., Engineers
Sanders & Associates, Landscape Architects
Phillip M. James, Photographer



PEDESTRIAN POCKETS

New Strategies for Suburban Growth

By Peter Calthorpe and Mark Mack

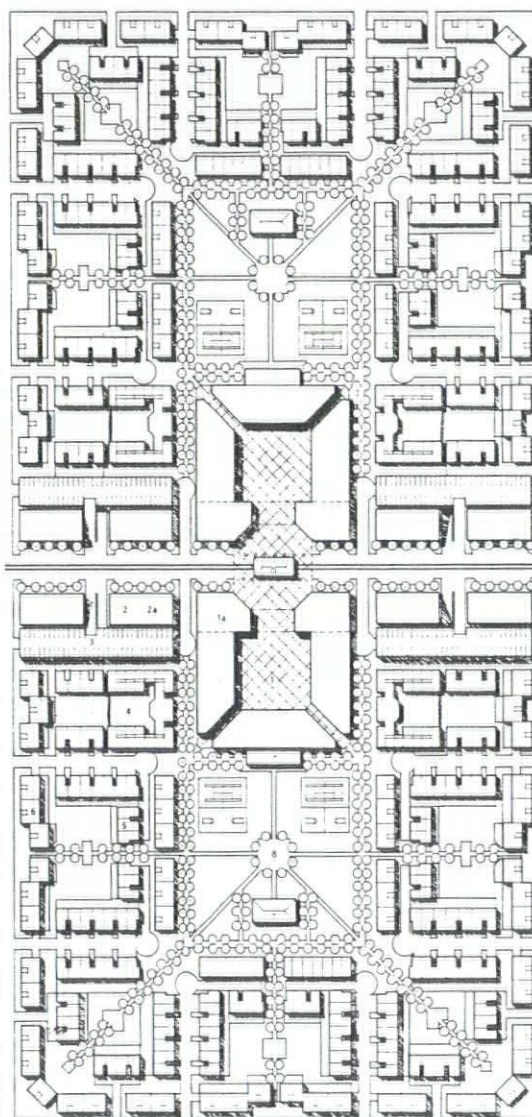
Our current round of suburban growth is generating a crisis of many facets; mounting traffic congestion, diminishing affordable housing, receding openspace, and stressful social patterns. The truth is we are using planning strategies which are forty years old and relevant to a different culture; our household makeup has changed dramatically, the workplace and workforce has transformed, real wealth is shrinking, and environmental concerns have surfaced. But we are still building World War II suburbs as if families were large and had only one breadwinner, as if the jobs were all downtown, as if land and energy were endless, and as if another lane on the freeway would end traffic.

The typical back office is large, often with a single floor area of two acres. On average about 80% of its employees are clerical, 12% supervisory and only 8% management. In a survey of criteria for back office locations, 47 major Manhattan corporations ranked cost of space first, followed by the quality of the labor pool and site safety. These criteria led directly to the suburbs where the land is cheap, parking easy, and, most important, the workforce is supplemented by housewives; college educated, low paid, non-unionized and dependable.

This back office explosion has rejuvenated suburban growth just as urban "gentrification" seems to have run its course. The young urban professional has recently become a family man and the draw of the suburbs is being felt. Therefore, most of the growth areas in the USA are suburban in character; built from freeways, office parks, shopping malls, and single family dwelling subdivisions. Although such growth continually seems to reach its limits with auto congestion and building moratoriums, there are no readily available alternative patterns of growth to enrich the dialogue between growth and no-growth factions, between the public benefit and private gain, between environmentalist and businessman.

THE PEDESTRIAN POCKET

Single function, land-use zoning at a



scale and density which eliminates the pedestrian has been the norm for so long that the Americans have forgotten that walking could be part of their daily lives. Certainly, the present suburban environment is unwalkable, much to the detriment of children, their chauffeur parents, the elderly, and the general health of the population and its environment. Urban redevelopment is ideologically a strong and compelling alternative to the suburban world, but it doesn't seem to fit the character or aspirations of major parts of our population, and many business. Mixed-use new towns are no alternative, as the political consensus needed to back the massive infrastructure investments is lacking. Growth therefore is directed

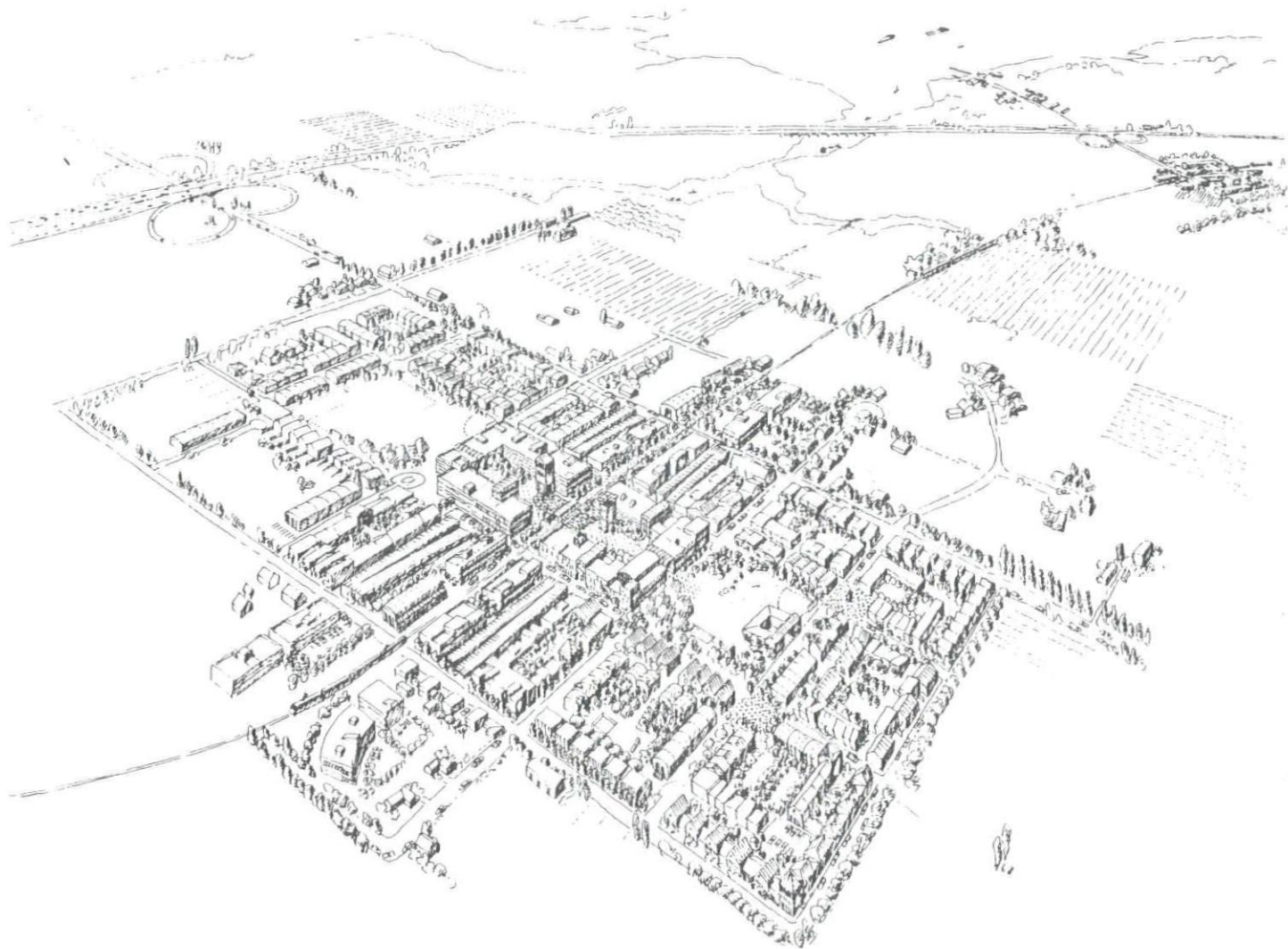
mainly by the location of new freeway systems, the economic strength of the region, and standard single-use zoning practices. Environmental and local opposition to growth only seems to spread the problem, either transferring the congestion to the next county or creating lower and more auto-dependent densities.

This is a proposal to develop an increment of growth which I shall call the Pedestrian Pocket. Much smaller than a new town, the Pedestrian Pocket is defined as a balanced, mixed-use area within the quarter mile walking radius of a light rail station. The uses within this zone of approximately 50 to 120 acres would include housing, back offices, retail, daycare, recreation and open space.

Up to 2000 units of housing and 1,000,000 square feet of office can be located within three blocks of the light rail station using typical condominium densities and four-story office configurations. As a midsize example, the diagram to the lower left shows a 60 acre Pocket with 1,000 units of housing, 700,000 square feet of commercial, and two parks.

These Pockets could be implanted into an existing suburban fabric by the creation of a new light rail line and a corresponding upzoning at each of its stations. Light rail lines are currently under construction in many suburban environments such as Sacramento, San Jose, San Diego, Long Beach and Orange County in California alone. They emphasize the economies of using existing right-of-ways and a simpler more cost-effective technology than heavy rail. In creating a line of Pedestrian Pockets, the public sector's role is merely to create the transit system and new zoning guidelines, leaving development to the private sector. Diversity and architectural interest would be the product of individual developers and homeowners building small sections of the Pockets independently. The increments are small, but the whole system, a network of Pockets reorganizing a fractured suburban environment, can accommodate massive growth with a minimum environmental impact.

The Pedestrian Pocket would accommodate both the car and economic engine



of new growth, the back office. Parking would be provided for all the housing and commercial space. The housing types would be standard low-rise, high-density forms such as three-story walk-up apartments and two-story townhouses. Only the interrelationships and land use adjacencies would change. The goal would be to create an environment in which the convenience of the car and the opportunity to walk would be blended. People would have a choice: walk to work, walk to a store within the Pedestrian Pocket, take the light rail to work, shop at another station, or drive. Within a small Pedestrian Pocket, 1,000 homes are within walking distance of a typical neighborhood shopping center, several three-acre parks, daycare, various services, and 2,000 jobs. Within four stops of the light rail in either direction (ten minutes) is employment for 16,000 or the equivalent back office growth of Contra Costa County, one of the nation's "hot" suburbs, in the last five years.

The importance of the Pedestrian Pocket is that it would provide balanced growth in jobs, housing and services, while creat-

ing a mass transit alternative for the existing community. But the key lies in the form and mix of the Pocket. If configured to allow the pedestrian comfortable and safe access, up to 50% of a household's typical auto trips could not be replaced by walking and light journeys. Not only does this make for a better living environment within the Pocket but the reduction of traffic in the region would be significant.

The light rails in current use provide primarily a park-and-ride system to link low density sprawl with downtown commercial areas. In contrast, the Pedestrian Pocket system would be decentralized, linking many nodes of higher density housing with many commercial destinations. Peak hour traffic would be multidirectional, thereby reducing congestion and making the system more efficient. The office would be right at the station, avoiding the need for secondary mass transit or large parking areas. Additionally, locating retail and services near the offices would make arriving without a car more practical. Express bus systems could not substitute for light rail because their

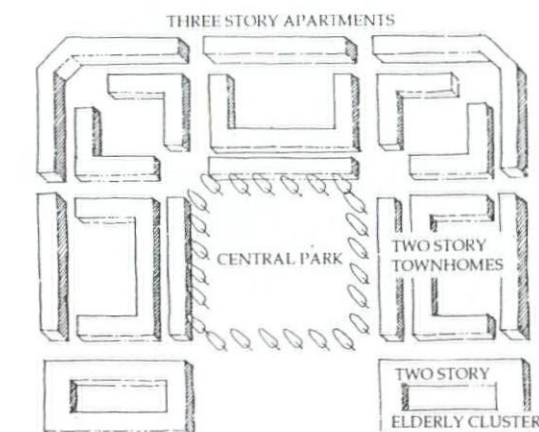
peak capacity is lower and their transitory nature couldn't sustain the land values needed for mixed-use development. However, existing bus systems would tie into the light rail along with carpool systems. Several of the Pockets on a line would have large parking facilities for park and ride access to allow the existing suburban development to enjoy the services and opportunities of the Pedestrian Pockets.

The Pedestrian Pocket is a concept for some new growth; it is not intended to displace urban renewal efforts, and it will certainly not eclipse typical suburban sprawl. It will merely extend the range of choices available to both the home buyer, the business seeking relocation, the environmentalist seeking to preserve open space, and the existing communities attempting to balance the benefits of growth with its liabilities.

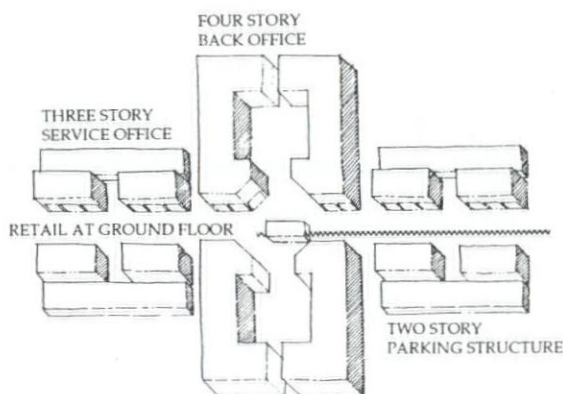
HOUSING IN THE PEDESTRIAN POCKET

But, would the Pedestrian Pocket satisfy the family in search of their dream

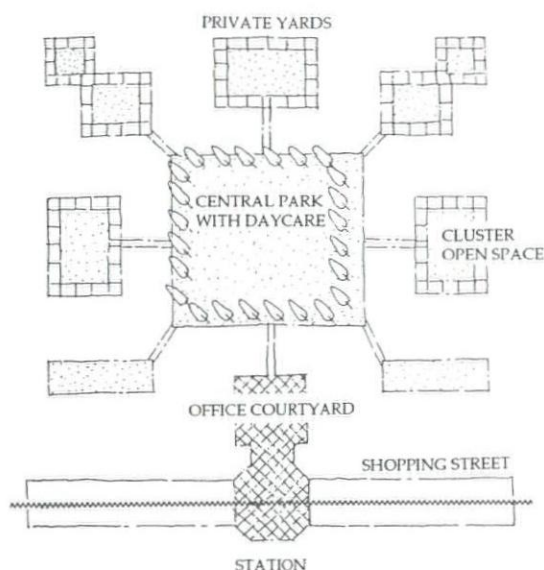
The Pedestrian Pocket would provide for many types of housing needs; elderly clusters are an easy stroll to park, services, and trolley line; two story townhouses with attached garages and private yards provide for families; three story apartments provide affordable housing for singles and childless couples.



The commercial center of the Pedestrian Pocket would mix large back-office jobs with ground floor retail restaurants and smaller business. The retail would face the lightrail line and all employees would be within walking distance of the station. Cars could circulate on the shopping street and parking structures would provide for those who choose to drive.



Diverse open space would be provided in the Pedestrian Pocket; private yards for the families; cluster open space for a group of houses; central parks to be used by all; courtyards and a "main street" shopping area around the station at the center.



The central park is a lunch place for workers, an afternoon playground for kids out of school, a site for shared daycare, and an evening or weekend focus for the whole community. Walking paths connect the whole site without crossing any streets.

house in the suburbs? First, we must acknowledge that of the approximate 17 million new households to be formed in the 80's, 51% will be comprised of single persons and unrelated individuals, 22% will be single parent families, and only 27%

will be married couples with or without children. Of the percent with children the family now typically has two workers. Close to half of the single households will be elderly; people over 65 will comprise 23% of the total new homes. Certainly the

traditional three bedroom single family residence is relevant to a decreasing segment of the population. Add to this the problem of affordability and the suburban dream becomes even more complicated. In 1970 about half of all families could afford a median priced single-family home, today less than a quarter can.

Housing in the Pedestrian Pocket is planned to meet the needs of each of the primary household types with affordable homes. For families with children, single parent or couples, an environment in which kids could move safely, in which day care is integrated into the neighborhood, in which commute time is reduced, could be very desirable. The housing types proposed for the Pedestrian pocket would allow such families to have an attached garage, land ownership, and a small private yard in the form of duplexes and townhouses. These building types are more affordable to build and maintain. And the common open space, recreation, daycare and convenient shopping would make those houses even more desirable. The single-family townhouses are clustered around common play areas off their private yards, which are connected to the central park and the commercial section by paths. For singles and "empty-nesters," the three-story apartment buildings are even more affordable while sharing in the civic, retail, and recreational amenities of the extended community. This segment of the population is traditionally more mobile and would have an option of rental or condominium housing.

Elderly housing could be located close to the parks, light rail, and service retail. This would eliminate some of the distance and alienation of their current housing facilities. They would be formed into courtyard clusters of two story buildings to provide a private retreat area and the capacity for common facilities for dining and social activities. Locating in a pedestrian community would allow the elderly to become a part of our everyday culture again, enjoy the parks, stores, and perhaps be less segregated. Several parks would double as paths to the station area, a route which is pleasant and free of auto crossings. The housing overlooking the park would provide security surveillance and 24-hour activity. Within each park would be day care buildings and general recreation facilities which could vary from pocket to pocket. Although the housing would form into small clusters, the central park and facilities would tend to unify the neighborhood, giving it an identity and commonality missing in most of our suburban tracts.

The centers would be used and maintained by an organization much like a condominium home owners association which mixed landlords, townhouse owners, tenants, office managers, and worker representatives.

The end goal of this tight mix of housing and open space is not just to provide more appropriate homes for different users or to offer the convenience of walking, but hopefully to reintegrate the currently separated age and social types of our diverse culture. The shared common spaces and local stories may create a rebirth of our often lost sense of community and place.

COMMERCIAL IN THE PEDESTRIAN POCKET

Jobs are the fuel of new growth, of which the service and high-tech fields are the spearhead. For example, the bay area has currently about 63% of all its jobs in these areas with that proportion expected to increase in the next 20 years adding about 200,000 new jobs in the high-tech area, and 370,000 new jobs in the service area. Retail and housing growth always follow in proportion to these primary income generators. The Pedestrian Pocket provides a framework for these jobs and housing to grow in balance.

The commercial buildings in the Pocket provide retail opportunities at their ground floor and offices scaled for back-office use above. The retail would enjoy both the local walk-in trade from office and housing, as well as exposure to the light rail and drive-in customers. All the stores would face a 'main street' on which the light rail line, station, and convenience parking for cars would be mixed. This multiple exposure and access, along with the office workers, will create a strong market area for the 100,000 square feet of retail in the model.

Some of the commercial buildings along the main street would have small office spaces above retail forming three story buildings with a total of 125,000 square feet. These smaller offices would provide space for smaller entrepreneurial businesses, start-up firms and local services for the community. Behind would be parking structures capable of providing parking for one half the workers in all the commercial space. It is assumed that half would walk, carpool, or arrive by light rail.

The large back offices would share day-care facilities and open space with the neighborhood and have both auto and light rail access. At 500,000 to 1,000,000-square foot potential in two to



Housing and commercial space would border a central park leading to the light rail station. The park would combine facilities for all age groups and would double as an auto free path to the station.

four buildings per Pedestrian Pocket, these four-story buildings with 60,000-square foot floors would fit the size and cost criteria of most large back office employers. The buildings could be formed around courtyards which opened to the station on one side and the park on the other. The workers would enjoy the opportunity to shop nearby, use the park, visit their children at the daycare, or visit any number of restaurants in the Pocket. Space for theaters, library, post office, food stores, and other daily needs could all be developed in the nearly 1,000,000 square feet of ground floor commercial space.

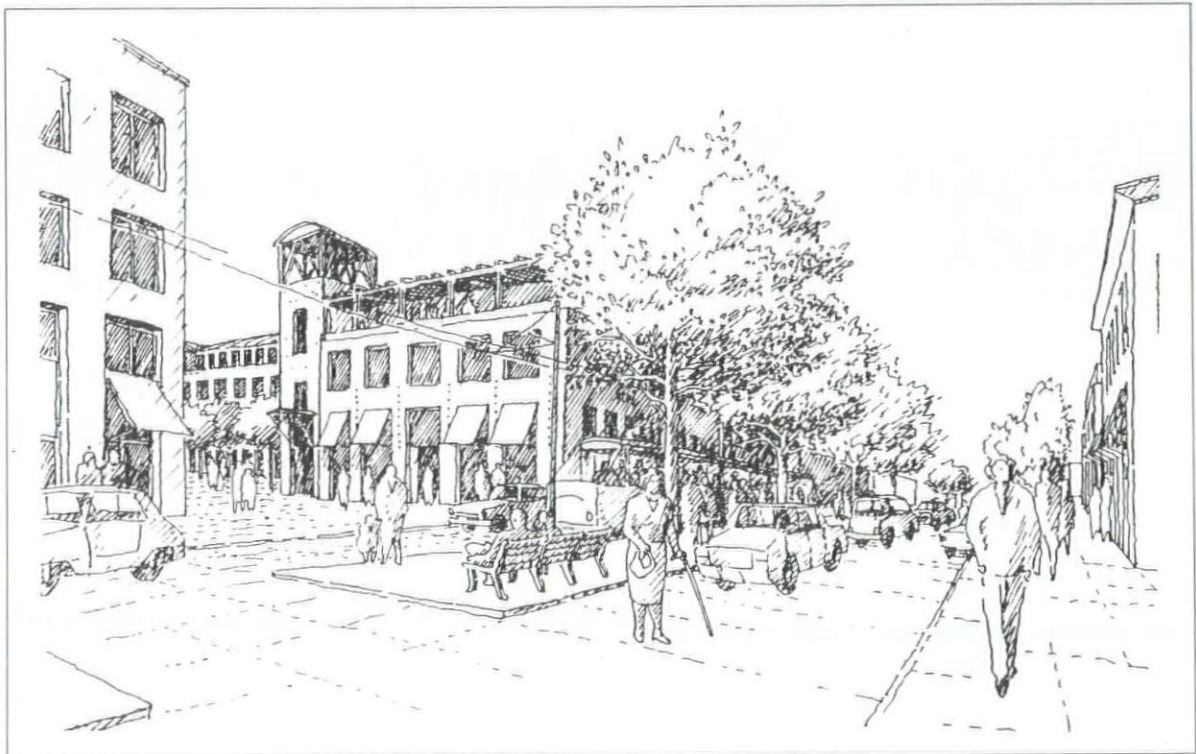
The goal of the commercial mix would be to balance the housing with a desirable job market, stores, entertainment, and services all within a walking range. But the commercial facilities and the offices would not be dependent only on the local housing; drive in access from the existing neighborhoods and people passing on the light rail would be an important segment of the support. Similarly, it is important to recognize that workers will travel from a large "employee shed" of up to twenty miles, connected by the light rail and other transit modes.

REGIONAL PLANNING AND THE PEDESTRIAN POCKET

Pedestrian pockets are not meant to be stand alone developments, they are in-

tended to form a network of long range growth within a region. They will vary considerably given the complexities of place and their varying internal makeup. Some may be larger than the 60 acre model we've been using as an example; the quarter mile walking radius actually encloses up to 120 acres. Some may have a different focus; one providing a regional shopping center, one a cultural center, or a third simply housing and recreation. Some may be used to provide economic incentives in a depressed area as a redevelopment tool, others may be located in new areas zoned for low-density sprawl over a large area and serve to save much of the land from development.

But it is also important to use the Pockets and their rail line as a connector of the existing assets of an area. Certainly the major towns, office parks, shopping areas, and government facilities should be linked by the system. And several of the Pockets should offer an opportunity for park ride so that existing housing in the region could take advantage of the line. Many new light rail systems are being built only to connect existing low density development and are experiencing some resistance from people not wanting to leave their cars. The importance of rezoning for a comfortable walking distance from house to station is to ease people out of their cars, to give them an alternate which



The light rail station area would be bordered by ground floor retail and neighborhood services. The office courtyard and the 'main street' would intersect in a plaza area with limited auto access.

is convenient and pleasing.

As an example of this regional planning I have taken an area north of San Francisco, combining Marin and Sonoma counties. This area is considered by many as prime turf for new post industrial sprawl. Sonoma is projected to have a 61% growth in employment in the next twenty years, the highest in the Bay Region. Combined, these areas are to grow by about 88,000 new jobs in the next fifteen years and by about 63,000 new households. Of the new jobs, around 60,000 will be in the service, high-tech, and knowledge fields, the equivalent of 20 million square feet of office and light industrial space. With standard planning techniques, this growth would consume massive quantities of open space and necessitate a major expansion of the freeway system. The result would still involve frustrating traffic jams. Twenty Pedestrian Pockets along a new light rail line could accommodate this office growth with matching retail, support business and around 30,000 new houses. With several additional Pockets dedicated primarily to housing, over half the area's home demand could be met while linking the counties' main cities with a viable mass transit sys-

tem. A recently acquired Northwestern Pacific Rail Road abandoned right of way connecting a San Francisco ferry terminal to the northernmost county seat could form the spine for such a new pattern of growth.

SOCIAL AND ENVIRONMENTAL FORM

It is easy to talk qualitatively about the physical and environmental consequences of our new sprawl, but very difficult to postulate their social implications. Many argue that there is no longer a causal relationship between the structure of our physical environment and human well being or social health. We are adaptable they claim and our communities are formed around interest groups and work rather than any sense of place or group of individuals. Our center seems to be more abstract, less grounded in place, and our social forms are more disconnected from home and neighborhood. But these new forms seem to have a restless and hollow feel, reinforcing our mobile state and perhaps the instability of our families. Moving at a speed which only allows generic symbols to be recognized, we cannot won-

der that the man-made environment seems trite and overstated.

In proposing the Pedestrian Pocket the practical comes first; that land, energy, and resources would be saved, that traffic would be reduced, that homes could be more affordable, that children and elderly would have more access, that working people would not be burdened with long commutes. The social consequences are less quantitative but equally compelling. Increasingly our shared public space is given over to mobility and the private domain. The traditional commons, which once centered our communities with gathering and meeting places, is displaced by strips, freeways, and private commercial concerns. As the private world grows in breath, the public world seems to become more remote and impersonal. A narcissistic psychological life operates as an escape from and increasingly empty public world. Along with this erosion of the public domain is the troubling disconnection between our housing types and the new needs of households transformed in size and character. Although the connection between such social issues and development is illusive, they must be



The lightrail station area would be bordered by ground-floor retail and neighborhood services.

addressed by any theory of growth.

For too long planning ideology has been polarized between urban and suburban forms. Some have advocated a rigorous return to traditional city forms and an almost pre-industrial culture, while others have praised the evolution of the suburban megalopolis as the inevitable and desirable expression of our new technologies and hyper-individualized culture. In a way, Pedestrial Pockets are utopian — they involve a conscious choice rather than such *laissez faire* planning. But they are not utopian in that they do not assume a transformation of the society. They represent instead a response to a transformation which has already expressed itself; the transformation from the industrial forms of segregation and centralization to the decentralized and integrated forms of the post-industrial era.

Traffic congestion in the suburbs is the signal of a deep shift in the structure of our culture. The computer has allowed workplaces to decentralize, causing new traffic patterns and what has now been called "suburban gridlock." No longer associated with metropolitan centers, greater commute distances and driving time have seriously eroded the quality of life in formerly quiet suburban towns. In the San

Francisco Bay area, for example, 212 miles of the region's 812 miles of suburban freeway are regularly backed up during rush hours and that figure is projected to double within the next 12 years. In fact, recent polls have traffic continually heading the list as the primary regional problem followed only by the difficulty of finding good affordable housing.

Home ownership has become a troublesome if not unattainable goal, even with our double income families. Affordable housing is growing ever more allusive as families have to locate further into cheaper but distant peripheral sites, consuming irreplaceable agricultural land and overloading the roads. And the basic needs for housing have changed dramatically as single occupant, single parents, elderly, and small double income families redefine the traditional home. In addition to these dominate problems of housing and traffic, longer range problems of pollution, open space preservation, prime agricultural land conversion, and growing infrastructure costs add to the crisis of our post industrial sprawl. Along with this is a growing sense of frustration and placelessness, a fractured quality in our suburban mega-centers which overlays the unique qualities of each place with chain store ar-

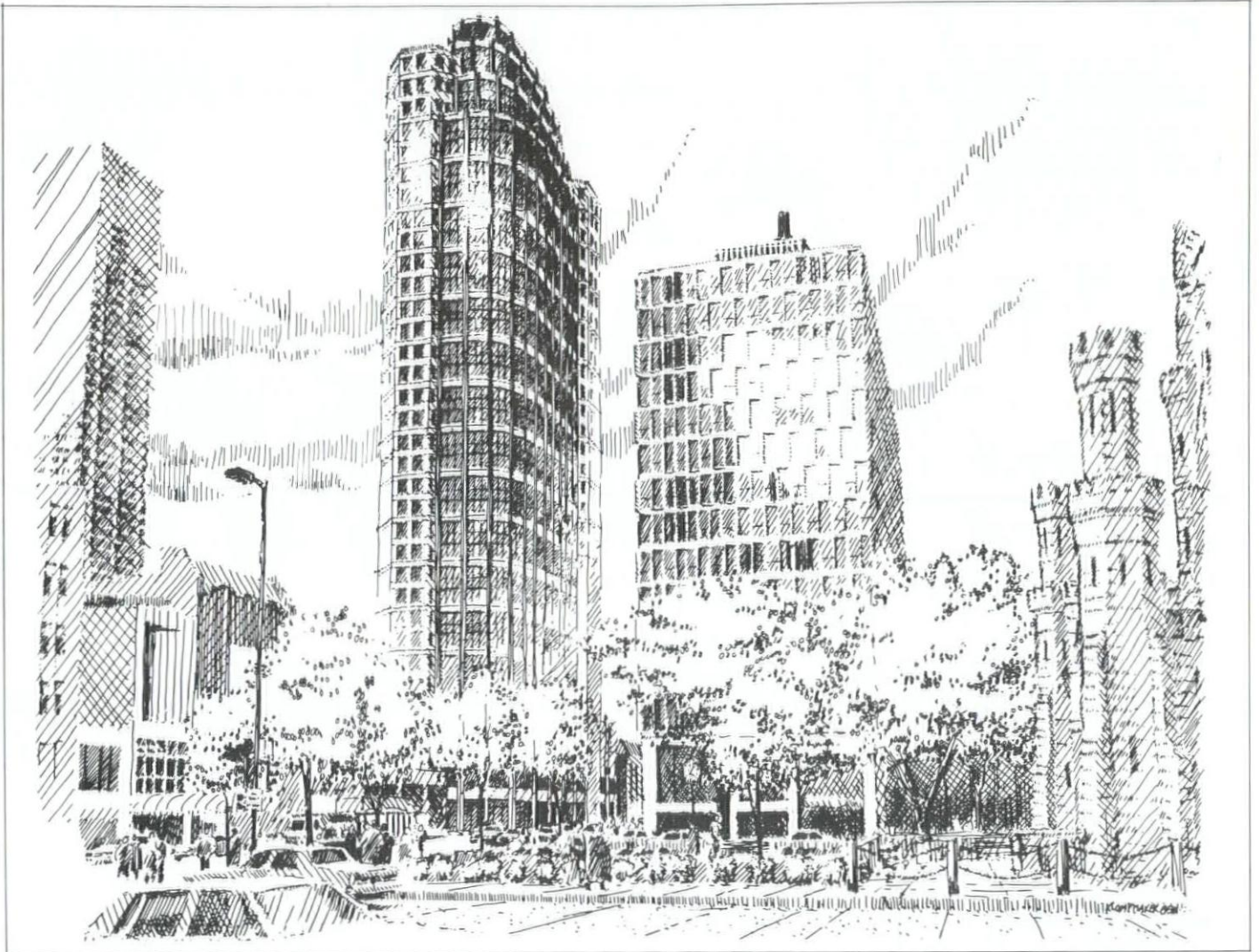
chitecture, scaleless office parks, and monotonous subdivisions.

THE BACK OFFICE: POST INDUSTRIAL FACTORIES

Fueling the current explosion of suburban sprawl is a phenomenon called the "back office," the new sweat-shop of the post industrial economy. As new jobs have shifted from blue collar to white and gray, the computer has allowed the decentralization of the new service industries into mammoth lowrise office parks on cheap and sometimes remote sites. The shift is dramatic; from 1973 to 1985 five million blue collar jobs were lost nation wide while the service and knowledge fields gained from 82 to 110 million jobs. This translated directly into new office complexes, with 1.1 billion square feet of new office constructed in the last eight years. Nationwide, these complexes have located outside the central cities with the percent of total office in the suburbs shifting from 25% in 1970 to 57% in 1984. Similarly, traffic shifted with more than 40% of all work trips now suburb to suburb compared to only 20% suburb to central city.

THE CHICAGOAN

An Oval-Shaped High-Rise Reinforces Romantic City Living on Chicago's Near North by Solomon Cordwell & Buenz Associates Inc.



Rising 362-feet at the southwest corner of East Chicago Avenue and North Rush Street, the site of The Chicagoan gives the building a distinct orientation to North Michigan Avenue. The location also gives the 37-story structure a unique highrise profile, as well as allowing spectacular views for the 221 apartments within this luxury residential building.

In form, the Chicagoan's apartment tower has a sculpted appearance. The design is oval shaped with octagonal bays at two opposite corners of the floorplate framing the diagonal view toward Water Tower Park. The form maintains its unique tower profile on the skyline when viewed from other parts of the city.

The angular bays, which provide a layout for six corner apartments instead of the usual four of a rectangular floorplate,

have large windows. The living rooms located in the bays provide 180-degree views.

Apartments on alternating floors along the oval sides of the tower have floor-to-ceiling windows. Typical floors have eight apartments, ranging in size from one-bedroom convertible units of 640 square feet to two-bedroom apartments of more than 1,100 square feet.

Penthouse apartments on the 34th and 35th floors feature balconies or terraces. One penthouse unit will have a two-story living room with loft.

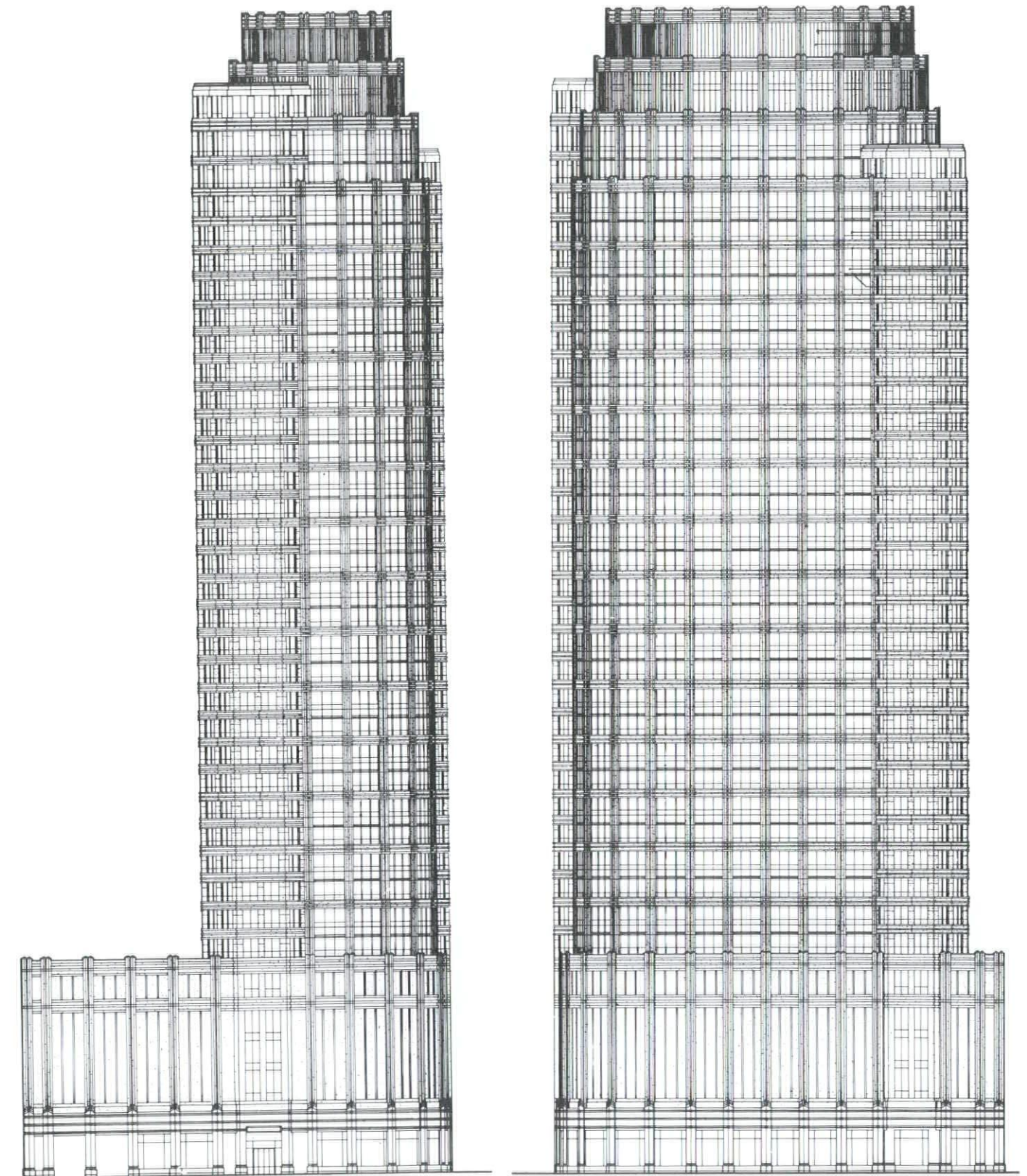
The five-story base structure, clad in a black and gray granite at street level, occupies a quarter-block site. The base has a sundeck with landscaped terrace and swimming pool on the roof and contains a 164-car garage, street-level apartment lobby and retail shops.

As the apartment tower rises above the base structure, the variation in window sizes give the structure an unmistakable identity of an apartment building.

The design re-establishes an architectural presence of apartment buildings of the past. It recalls the romance and style of city living and the Gold Coast, but in an architectural statement that is distinctively expressive of today.

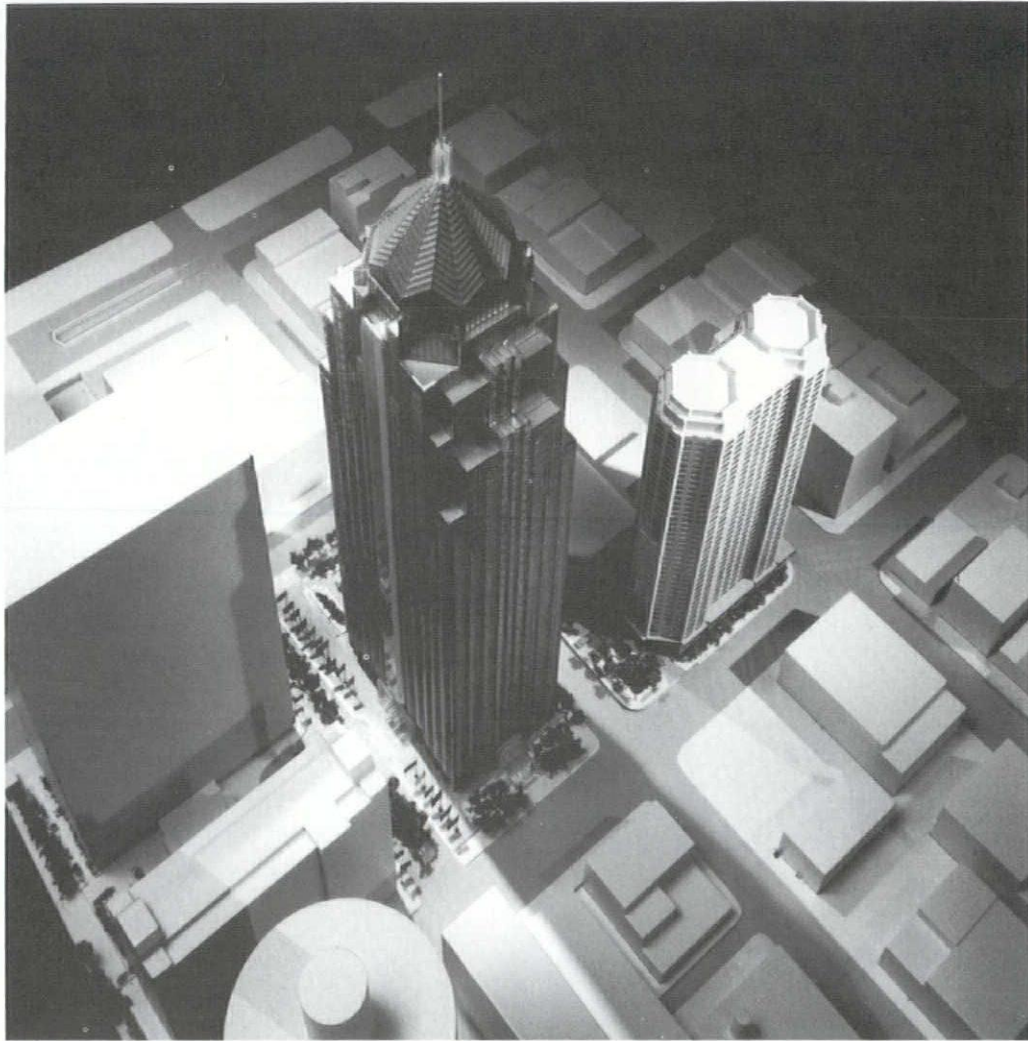
THE CHICAGOAN

Chicago, Illinois
Solomon Cordwell Buenz & Associates Inc.,
Architects
Draper & Kramer, Incorporated, Clients
Mellon Stuart Company, General Contractors
Chris Stefanos Associates, Structural Engineers
Mike Oppenheim Associates, Inc., Construction
Consultants



WORLD TRADE CENTER

Crystalline and Prismatic—A New Urban Tower Set into
Chicago's North Loop by Skidmore, Owings & Merrill



The World Trade Center Tower is the third phase of the World Trade Center multi-use complex (formerly Riverfront Park) located along the north edge of the Chicago River between Clark and Dearborn streets. The site has been envisaged as a heavily landscaped urban park, with Quaker Tower, the Nikko Hotel, and the proposed World Trade Center Tower situated as objects in the landscape—towers in the park—carefully positioned in relationship to each other, with the 44-story World Trade Center tower as the focal point.

The World Trade Center tower itself is conceived as a crystalline, prismatic object, a fulfillment of the visionary projects of the 1920's such as Hugh Ferriss' "Metropolis of Tomorrow" and Ludwig Mies van der Rohe's glass office tower

projects. The exterior cladding of the World Trade Center is a curtain wall of polished stainless steel and blue-green tinted glass, relating to the architectural expression of Quaker Tower. The shaft of the tower rises straight from the retail level fronting Kinzie Street to the mechanical level at the 33rd floor, matching the height of Quaker Tower. The shaft is then altered with a series of setbacks at levels 34, 38, 40 and 43, emphasizing the tower's soaring verticality and reinforcing its hierarchy within the World Trade Center complex. A final setback at the 45th floor provides a base for the tower's distinctive faceted crown, culminating in a stainless steel spire. The verticality and crystalline nature of the tower is further emphasized by a variety of bay window configurations which articulate the shaft with faceted,

vertical strips.

The lobby entrance is located at the plaza park level, opposite the main entry to the Nikko Hotel. A formal park, immediately west of the tower, and a landscaped terrace to the east, mediate between the street level and the world Trade Center precinct.

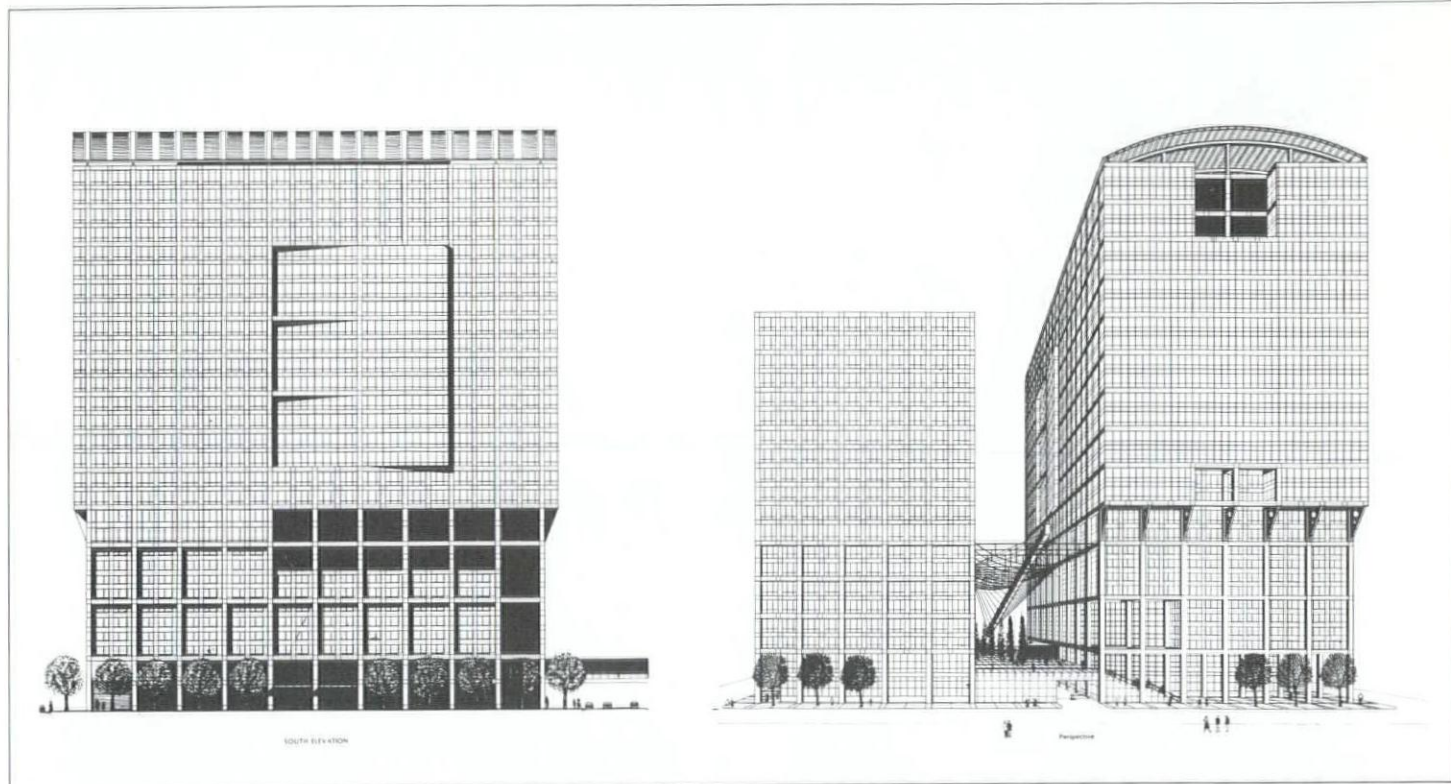
WORLD TRADE CENTER

Chicago, Illinois
Skidmore, Owings & Merrill, Architects
BCE Development Properties Inc., Clients
Skidmore, Owings & Merrill, Structural Engineers
Mike Oppenheim Associates, Inc., Construction Consultants
Skidmore, Owings & Merrill, Landscape Architects
Orlando Cabanban, Photographer



550 WEST MADISON

An Elegant, Modernist Curtainwall Solution with a Twelve-Story Pivot Window and Curved Roof by Murphy/Jahn



Designed as a mixed-use office, hotel, and parking development, 550 Madison Street adjoins North Western Terminal on the west side of Chicago's Loop.

The full-block development features a 1.1 million-square-foot office building, a 284 room all suite hotel and parking for 467 cars, 293 of which are ED17 provided below grade. The building is an extension of Northwestern Terminal and is joined by a bridge at the train room level.

The building features 52,000 square feet of rentable space per floor with dual cores framed in 28-foot-by-30-foot steel bays with a lease span of 49'-0". As the office sits above the hotel, the first office floor is Level 12. Floors 12 through 20 are served by six low-rise elevators and floors 21 through 29 are served by six high-rise elevators, with freight service in each core.

The 284 suite hotel provides 30 rooms per floor surrounding a central, naturally lighted atrium. Three passenger elevators

face a light well at the Clinton Street side. Separate freight service is provided.

The ground floor lobby focuses on a monumental water feature clad in marble at the base of the hotel atrium. Entry from Madison or Jefferson streets accesses the office elevator cores. The hotel lobby is entered from Clinton Street. Escalators, a monumental stair, and shuttle elevator provide access to the second floor.

At Level 2, a conference center providing five meeting rooms of varying sizes with a central pre-function space faces a landscaped plaza to the north. Kitchen facilities serve the conference center, hotel bar, and restaurant.

Below grade parking on two levels is provided for 293 cars with access and exits from both Clinton and Jefferson Streets. Additional parking at grade is provided at the north side of the lot. Loading facilities are at grade and are fully covered by a landscaped plaza.

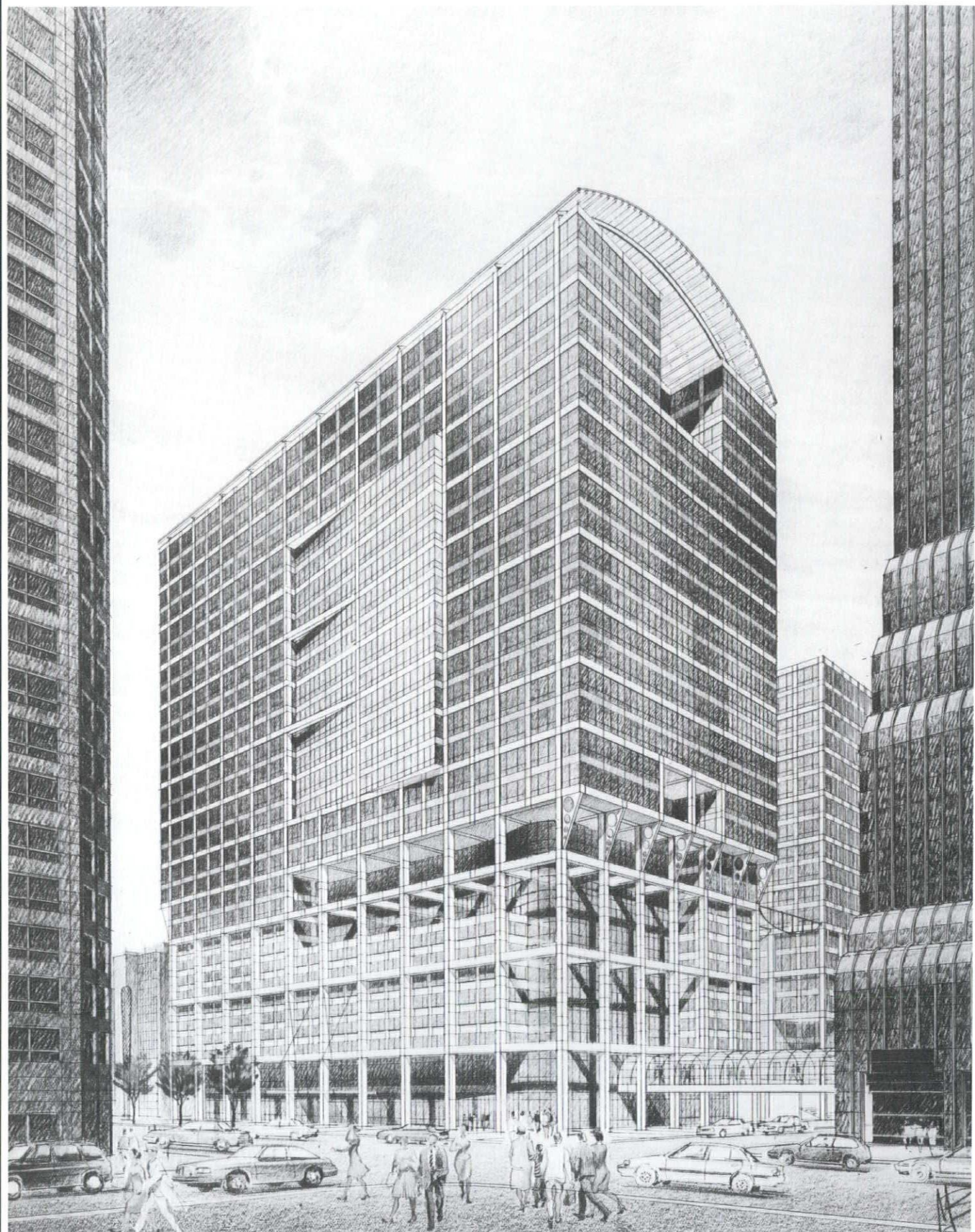
The building envelope expresses the

contemporary function by the interplay of a metal super grid defining the bay which frames a lesser grid of vision and patterned frit glass. The building relates to Northwestern Terminal by using a similar, but lighter, blue-gray palette. A 12-story "pivot window" reduces the mass of the north and south elevations. The hotel uses the same materials but in a different proportion of glass to solid area to define the residential character. A curved metal screen at the roof masks cooling towers and refines the building profile.

The project continues the urbanization of the west side of The Loop. It supports Northwestern Terminal and brings further activity and vitality to the area.

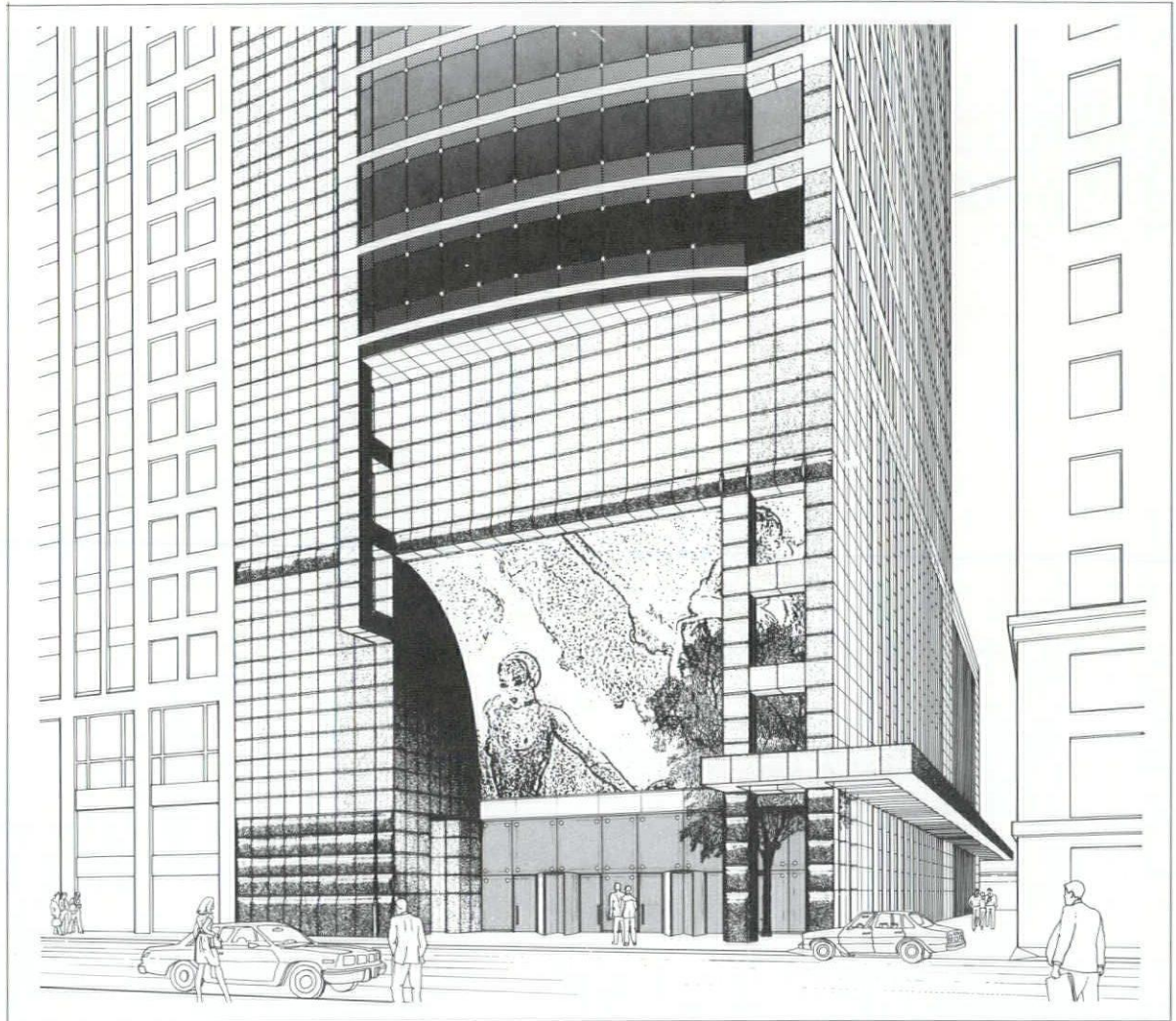
550 WEST MADISON AVENUE

Chicago, Illinois
Murphy/Jahn, Architects
Tishman Midwest Management Corporation, Clients



120 NORTH LASALLE

A Silver Building Effortlessly Slipped into its Tight
North Loop Urban Context by Murphy/Jahn



Occupying a mid-block site just west of the City/County Building, this 38-story office building includes ground floor retail space and six stories of parking. A grade-level banking hall is planned for the first floor with the remaining tower to contain six levels of parking and 28 office levels. Mechanical floors are located at mid-level, as well as in the extension of the offset core. The site extends from LaSalle Street west to Wells Street immediately south of Court Place.

The building has a basement which contains mechanical equipment, tenant space, and space reserved for a future public pedestrian tunnel extending from LaSalle to Wells streets. This tunnel will be put into use when connections under the public way are constructed by other adjoining properties. The ground level has a public entrance at LaSalle Street leading to the office level elevators and the re-

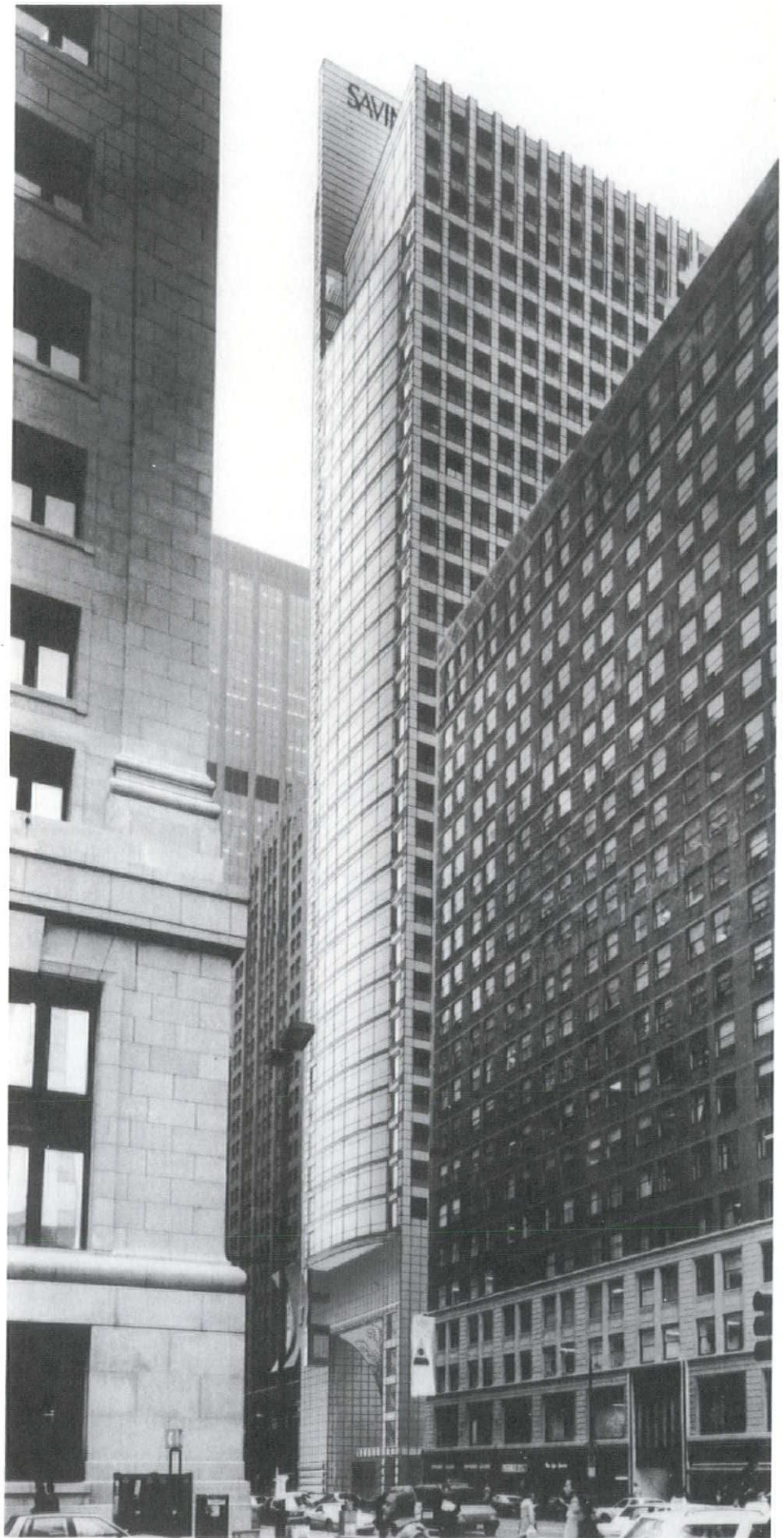
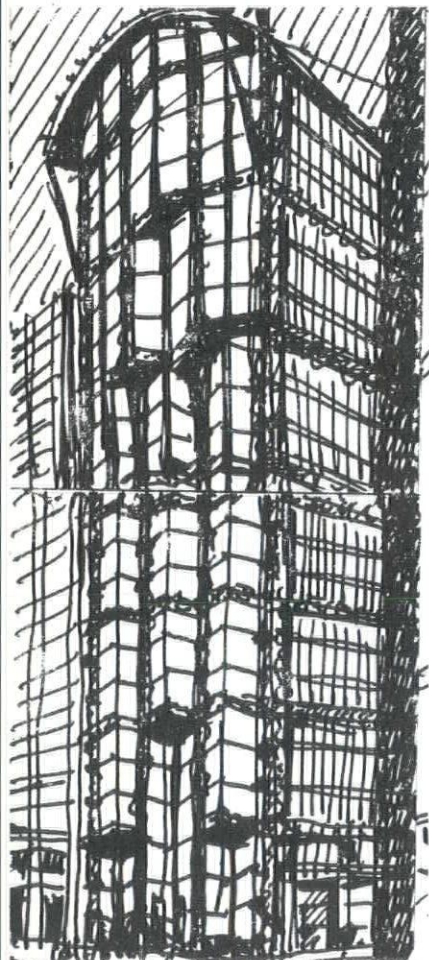
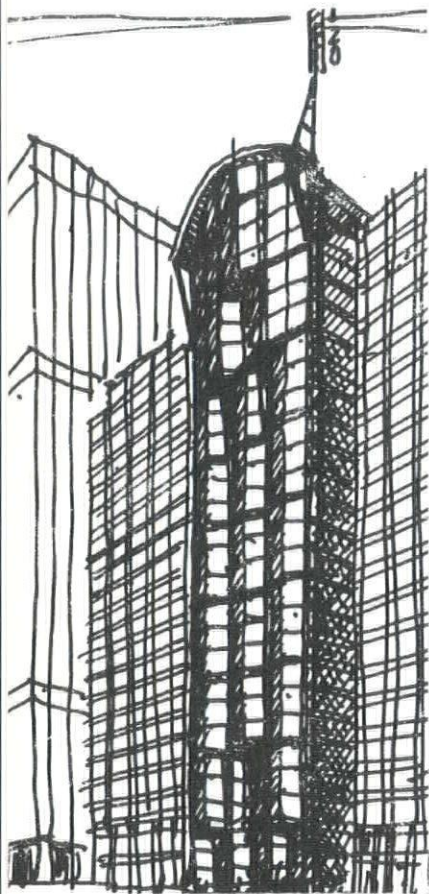
tail space. This retail space extends to and is accessible from Wells Street. Entrance and exist ramps for the parking area are provided at Wells Street.

The building structure is concrete and features a white granite and gray glass exterior composed asymmetrically around an offset core. A concrete and stone grill extends from the north face over Court Place to define the pedestrian way. A grand loggia on LaSalle Street creates a covered open space and displays a large-scale ceramic mosaic mural.

120 NORTH LASALLE STREET

Chicago, Illinois
Murphy/Jahn, Architects
Ahmanson Commercial Development Co.,
Clients
Westminster/Howard Ecker & Co., Clients





LOS ANGELES, CALIFORNIA

Kirsten Kiser Gallery for Architecture 964 North LaBrea Avenue "Arata Isozaki: Lead Relief Exhibition," through January 6.

Los Angeles County Museum of Art 5005 Wilshire Boulevard "The Divine Guido: The Paintings of Guido Real," through February 12.

SAN FRANCISCO, CALIFORNIA

The Fine Arts Museums of San Francisco Golden Gate Park "Viewpoints III: California Landscapes, 1870-1920," through April 3. "Lucian Freud: Works of Art on Paper," through February 5. "Dance as Painting Diaghilev's Ballets Russes, 1909-1929," through February 26.

CHICAGO, ILLINOIS

The Art Institute of Chicago Michigan at Adams Street "Chinese Ceramics of Changsha," through February. "Japanese and Chinese Buddhist Sculpture," through March. "The Human Figure in Greek Art," through May 24. "Recent Acquisitions from the Permanent Collection," through January 22. "Patrick Faigenbaum," through February 5. "W. Eugene Smith: The Dr. Richard L. Sandor Collection," through January 15. "American Institute of Architects Chicago Chapter Awards," through January 31. "Lissy Funk—A Retrospective," through February 5. "The Face of Unrest: German and Austrian Portraiture of the Early Twentieth Century," through March. "From the Ridiculous to the Sublime: British Drawings from the Permanent Collection," through March. "Post-War Art in Germany and Austria: Drawings from the Permanent Collection," through March. "The Human Figure in Greek Art: A Preview, Part 2," through May 24. "A Body of Work: Photography by John Coplans," through April 9. "Chuck Close," February 4 through April 16. "Louis Kahn in the Midwest," February 15 through June 26. "The Human Figure in Early Greek Art," February 18 through May 7.

The Chicago Historical Society Clark Street at North Avenue "Wright's Johnson Wax Build-

ings," through January 31. "Profiles of Black Chicagoans: Selections from Four Collections," February 1 through July 31.

Terra Museum of American Art 666 North Michigan Avenue "Arthur B. Dove: Early Works," through January. "Terra Museum Permanent Collection," through January.

FORT WAYNE, INDIANA

Fort Wayne Museum of Art 311 East Main Street "About Optical Illusions," through January 22.

INDIANAPOLIS, INDIANA

Indianapolis Museum of Art 1200 West 38th Street "The Zollman Collection of Pre-Columbian Art: The Face of Ancient America," through February.

Spenser Museum of Arts The University of Kansas "Mind Landscapes: The Paintings of C. C. Wang, A Retrospective Exhibition," through January 8.

BALTIMORE, MARYLAND

The Baltimore Museum of Art Art Museum Drive "Louis Comfort Tiffany," through January 15. "The Golden Age of Photography in France: Masterpieces from the J. Paul Getty Museum," through February 12.

The Walters Art Gallery 600 North Charles Street "International Mannerism," through January 7, 1990. "Lace!" through February 26. "Making Music in Medieval Manuscripts," through January 8. "The Royal Style," through February 12. "A Millennium of Christianity: Russian Art from the Walters Art Gallery," through January 29. "From Alexander to Cleopatra: Greek Art of the Hellenistic Age," through January 29. "Decadent Decades: The Medieval Clothes Horse," through April 9. "Ikats: Woven Silks from Central Asia," February 19 through April 16. "African Body Art: Selections from Regional Collections," February 25 through April 16.

BOSTON, MASSACHUSETTS

Museum of Fine Arts 465 Hun-

tington Avenue "Goya and the Spirit of Enlightenment," through March 26. "Italian Etchers of the Renaissance and Baroque," January 24 through April 2.

CAMBRIDGE, MASSACHUSETTS

Harvard University Art Museums 32 Quincy Street "Pietro Testa (1612-1650): Prints and Drawings," through March 19. "Seventeenth-Century Prints and Drawings: Pietro Testa in Context," through March 12.

DETROIT, MICHIGAN

The Detroit Institute of Arts 5200 Woodward Avenue "Tuscan Drawings of the 16th-Century from the Uffizi: From Bartolomeo to Cigoli," through January 8. "Andrew Wyeth: The Helga Pictures," through January 22.

MINNEAPOLIS, MINNESOTA

Walker Art Center Vineland Place "Architecture Tomorrow: Franklin D. Isreal," through January 8. "Vanishing Presence," January 26 through April 16. Selections from the Permanent Collection: Contemporary British Sculpture," through February 19. "Landscape Re-Viewed: Contemporary Reflections on a Traditional Theme," February 5 through April 16.

ST. PAUL, MINNESOTA

Minnesota Museum of Art Saint Peter at Kellogg "Art of Korea," through January 29.

KANSAS CITY, MISSOURI

The Nelson-Atkins Museum of Art 4525 Oak Street "Santa Fe Trail Series: Photographs by Joan Meyers," through January 8. "Dutch Still Life Paintings from the Golden Age," through February 4. "Odd Nerdum," through February 5. "Mid-America Biennial," through February 5. "Kansas City Collects Contemporary Ceramics," January 28 through March 12. "Potter's Choice II," January 28 through March 12. "The Lure of Tahiti: Gauguin, His Predecessors and Followers," February 19 through April 9. "Judith Shea," February 24 through April 23. "Night Light:

A Survey of 20th-Century Night Photography," January 15 through February 12.

ST. LOUIS, MISSOURI

The St. Louis Museum of Art Forest Park "Caribbean Art Festival," through March. "Currents 42: New Prints from Germany," through January 29. "Harry Callahan: New Color," February 14 through April 16.

FLUSHING, NEW YORK

The Queens Museum Flushing Meadow, Corona Park "Mike Solomon," through January 15.

NEW YORK, NEW YORK

American Craft Museum 40 West 53rd Street "The Confectioners' Art: Sweets in Culture and Fantasy," through January 18.

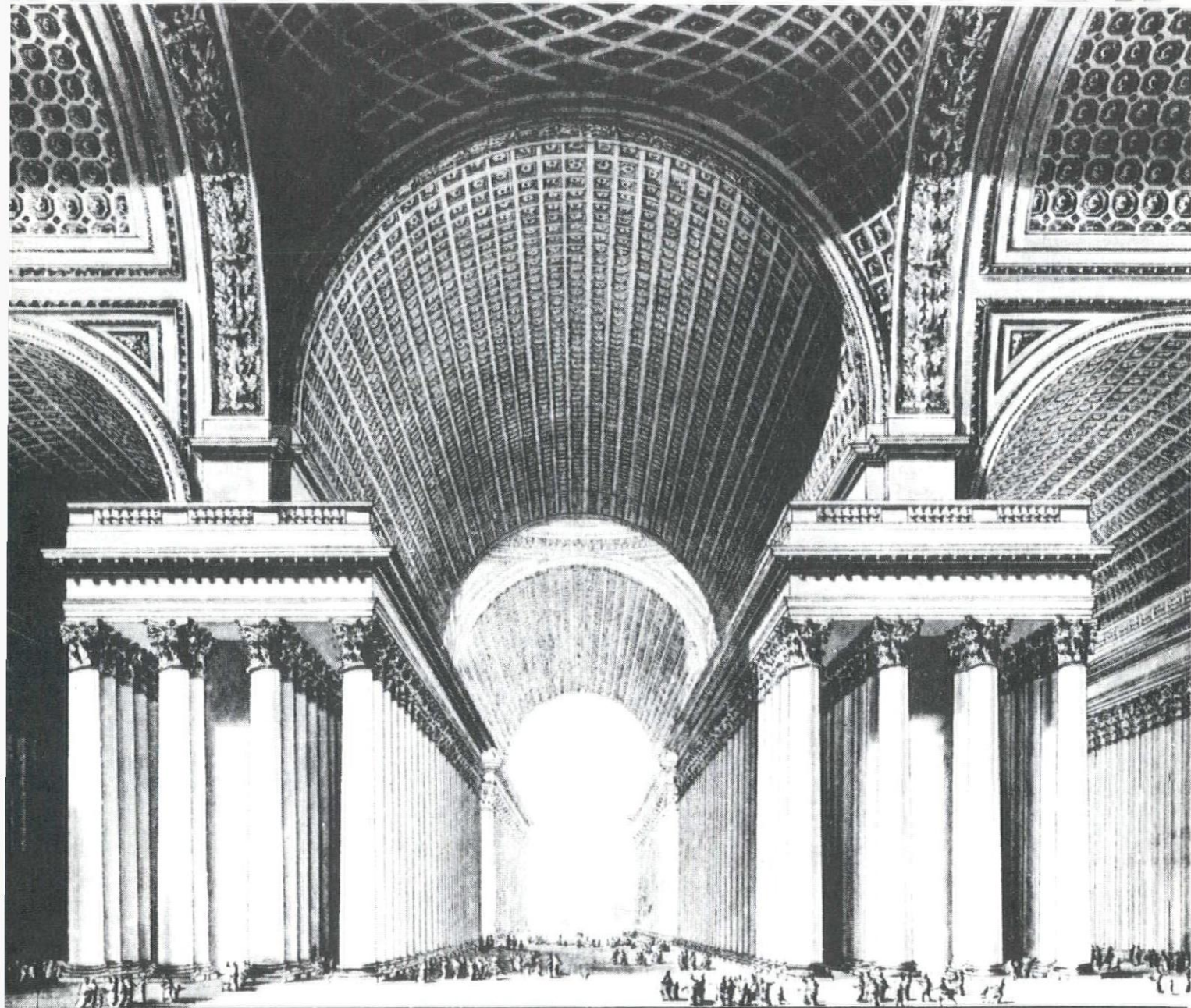
Bronx Museum of the Arts 1040 Grand Concourse "The Latin American Spirit: Art and Artists in the United States, 1920-1970," through January 29.

The Brooklyn Museum 200 Eastern Parkway "Cleopatra's Egypt: Age of the Ptolemies, through January 27. "Images of Stone: Petroglyphs of the Southwest," through February 13. "Courbet Reconsidered," through January 16. "A Century of French Painting," through March 6. "Martin Puryear Grand Lobby Installation," through February 13. "19th Century French Watercolors and Drawings at the Brooklyn Museum," January 23.

Cooper-Hewitt 2 East 91st Street "Modern Dutch Poster," through January 8. "Erich Mendelsohn: Architectural Drawings," through January 8. "Courts and Colonies: The William and Mary Style in Holland, England, and America," through February 12.

Solomon R. Guggenheim Museum 1071 Fifth Avenue "Gifts to the Solomon R. Guggenheim Museum from Alexander Liberman," through January 29. "Viewpoints: Postwar Painting and Sculpture from the Guggenheim Museum Collection and Major Loans," through January 22. "Refigured Painting: The German Image, 1960-1988," February 3 through April 23.

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ARCHITECTURE, ART, DESIGN, URBAN PLANNING, INTERIORS, CULTURE, THEORY, HISTORY, the CITY & the HOUSE

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CALENDAR

Max Protetch 560 Broadway "Richard DeVore," January 14 through February 11. "Erik Gunnar Asplund," January 14 through March 11. "Nicholas Wilder," February 18 through March 18.

The Museum of the City of New York Fifth Avenue at 103rd Street "Celebrating George," February 22 through September 10.

The Metropolitan Museum of Art 82nd Street and Fifth Avenue "Re-Opening of the Cloister's Treasury," permanent. "Umberto Boccioni," through January 8. "Degas," through January 8. "Early Indonesian Textiles," through January. "Georgia O'Keeffe," through February 5. "Architecture on Paper: A Decade of Acquisitions," through January 8. "Altered Exposures: Photographs of the Maori of New Zealand," through January 8. "Forest and Village: Art from Liberia and Ivory Coast," through January 15. "Collages and Prints by Anne Ryan," through January 29. "Mountains of the Mind: Nature and Self in Early Chinese Landscape Painting," through February 5. "Ingres at the Metropolitan," through March 19. "From Queen to Empress: Victorian Dress 1837-1877," through April 16. "Painting in Renaissance Siena: 1420-1500," through March 19. "John Vanderlyn's Panorama and Other Panoramas," through March 12. "The Henry R. Luce Center for the Study of American Art," Permanent Installation. "Reinstallation of John Vanderlyn's Panorama of the Palace and Gardens of Versailles," Permanent Installation. "Frederic Remington: The Masterworks," February 11 through April 16. "Indonesian Textiles," February 14 through May 14.

The Museum of Modern Art 11 West 53 Street "Anselm Kiefer," through January 3. "New Photography 4," through January 10. "Richard Diebenkorn: Works on Paper," through January 10. "Projects: David Ireland," through January 15. "Walker Evans: American Photographs," January 19 through April 11. "Andy Warhol," February 5 through May 2. "Emilio Ambasz and Steven Holl," February 9 through April 4. "The Unique Collaboration: Picasso and Baroque, 1907-1914," through January 16,

1990. "The History of Photography," February 18 through May 29, 1990.

The New Museum of Contemporary Art 583 Broadway "Christian Boltanski: Lessons of Darkness," through February 12. "Robert Colescott: A Retrospective," February 24 through April 16.

The New York Public Library Fifth Avenue and 42nd Street "A Sign and a Witness: 2,000 Years of Hebrew Books and Illuminated Manuscripts," through January 14. "A Visual Testimony: Judaica from the Vatican Library," through January 14. "Picturing America: 1497-1899," through February 18. "William James Bennett: Master of the Aquatint View," through February 18. "Couture from the Collections: 60 Years of Designer Fashion on Broadway," through March 11.

Whitney Museum of American Art Madison Avenue at 75th Street, "David Park," through January 15. "Enigmatic Objects: Contemporary Sculpture from the Permanent Collection," through February 5. "Yoko Ono," February 8 through April 16. "Masterpieces from the Abby Aldrich Rockefeller Folk Art Center," January 26 through April 2. "Frederick Kiesler," January 13 through April 16.

Whitney Museum of American Art at Philip Morris 120 Park Avenue and 42nd Street "Urban Figures," through February 15.

Whitney Museum of American Art at Equitable Center 787 Seventh Avenue, between 51st and 52nd Street "Enclosing the Void: Eight Contemporary Sculptors," through January 25. "20th-Century Drawings from the Whitney Museum of American Art," February 3 through April 1.

Whitney Museum of American Art, Downtown at Federal Reserve Plaza 33 Maiden Lane at Nassau Street "Identity: Representations of the Self," through February 10.

CINCINNATI, OHIO

Cincinnati Art Museum Eden Park "Masterworks from Munich, 16th through 18th Centuries: Paintings from the Alte

Pinakothek," through January 8.

CLEVELAND, OHIO

The Cleveland Museum of Art 11150 East Boulevard "The Magic Garden of Josef Sudek," through January 29. "The Persistence of Classicism in Sculpture," through January 15. "The Gods Delight: The Human Figure in Classical Bronze," through January 8. "Views of Rome: Watercolors & Drawings from the Collection of the Biblioteca Apostolica Vaticana," through January 8. "John Gossage: Photographs of Berlin," through January 22. "Joel Shapiro: Recent Sculptures & Drawings," through January 29. "The Precisionist Aesthetic in American Art," January 24 through April 9. "Collaborations in Monotype: The Garner Tullis Workshop," January 31 through March 12.

COLUMBUS, OHIO

Columbus Museum of Art 480 East Broad Street "Bill Brandt: Behind the Camera 1928-1983," through January 8.

TOLEDO, OHIO

The Toledo Museum of Art 2445 Monroe Street "Refigured Painting: The German Image 1960-1988," through January 8. "Mannerists Prints: International Style in the Sixteenth Century," through January 29. "Focus Exhibition," January 15 through February 26. "Contemporary Art in Prints," February 4 through March 1. "Glass by Dominick Labino," February 5 through March 5. "Faces of Creativity: Portraits of Artists, Writers, and Musicians from the Graphic Arts Collection," February 18 through June 18.

Philadelphia, Pennsylvania

Academy of Fine Arts Broad and Cherry Streets "Natural Histories: Mary Frank - Sculpture, Prints and Drawings," January 27 through April 16. "Kenneth Hassell and Stuart Rome: Recent Photographs," January 12 through February 26. "Quinta Brodhead: Retrospective," January 19 through February 18.

Philadelphia Museum of Art Parkway at 26th Street "Jasper

Johns: Work Since 1974," through January 8. "John G. Johnson: Collector of Contemporary Art," through March 26. "A Visual Testimony: Judaica from the Vatican Library," January 29 through April 2. "Robert Adams: To Make It Home: Photographs of the American West, 1965-1986," February 19 through April 16.

FORT WORTH/DALLAS, TEXAS

Kimbell Art Museum Fort Worth "A Prosperous Past: Dutch Still-Life Paintings from the Golden Age," through January 29.

WASHINGTON, D.C.

American Institute of Architects 1735 New York Avenue, N.W. "Art After Architecture," through January 29.

Folger Shakespeare Library 201 East Capitol Street, S.E. "The Grete Herball: Books from the Collection of Mary P. Massey," through January 31. "The Age of William and Mary: Power, Politics, and Patronage, 1688-1702," February 14 through April 15.

National Gallery of Art 4th and 7th Streets, S.W. "Masterworks from Munich: 16th to 18th Century Paintings from the Alte Pinakothek," through January 8. "Treasures of the Fitzwilliam Museum," through February 26.

National Museum of American Art 8th and G Streets, N.W. "Steven De Staebler: The Figure," through January. "Perpetual Motif: The Art of Man Ray," through February 20.

National Portrait Gallery 8th and F Streets, N.W. "On the Air," through January 2. "Faces of America: Portraits by Winold Reiss," through March 1989.

The Phillips Collection 1600 21st Street, N.W. "The Pastoral Landscape: The Modern Vision," through January 22, 1989. **The Textile Museum** 2320 S Street, N.W. "Fabrics of Africa: Techniques and Traditions South of the Sahara," through February. "The Textiles of Chicicastenango, Guatemala, 1900-1980," until early 1989.

Arthur M. Sackler Gallery Smithsonian Institution "A Jeweler's Eye: Islamic Arts of the Book from the Vever Collection," through April 30.