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MINNESOTA



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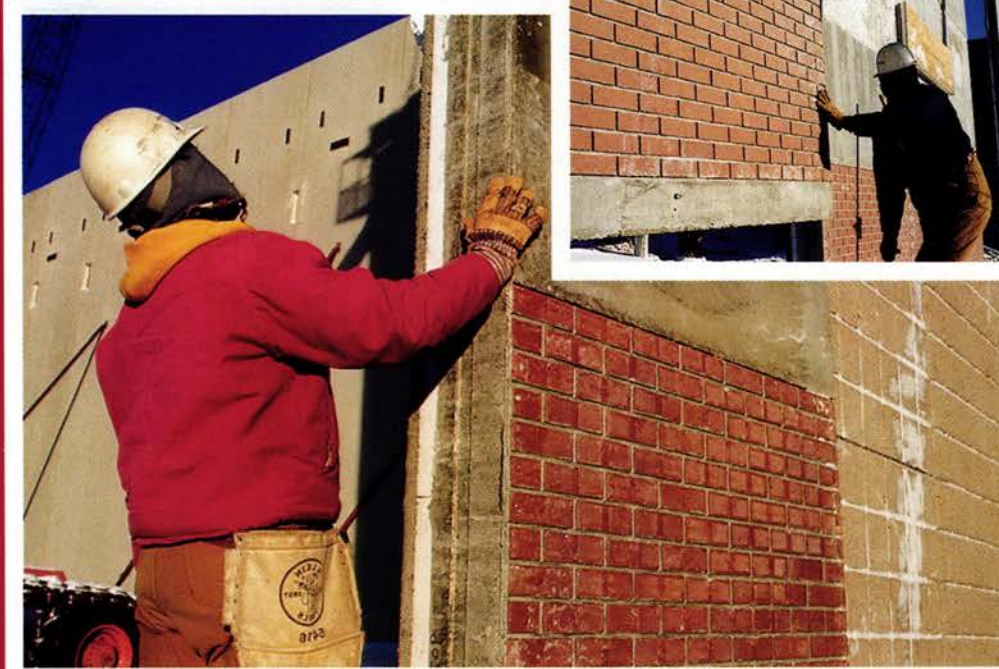
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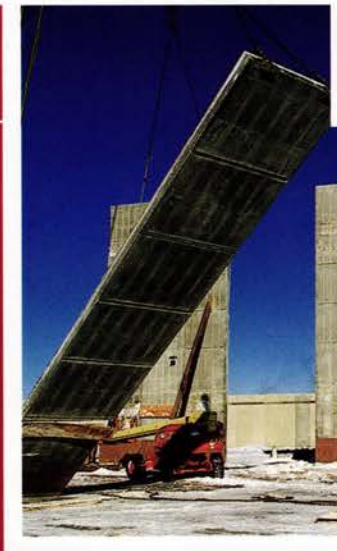
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Photo by Dana Wheelock

Patterns of architecture

By Bill Beyer

I think it was Stephen Jay Gould, the Harvard professor and essayist, who said we humans are pattern-seeking animals. We take great satisfaction in understanding the relationship of parts in what we see or experience. We can be entranced for hours by the pattern of farm fields from the air, bent to the shape of the land and water. A fascinating design on a swatch of fabric catches the eye. The lines and forms of an interesting building engage and draw us in. A fleeting glimpse provokes curiosity or ignites revelation. The dance of light through the day is a definition of beauty. The constellations of stars in the sky are the foundation of mythology.

In his book, *The Old Way of Seeing*, architect Jonathan Hale describes the loss of the natural way of recognizing and incorporating pattern into the design of buildings. He believes that the change took place in the Victorian era, when thinking supplanted feeling, and argues that our built environment largely ceased being beautiful and interesting at about the same time.

Fritjof Capra, in his book, *The Web of Life*, explains a similar loss in our understanding of biology when Cartesian mechanism replaced the Aristotelian concept of an organic and spiritual world. Capra goes on to tell about the evolution of the Santiago theory, which identifies "cognition, the process of knowing, with the process of life." We learn that pattern has re-emerged as one of three

key components, along with structure and process, of living things in any form. And pattern is the foundation of perception and cognition. Architect-teacher Christopher Alexander codified the value of our natural patterns of living on the earth.

Hale speaks with reverence and a sense of wonder of the underlying patterns of nature. The Golden Section, embodied in the Fibonacci Series numbers, turns up over and over in the

Intellectual virtuosity does not replace the need for intuition and gut response in evaluating architecture

growth patterns of living things. From the burial chambers of Egyptian pyramids to the Parthenon's façade, Golden Section proportions were deemed aesthetically and mysteriously satisfying by our forebears, and integrated into their daily lives.

But to Hale, play is the thing—the hours of doodling and scratching at a design while you set aside conscious thought and let the creative process happen. "To make a building that comes alive, it is, above all, necessary to play among the patterns," Hale says. He acknowledges Betty Edwards' 1979 book, *Drawing on the Right Side of the Brain*, as an inspiration and guide. Edwards explores the left brain/right brain, verbal/nonverbal duality and bemoans the devaluation of right-brain, nonverbal processes in our system of formal education. Hale recognizes the competing strains: "Architecture is always in tension between intellectual use and intuitive pattern. The rain has to stay out and the building has to sing."

The left-side verbal bias of early education increasingly plays itself out in architecture schools, where fussy and prolonged verbal explanations of what a student aimed to do replace an evaluation based on more direct gut reactions as to what was actually produced. Fledgling architects are taught and encouraged to conceive elaborate and opaque verbal rationales. Endless and preferably arcane referents are asserted, tallied and rewarded. The performance is the thing.

A glance at national trade magazines illustrates how well architects have learned. (It is no wonder most architects only look at the pictures.) Jury discussions of award-winning projects strain credibility. It would simply never do to explain to a jury, a client or a magazine writer that, "I did this because it felt right, and I believe it to be beautiful, and am qualified to make that judgment by the fact that I spend every waking moment of my life looking at buildings and places to find out why and how they are good." But perhaps that reasoning will no longer stand because we have foisted too many blank, patternless, lifeless buildings on the public under cover of verbal smoke. Intellectual virtuosity may be a handy skill, but it does not answer the need for intuition. In the end, no amount of rationalization will make a building any better than it is.

We have disqualified and distanced ourselves from the honest experience of, and response to, our surroundings. As architects we intuitively judge the beauty of buildings, and say that this works and that does not. But we are reluctant to assert the feelings we sense, rather than know, are true. In most cases, we haven't the guts to trust our gut.

After too many years of talkitecture, I distrust almost anything architects say about their own designs. Buildings should "speak" for themselves. But beware of architecture that claims to make a statement. You may find that it's just the architect manipulating a dummy. The best architecture speaks to us in patterns that we find compelling to our senses and gently sings to us through our subconscious.

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RISING STARS

FOUR ARCHITECTS have been awarded the Young Architects Citation, presented by AIA Minnesota. The award cites architects who demonstrate outstanding leadership and design skills within the first 10 years of earning their architectural license.

Winners include Jeffrey P. Agnes of Stein Design; David Dimond formerly with The Leonard Parker Associates, Architects, Inc., and now with Hammel Green and Abrahamson; Kathleen M. Lechleiter of Xerxes Architects; and Daniel J. Rectenwald of Hammel Green and Abrahamson.

Agnes, firm owner, principal, vice president and director of architecture at Stein, excels in retail and interior design. Among his projects are the former Tang's Ginger Cafe in Minneapolis, and the renovation of the Hub shopping center in Richfield.



Jeffrey P. Agnes



David Dimond



Kathleen M. Lechleiter



Daniel J. Rectenwald

Dimond, who went to HGA this summer, worked on a number of projects at TLPA as a firm principal, including Taegu World Trade and Exhibition Center, the KEPSCO Cultural Center and the Taejon

sports and recreation center, all in South Korea. Dimond says he sees architecture as a community event involving the dynamic resolution of many different voices, concerns, constraints and opportunities.

Lechleiter, firm owner, business manager and project architect with Xerxes, has been involved in a number of award-winning projects in Minnesota and at her former venue in Baltimore. The firm's own offices won an AIA Minnesota Honor Award in 1994. Lechleiter divides her day between design and business development.

Rectenwald, an associate vice president and senior project planner-designer and project manager with HGA, has performed in all areas of health-care architecture, including building design, medical planning, construction documentation preparation, marketing and project management. He says that the architectural profession is a constant learning experience as he explores the potential of each new project and its client.

In memory



WINSTON CLOSE, one of the leaders of Minnesota modernism, died June 15 at age 91. Along with his wife and business partner, Elizabeth (Lisle) Sheu Close, he designed numerous houses and commercial structures that expressed the modernist vocabulary sweeping the architectural profession in this country after the Second World War. Though many of his houses were for affluent clients, he designed one of the first public-housing developments in Minneapolis while with Magney, Tusler and Setter. Summer Field, completed at the height of the Great Depression in 1938, was a cluster of flat-roofed, 2-story brick boxes surrounding open spaces on Minneapolis's north side.

Close was born in Appleton, Wis., in 1906 and graduated from the University of Minnesota before heading to the graduate program at the Massachusetts Institute of Technology, where he met Elizabeth. After school, the two came to Minnesota, where they worked for Magney and Tusler before starting their own firm in 1938.

In addition to developing his practice, Close taught at the University of Minnesota from 1946 to 1950. He was the university's advisory architect from 1950 to 1971, during which time he oversaw plans for the university's Duluth, Morris and West Bank campuses. His most prominent projects on the Minneapolis campus are the double-decker bridge linking the West Bank and main East Bank campus from across the Mississippi River. He also designed Ferguson Music Hall, which was a plumb project that combined his love for music and architecture. Close, in fact, played the viola and was president of the Civic Orchestra of Minneapolis. He was regularly in audience attendance at Minnesota Orchestra performances.

In addition to houses, many of which are found in the University Grove section of St. Paul, Close designed Peavey Technical Center in Chaska and the Freshwater Biological Laboratory on Lake Minnetonka, among other projects. He and Elizabeth were elected to the AIA's College of Fellows in 1969.



Photo: Neil Kveberg



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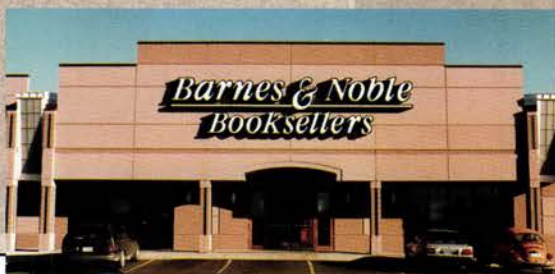
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Up in smoke

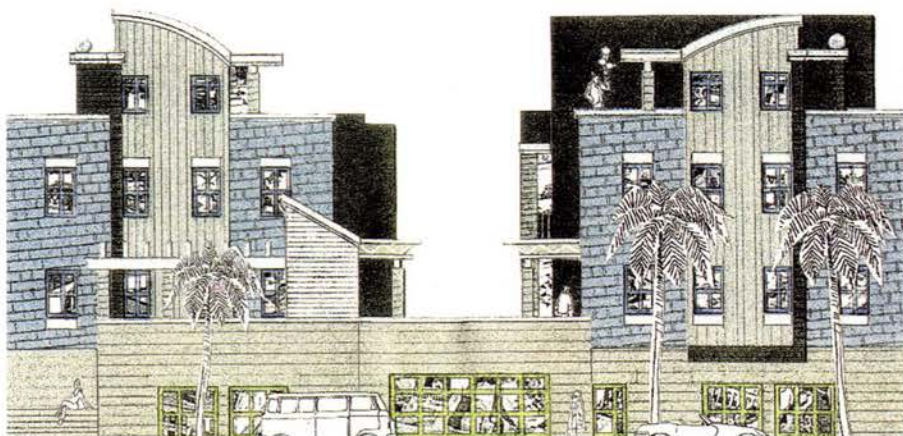
NORTHERN MINNESOTA has lost one of its lakeside retreats when a fire tore through the Quarterdeck restaurant and resort on Gull Lake north of Brainerd July 13.

Apparently ignited by a lightning strike, the fire destroyed most of the 250-seat restaurant but left unscathed the resort's 21 lakeside cabins, nine villa units, recreation hall and convention center. The rustic Quarterdeck has been a Brainerd landmark since the 1940s. The double-level, nautical-style dining room with outdoor decks is known for its Sunday brunch, as well as ribs and walleye dinners. The restaurant featured a bar and lounge with live entertainment.

Jane and Alan Gunsbury, who have owned the resort for 22 years, say they plan to rebuild in an architectural style consistent with the resort's historic character within six months. Cunningham Group is providing architectural services.



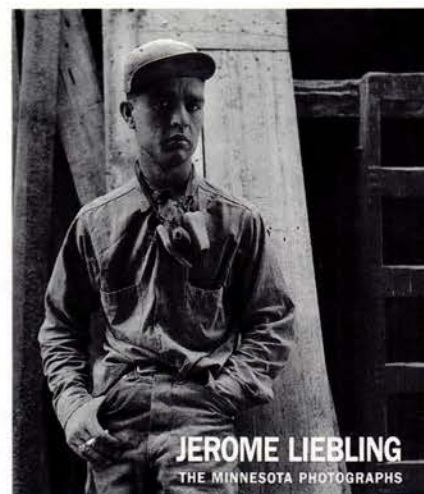
Proto housing



DENNIS G. PEINE, a student from North Dakota State University and a summer intern at Mulfinger, Susanka, Mahady & Partners in Minneapolis, was one of five winners in a national student competition to design replacement housing for a site in Hollywood, Calif. Sponsored by AIA Research and FEMA, the competition asked students to generate high-density, low-rise prototypical designs to replace many homes destroyed in the 1994 Northridge earthquake. Students needed to consider such design criteria as seismic resistance, density, affordability, aesthetics and adaptability to different lots. In his submission, Peine proposed reusing salvaged material from earthquake-destroyed buildings on the façades of the replacement housing, thus minimizing cost while giving each house unique material treatment.

The five winning entries were chosen from a pool of 170 students from 25 schools.

Hot off the presses



IN THIS BEAUTIFULLY produced collection of 118 black-and-white photographs by Jerome Liebling, the drama from two decades of Minnesota history come alive. Liebling was an internationally respected fine-art photographer who gained fame in the 1930 and '40s by capturing the commonplace details of everyday existence through his socially focused camera lens. When he left his native New York for the frontier of Minnesota in 1949, Liebling found an expansive new canvas of subjects. "Far from inhibiting my work, Minnesota allowed me to extend the street out to the field and landscape," he noted. *Jerome Liebling: The Minnesota Photographs 1949-1969* chronicles his two decades here before he left for Hampshire College in Amherst, Mass., to establish a program in film and photography. The book, which includes an essay by Alan Trachtenberg, is published by the Minnesota Historical Society Press.

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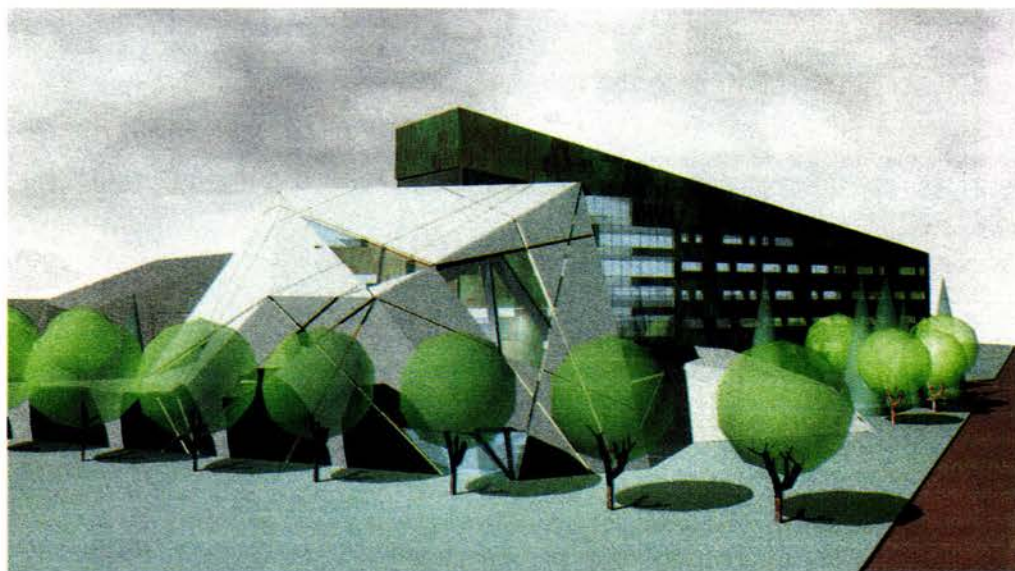
PLEASE CALL ELLEN AT 612-338-6763 FOR A COMPLETE EXHIBITORS' PROSPECTUS.

About science



THE SCIENCE MUSEUM of Minnesota has broken ground on its new 7-story facility by Ellerbe Becket alongside the Mississippi River in downtown St. Paul. The museum, which features a fragmented, transparent façade facing the river, will house exhibits, classrooms, an IMAX/Omni theater, outdoor science park and laboratories. The museum holds approximately 1.5 million artifacts. Grand opening is scheduled for New Year's Eve, 1999.

Gateway to the U



THE UNIVERSITY OF MINNESOTA unveiled plans for its new 230,000-square-foot alumni visitor center, University Gateway, designed by iconoclastic New Mexican architect Antoine Predock with KKE Architects as project manager. To be built on Oak Street between University and Washington avenues, the approximate former site of Memorial Stadium, the \$30 million building will house offices for the University of Minnesota Board of Regents, a student center, heritage galleries, meeting rooms and memorabilia shop, as well as serve as an entrance/visitor center for the East Bank campus. The building's

owner and operators, the University of Minnesota Alumni Association, University of Minnesota Foundation and Minnesota Medical Association, also will have offices there.

Predock is known for creating designs that reflect the rich textures and colors of the American southwest. In this instance, he considers Minnesota's quite different landscape by incorporating such elements as the old arch from Memorial Stadium, which was razed in 1992.

Groundbreaking is scheduled for late fall, with completion set for 1999.

Ticket take



STUDENTS from the University of Minnesota, under the guidance of engineers from Ellerbe Becket, designed seven ticket booths for the Sprint PCS Grand Prix of Minnesota, held in downtown Minneapolis this summer. As with the other six, this plywood ticket booth (shown) is an architectural study on temporary structures and materials, although the booths are being stored for reuse in future Grand Prix auto races.

Calendar

Jennifred Nellis
Circa Gallery
Minneapolis
Sept. 6-Oct. 10

Mixed-media artist Nellis is drawn to the tactile quality of sculpture, focusing on its materials and forms. She draws her prime inspiration from ancient art and architecture.

For more information, call (612) 332-2386.

David Lefkowitz: Pictured
Thomas Barry Fine Arts
Minneapolis
Sept. 6-Oct. 11

Lefkowitz bridges the gap between the traditional and non-traditional art world with his humorous and inventive paintings and sculpture.

For more information, call (612) 338-3656.

The Poetics of Vision:
Photographs from the
Collection of Harry M. Drake
Minneapolis Institute of Arts
Sept. 20-Jan. 4, 1998

The private photography collection of Minnesota photographer Harry Drake is featured in this exhibit, showcasing 75 images by various artists.

For more information, call (612) 870-3000.

Joseph Beuys: Multiples
Walker Art Center
Minneapolis
Sept. 21-Jan. 4, 1998

German artist Joseph Beuys, wishing to make art publicly available, created more than 600 multiples—or vehicles for communication—many of which are on display.

For additional information, call (612) 375-7600.

Northern Woods Exhibition
Minnesota Woodworkers
Guild
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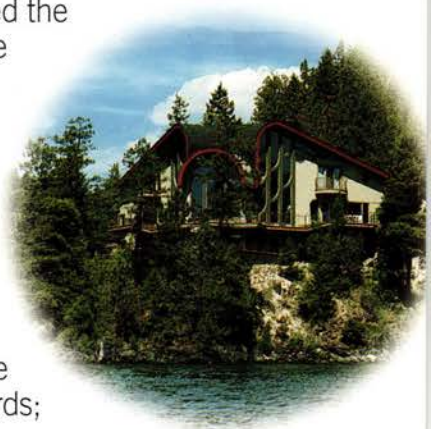
AND TO THINK OTHER WINDOW MANUFACTURERS SAID IT

Architect Richard Smith grew up in Montana's Flathead River valley, exploring its forests, paddling its lakes and streams and marveling at the abundance and variety of its wildlife. So when he was asked to design a home perched above the waters of Flathead Lake, his inspiration was the majestic bird that makes its home in the same idyllic setting: the osprey.



Since the windows would be the key element in creating the look of a bird in flight, Richard spoke with all of the top manufacturers. More than one claimed they were impossible to build. Others were eliminated from consideration because their solutions compromised the design. Still others, because they couldn't provide the low maintenance finish the owner requested. Only one company rose to the challenge. Marvin Windows & Doors.

True to Richard's vision, yet mindful of builder Len Ford's timetable, Marvin's architectural department began designing the windows and creating the necessary production specifications. But a change in plans became necessary when the owner brought up his concerns about the frequent high winds coming off the lake. So Richard designed a special steel framework for the window openings and Marvin produced 24 direct glazed units with custom radii. Clad in the company's exclusive extruded aluminum, the windows conform to A.A.M.A. 605.2-92 standards;



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despite their unusual, non-standard configuration. Another 63 Marvin windows and doors in various shapes and sizes were also installed in this extraordinary home.

In the end, Richard Smith and Len Ford were as impressed with the process as they were with the product. And today, "the osprey house" is a required part of every boat tour of Flathead Lake.

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Robert Roscoe

Believing that individual buildings are part of a larger community context, this Twin Cities architect long has been an unwavering voice for preservation in Minnesota

Whenever the topic of heritage preservation comes to the fore—whether the issue is protection of historic buildings, the respectful rehabilitation of historic properties or neighborhood conservation—you can bet Robert Roscoe is involved in the conversation or the controversy. An ardent defender of the historic assets of Minnesota's built environ-

ment, Roscoe has long dedicated his architectural practice and civic work to protecting our architectural heritage from bad design or the wrecking ball.

As sole proprietor of his Minneapolis firm Design For Preservation, Roscoe focuses on the preservation and renovation of historic residences. He also collaborates with other architects on new infill, which he defines as affordable housing designed to fit in with the neighborhood vernacular, from Victorian to bungalow. Many of his projects have been Minneapolis properties on the National Register of Historic Places, including several houses on Nicollet Island, the Hinkle Murphy Mansion, the Milwaukee Avenue Historic District, the Healy Block and the Elisha Morse Cupola House Condominiums. He also designed renovations of the J.J. Hill Farm Blacksmith Shop in North Oaks, the Carver County Herald Block in Chaska and the Krech House in St. Paul.

For the past 16 years, Roscoe has served as commissioner of the Minneapolis Heritage Preservation

Commission (HPC). Since 1985, he also has served as editor of *Preservation Matters*, a monthly newsletter published by the Preservation Alliance of Minnesota. In May 1997, the HPC honored Roscoe for his years of diligence and dedication with the "Steve Murray Award," which recognizes outstanding dedication and perseverance in the field of preservation. *Architecture Minnesota* talked to Roscoe about the role of historic buildings in the urban fabric, changes in public perception about the kinds of buildings worth preserving and the conflicts such shifts in perception create.

Your work on the Milwaukee Avenue Historic District, from 1974-1979, was one of your first projects, and won an AIA Minnesota Honor Award and several other honors.

I was just out of architecture school [University of Minnesota College of Architecture and Landscape Architecture] where I had learned to design new buildings. So the Milwaukee Avenue project—which involved planning and designing a four-block area, significantly rehabing about 40 residential buildings, designing historically compatible infill houses, and working with neighborhood groups and various public agencies—was a relearning process for me.

Did this project signify the beginning of a new consciousness in Minneapolis about the value of historic buildings in our lives?

Yes, I think it did. The project corresponded with the beginning of a consciousness of his-

tory as a part of what we live in and around, rather than as something we read about between book covers. The rise in historic preservation was just part of this. There was also a growing interest in neighborhoods as places you could live for a long time, rather than just use as a stepping stone to the suburbs. Neighborhoods started using history to define themselves. The field of history itself began focusing on common people's lives and the places they lived, rather than just the famous and notable.

Many burgeoning arts organizations at that time were housed in older buildings, and people started to look at older buildings as a resource, not just as a place to store old tires. Garrison Keillor's "Prairie Home Companion" looked at the backwater of culture and gave value to cultural things that had happened in the past. Musicians like Butch Thompson began playing and celebrating historical music. So various segments of society began reusing parts of the past. People began to see modernism's limitations in an intellectual sense. And people started recognizing that in their everyday lives, the constant quest for the ever new had limitations, as well.

Where is that sensibility in the 1990s in terms of understanding of the importance of preserving historic structures?

Neighborhood activism, which started in the late '60s and early '70s, is still with us. Minneapolis's Neighborhood Revitalization Program is an outgrowth of that. And today more neighborhoods look at themselves as having a partic-

Continued on page 50

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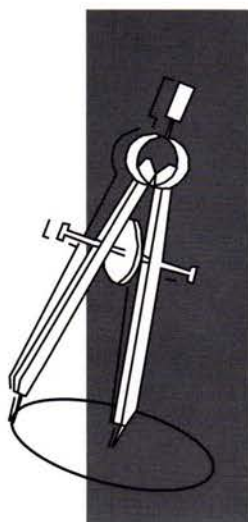
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Historic alert

Looking beyond individual buildings, many architectural preservationists today argue that a building's historic value must also be weighed in term of its community context

By Camille LeFevre

A bridge, a barracks and a shipwreck. Two schools, a jeweler's and a bank. A house, a mill and the Knoll. Long-lost titles from C.S. Lewis's *Chronicles of Narnia*? New films by Peter Greenaway? No. These structures are on the Preservation Alliance of Minnesota's 1997 list of the 10 most-endangered historic properties in Minnesota. These structures earned the appellation "endangered" for reasons from neglect to planned demolition. Redevelopment pressure, business and bureaucratic decisions, and aesthetic judgments also put them in peril.

Meanwhile, hundreds of less-publicized structures face uncertain futures, as well. So why, for instance, choose the Stillwater Bridge? The Albert Lea State Bank? The men's quarters at Fort Snelling? The Thomas Wilson shipwreck? The University of Minnesota buildings in the Knoll? With this year's picks, explains Roger Brooks, president of the Alliance, "we hope to make links in people's minds between these structures and similar structures in their own towns that are in the same situations." The overall purpose of the annual exercise, he continues, "is to select a list that is representative of the kinds of structures in danger today."

In doing so, the 1997 list attempts "to dramatize the

fact that there are elements in the state that are important to our communities, but are in some way endangered," Brooks adds. The key word here is "communities," or, depending on the preservationist you're talking to, "context." Because the 1997 list dramatizes something else: A shift in preservation logic or methodology away from preserving only impressive individual buildings, to preserving structures that symbolize a community or provide a historical context for that community.

It's an idea whose time has come. "We've gone from recognition of the clearly obvious—the prominent, highly visible historic building as an excellent example of a style—to properties that represent broad patterns in history, the importance of an activity or trend, developments in industry or agriculture, or what it's about to be in the working class," says Charles Nelson, state historical architect, Minnesota Historical Society. "We've come to recognize there is much more to history than isolating and enshrining a particular building. An artifact out of context is worth no more than its characteristics, it doesn't tell us anything. And there is more to the built environment than bricks and mortar."

Why the sea change in preservation's approach? "The impetus came from the

realization that what was thought of as seemingly insignificant was being destroyed—community Main Streets, the history of common people, agrarian society within the ever-expanding urban ring," Nelson says. "When these elements disappear, our culture experiences a loss of memory, a loss of heritage, the sense of roots."

Preservation's new approach is occurring on all levels—community, state and federal. The National Register of Historic Places, which sets the designation criteria for all historic sites (the Register was developed in 1966 and is operated by the National Park Service within the U.S. Department of the Interior), "has been refined from picking shrines to looking at history where it happened," Nelson says. In the last 15 years, a new curriculum has developed within preservation planning, as well. Cultural-resource management, Nelson says, "places a responsibility on planners, developers and preservationists to look at the history of certain structures and identify characteristics or qualities we revere, and plan for their preservation."

"Preservation is not a reaction to change," Nelson emphasizes. "It's a plea to integrate respect for the past into planning for the future." Still,

Continued on page 51

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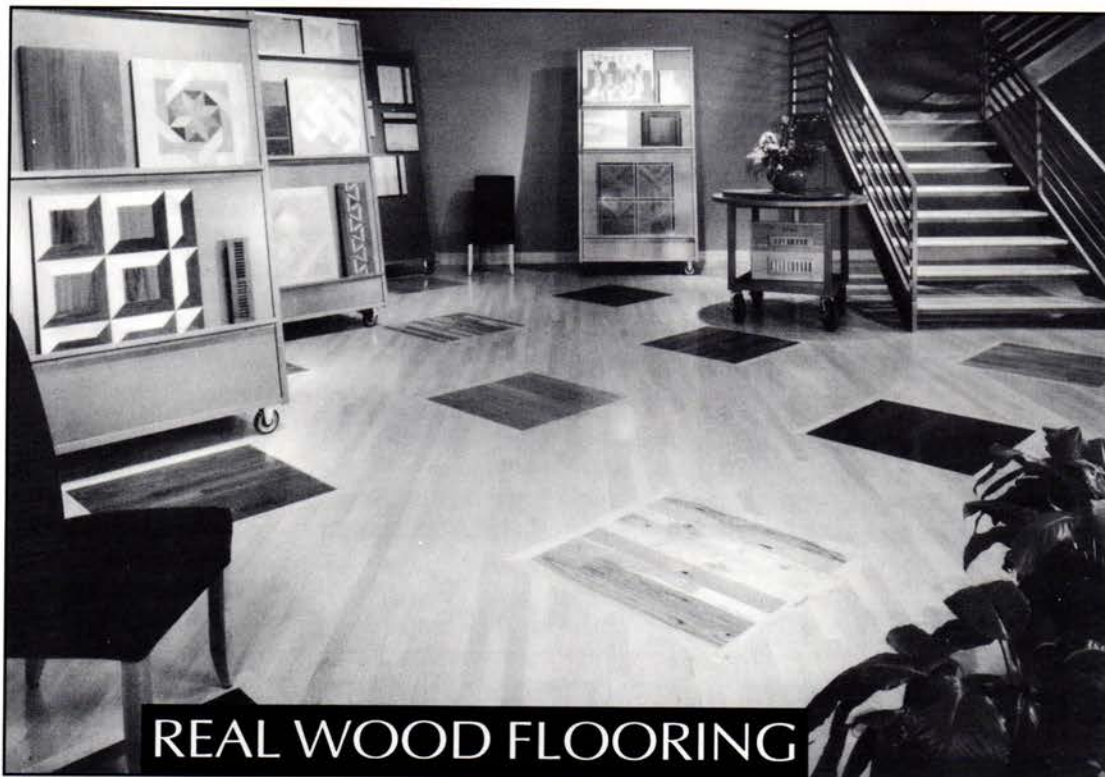
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– Hammel, Green and Abrahamson, Inc., Minneapolis
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– John Gould, AIA, Director of Design
– KKE Architects, Inc., Minneapolis
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When Jeanne Louise Calment died at age 122 this past summer in France, she was the world's oldest person. Nearly blind, she outlived her husband, son and grandchild.

Calment was witness to one of the most extraordinary periods in recorded history. When she was born in Arles, France, in 1875, electric lights, phonographs, telephones, airplanes, cars, motion pictures and the Internet didn't exist. She was born before the Eiffel Tower, Statue of Liberty, Brooklyn Bridge and first skyscraper were built. She lived to see the rise and fall of communism in eastern Europe, the eradication of polio, the accomplishments of the first heart transplant, and the cloning of a sheep. As a young lady she could view one of the first movies, a fantasy flight to the moon. As an elderly woman seven decades later, she could watch this fantasy come true as man took his first steps on the moon—broadcast live on television.

LIVING HISTORY

She also was witness to the scourge of innovation. In 1875, the world had known wars, but nothing on the destructive caliber of the First World War and its new fighter planes, or the Second World War and its atomic legacy.

We all witness history, whether we're 22 or 122. Author Studs Terkel knows as well as anyone that every person—rich or poor, old or young—chronicles events. Terkel looks back on the 20th century in his most recent book, *My American Century*, an anthology of some of his most famous oral histories. The octogenarian author revisits the 20th century's defining events: the Great Depression, the Second World War, the postwar era, and the Cold War. Terkel shows us that history is shaped by individuals who persevere.

Reading Terkel or reflecting on Calment is to realize that history is evolving at a seemingly faster pace each year. In this issue of *Architecture Minnesota*, we asked a group of fifth and sixth grade students to imagine life over the next 100 years. What will clothes, architecture and technology be like 100 years from now? (See page 34 for their responses.)

Our vision of the future factors on our current base of knowledge. We once thought that earth was the center of the universe. Today, we might imagine building a human colony on a distant planet millions of light years away because space exploration is expanding our understanding of the universe. We're no longer the center of things.

Knowledge sparks our imagination. When H.G. Wells wrote *The War of the Worlds* at the end of the 19th century, he conceived of Martians being shot into space in little cylinders aimed at earth. Once the cylinders crashed onto earth, the Martians built giant, tripod-shaped war machines that walked across the terrain, blazing a trail of destruction. Only in passing does Wells mention the possibility of flying machines. If he had written his story 20 years later—after having seen the deadly force of First World War fighter planes—surely he would have had the fictional invaders flying overhead, incinerating cities.

Architecture, as with story telling, is shaped by cultural, technological and social changes. The invention of metal framing and elevators, for instance, made possible tall buildings. Technology also has given rise to such new building types as airport terminals in the modern age of air travel. The proliferation of computers in the workplace within the past 10 years is shaping the way architects design offices.

Paul Goldberger recently remarked in *The New Yorker*, "Modern architecture was invented to obliterate history, not to make it...Modernists were going to invent the world anew and, through the clean simplicity of their buildings, create a better life for all."

Of course, that world anew didn't quite pan out.

ERIC KUDALIS

Modern architecture, as with all past architecture, is part of living history as it reflects an evolving, changing society. In her 122 years, Calment had seen a world transformed. Architecture is part of that transformation, a historic document of our growth.

Higher court



DON F. WONG

The U.S. Courthouse (opposite and top) in downtown Minneapolis features three separate components: A 15-story tower, a 6-story administrative wing, and a single-story cafeteria. The building gently curves along its site, which faces Minneapolis City Hall across Fourth Street. The plaza (below) of grassy mounds and silver-painted logs is quite striking when viewed from the Courthouse's upper floors.

The 15-story U.S. Courthouse is one of the largest and most visible buildings to go up in downtown Minneapolis since the early 1990s. As such, the building is making its mark on the downtown skyline.

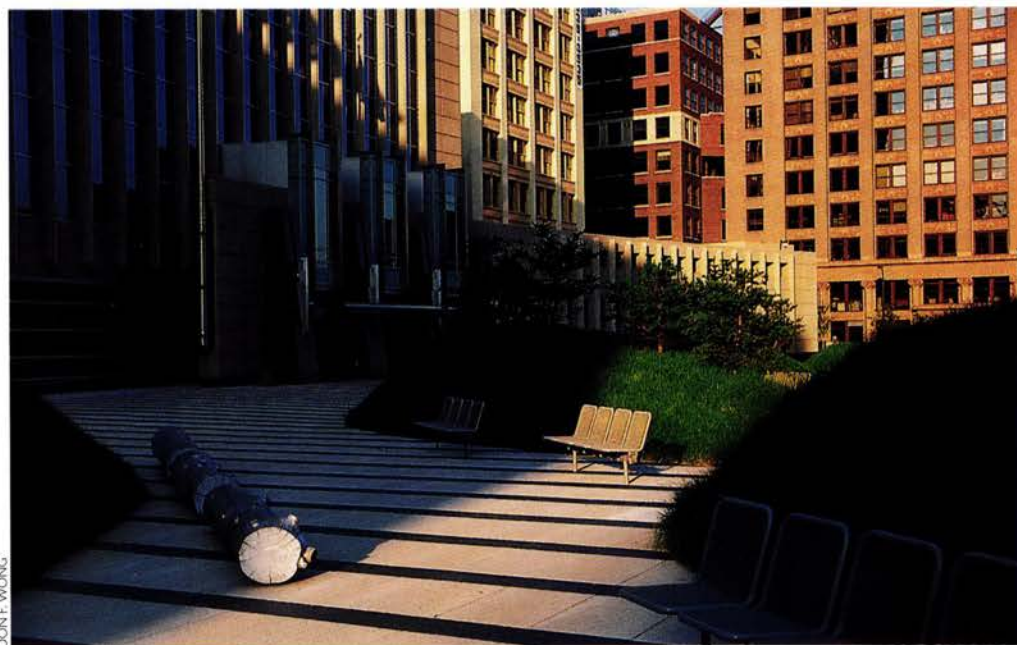
The Courthouse is the result of a winning submission by Kohn Pedersen Fox of New York and Architectural Alliance of Minneapolis in a design-build competition by

the U.S. General Services Administration, which enlisted The Leonard Parker Associates, Architects, Inc., to do the programming. "Design-build" is a somewhat dirty term among the purists in the architectural community because it suggests that "design" takes a back seat. While the Courthouse certainly doesn't shake the architectural pedestal reserved for such revered Minneapolis high-rises as the Norwest or IDS towers, the building stands comfortably against the skyline.

Kohn Pedersen Fox, which designed the building's exterior shell, core and street-level lobby, is familiar with the Twin Cities. William Pedersen grew up here and graduated from the University of Minnesota's architecture program before establishing one of the nation's most prominent architecture firms in New York. The firm's Twin Cities pro-

jects include The St. Paul Companies building in downtown St. Paul and Metropolitan Centre in downtown Minneapolis. Neither tower ranks among the firm's best nor possesses the elegance and finesse of such gems as its 333 Wacker Drive in Chicago. The St. Paul Companies building, while quite impressive in the up-close detailing, seems like a clunky melding of different forms and shapes, *a la* post-modern chic. The Metropolitan Centre, another busy bee of design, is actually one-half of a planned two-tower project. The lobby is quite nice, beautifully detailed, but the exterior simply looks like one-half of a building begging for a partner. And the gray façade sure doesn't brighten things in cold, dark Minnesota winters.

The just-completed 465,000-square-foot U.S. Courthouse, on the other hand, is less fussy and busy,



DON F. WONG





PHILIP PROWSE

Courtrooms open onto public lobbies on each floor (above), which have sweeping views of the downtown-Minneapolis skyline. The main lobby (below) is minimally detailed with terrazzo floors, granite, limestone, cherry and metal fins. A skyway cuts through the lobby's center. Other interior attractions are the 11th-floor library (opposite top), which overlooks downtown, and this traditional courtroom (opposite bottom) on the 15th floor.

and more straightforward. The building houses the chambers for the U.S. Court of Appeals, and chambers and courtrooms for the U.S. District, U.S. Bankruptcy, and U.S. Magistrate courts, as well as other functions. The three main components—the 15-story courtroom tower containing 11 courtrooms and 13 judges' chambers, a 6-story administrative wing, and a 1-story cafeteria wing—relate well to each other. Set back from the street, the Courthouse gently curves along its site.

Certainly those who like their civic buildings to have a classical column or two, and large stone steps leading to the entrance, will be disappointed here. This is modern civic architecture. The architects do nod at classicism with four



DON F. WONG

granite, columnar forms at the entrance, but the minimally detailed exterior of beige precast panels and metal fins speaks more of corporate architecture—not the warm fuzzies of civic classicism. Limestone, of course, would have given the exterior more

visual resonance, but surely the \$92 million budget nixed that option.

Fronting the building is an entrance plaza, designed by Martha Schwartz of Cambridge, Mass. The plaza consists of a series of grassy mounds inspired by glacial



drumlins found in outstate Minnesota; seating is in the form of silver-painted logs and wire-backed benches. What relevance glacial drumlins and logs have to downtown Minneapolis is anyone's guess. But apparently to an east-coast designer, "logs" and "drumlins" translate as "Minnesota."

Yet the plaza is quite striking as viewed from the 15th floor. And as a public courthouse, the public will have the opportunity to view the plaza from inside.

The interior is oriented toward exterior city views. Two per floor, the courtrooms open onto a public lobby on the south half of each floor, embracing the downtown skyline with expansive windows. On the building's north side holding the judge's chambers, window walls, likewise, capture panoramic city views across the Mississippi River.

Overseeing interior architecture beyond the street-level entrance lobby, Architectural Alliance designed the courtrooms in a traditional style of understated elegance with dark cherry wood, symmetrical layout, bronze lighting fixtures, and large defense and prosecution "wells."

"The visual message of the court is balance and equality,

which manifests itself in symmetry," says U.S. District Judge James Rosenbaum, whose courtroom on the top floor is the largest of the 11, with seating up to 200 for such special proceedings as naturalization ceremonies. The other courtrooms feature approximately 65 seats.

Besides being the largest, Rosenbaum's courtroom is

the juror box as the judge views the evidence from his own monitor on the bench. In addition, there are also outlets by the attorney's tables for computer-network hook-up, allowing attorneys to call up files. Of course, most of this technology is discretely disguised in the courtroom's traditional detailing. Under Architectural Alliance's guid-

ance, the interior architecture is high tech without looking techy. Throughout the interior, Architectural Alliance maintained a consistent vocabulary established by the building's architecture. Metal fins and detailing, found on the exterior and street-level main lobby, repeat as accents against the dark cherry wood in the upper-floor lobbies. The 11th-floor library, brightened with floor-to-ceiling window views of downtown and City Hall, is particularly enlivened with an aluminum canopy over the circulation desk, consistent with the metal-clad columns in the main lobby.

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The building is designed to accommodate additional courtrooms when needed. For the judges, the primary clients, the new U.S. Courthouse is a place to settle into for years to come.

**United States Courthouse
Minneapolis
Kohn Pedersen Fox and
Architectural Alliance**



A new office provides a design-forward setting for an arts agency

Art house



CHRISTIAN KORAB

The Minnesota State Arts Board's new office in the historic Park Square Court building overlooking Mears Parks in downtown St. Paul has proved an ideal fit for the state agency. Finding its previous home in a Summit Avenue mansion cramped, the agency additionally felt that it was a bit hidden from the artistic hub. But now in Mears Park, the Arts Board is in the middle of the action. Robert C. Booker, executive director of the Arts Board, says the agency is much more visible and accessible, noting that Mears Park is surrounded by renovated artists lofts.

The Arts Board was established in 1903 to provide grants, services and resources to individual artists, arts organizations and schools throughout the state. As an outreach organization, the Board's offices are publicly oriented. Gallery space displays rotating exhibits of Minnesota artists' work, a library provides resources for artists and the public, and the doors are open during the neighborhood's frequent gallery-crawl nights.

One step through the front door and you know you've entered a creative environment. Designed by BWBR Architects, which is just a few floors up from the Arts Board in the same building, the office is a funky combination of materials. "I wanted to use materials that reflect Minnesota, as well as the building," Booker says.

That desire converted to an industrial/rural aesthetic that doesn't attempt to disguise the building's working-class origins. In the reception area, the architects used corrugated

metal—a familiar farmyard material—to fashion a wall. The reception desk opposite the metal wall is made of particle board, another common utilitarian material that visually appealed to Booker while having the added benefit of being inexpensive.

In fact, this is a bare-bones project in which the agency

eas as the library without concealing the warehouse's high ceilings.

For private yet open work stations, BWBR devised a series of angular walls made from Sheetrock™. Rising to head height, the walls are high enough to define private work spaces without blocking the building's true grit.



wanted to project a strong design sense without blowing its budget on interior decorating. After all, the money goes to artists. The building's structural and mechanical guts project the overriding aesthetic statement as the architects left the brick walls, heating ducts and heavy-timber beamed ceiling exposed. The board room, which was once part of an alley between buildings, reveals bricked-up windows from a former outer wall.

Besides letting the original building stand out, the architects left a few telltale signs from a previous client. BWBR removed the panels from a dropped ceiling yet left the metal grid. Painted black, the grid helps define such key ar-

While Booker says he is happy with the new offices, he does have a design quibble. He would have preferred to have architect- or artist-designed doors—rather than standard-issue doors—for the main entrance and the few interior doors. Certainly well-designed doors would have completed the project. Yet budget was a constraint. Better doors can come as money becomes available—the Arts Board could even run a competition to design doors for the home office.

In the meantime, the Arts Board has built a comfortable new home in an artistically thriving section of town. **E.K.**

Minnesota State Arts Board
St. Paul
BWBR Architects



The Minnesota State Arts Board utilizes the industrial character of the historic Park Square Court. The office's visual focus is the corrugated-metal wall in the reception area (opposite). The architects retained the building's high ceilings and brick walls (this page).





National City Bank ups its visibility by moving into the center of Minneapolis's retail strip

Mall finances



GEORGE HEINRICH



National City Bank's new home in Gaviidae Common in downtown Minneapolis takes full architectural advantage of its mall setting. Each of the bank's five floors are visually open to the mall (opposite and top right). The retail sections on the bank's first two floors feature information kiosks (top) and educational theaters (above), with videos that highlight different financial services.

In the 1980s and early '90s, Minneapolis went gangbusters building new high-end shopping malls. The Conservatory and two phases of Gaviidae Common, anchored by Saks Fifth Avenue and Neiman Marcus between Seventh and Fifth streets on Nicollet Mall, promised to turn Minneapolis into a shopping mecca that would rival Chicago and New York.

Yet downtown Minneapolis lacks the critical mass that feeds New York and Chicago's retail scene. And what critical mass there is heads for the Mall of America in Bloomington on weekends and evenings. Gaviidae Common and the Conservatory took a beating. Today, the

Conservatory is vacant, awaiting the wrecking ball, while Gaviidae Common looks for alternative tenants to fill its vacant retail space.

In light of such anemic retail sales, more and more shopping malls are wooing nonretail tenants these days. Look around your neighborhood mall and you will discover dentist and doctor offices, real-estate and law offices—and in the case of Gaviidae, a bank. After National City Bank had outgrown its 20-year home at Marquette Avenue and Fifth Street South, it went looking for new quarters. Primarily a business bank, National City wanted to increase its retail services and thus its public visibility. The first phase of Gaviidae Common proved a perfect fit. Designed by Cesar Pelli & Associates as the retail half to Northwest Center in 1989, the 5-level mall is a beautiful piece of retail architecture, accentuated with a deep-blue, barrel-vaulted ceiling, a sculptural glass-block staircase and a multifloor, cascading waterfall visually anchored by an over-size loon.

National City Bank enlisted Boorman Kroos Pfister Vogel & Associates to position itself in this prominent downtown site. The bank occupies five levels, with publicly accessible retail functions on the first two, and private corporate and business functions on the upper three.

The bank wanted a visually open environment, in which employees and customers feel connected to all banking functions. Thus the architects maintained an open interior



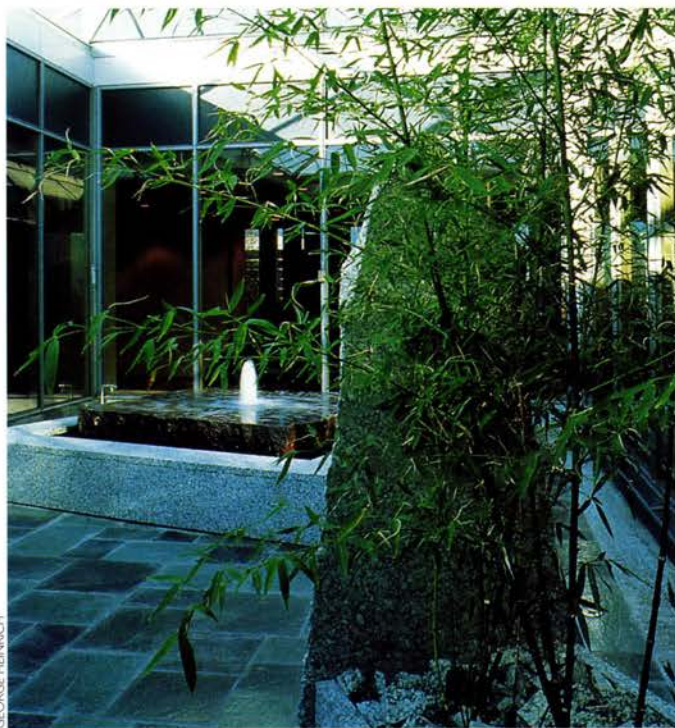
with glass walls and interior partitions that provide clear sightlines across the mall's atrium and across to other work stations. The general public can wander about the mall's upper three floors and look into the goings-on in the corporate offices.

The bank's high-tech features are most visible on the first three floors. BKPV designed a series of wood-and-metal interactive information kiosks, at which customers touch a computer screen to access bank staff and department directories, current interest rates and bank products, and other services. Customers also can enter one of three educational theaters to view 90-second videos on a variety of financial topics. Other high-tech dazzlers include 60 television monitors throughout the bank, video-conferencing access, an 8-foot media wall overlooking the 3rd-level escalator and a laser-sensitive security system. BKPV housed all this technology in an appropriate modern casing of metal and streamlined-wood detailing so that the bank looks up-to-the-minute and inviting.

So where retail once floundered, banking is now flourishing. **E.K.**

**National City Bank
Minneapolis
Boorman Kroos Pfister Vogel &
Associates**

Courting art



General Mills's growing corporate art collection is seen in this new courtyard (opposite) surrounding the executive offices. Such components as the fountain, conical-shaped topiary (top right), planter (above and right) were made from salvaged items.

General Mills has a long tradition of promoting the arts, as seen in its corporate art collection totaling approximately 2,000 pieces, and ranging from paintings to site-specific, artist-commissioned sculpture. In fact, the sculptures surrounding the beautifully landscaped 85-acre campus in west-suburban Golden Valley form one of the finest sculpture gardens in the country, rivaling the breadth and quality of the Minneapolis Sculpture Garden fronting the Walker-Guthrie complex. Wandering along General Mills's expansive lawns, visitors and employees encounter the works of Jackie Ferrara, Scott Burton, Richard Fleischner, Siah Arnajani, and others.

The corporation's commitment to art extends to archi-

ture, as well. The original headquarters building, completed in 1958 by Skidmore, Owings and Merrill of Chicago, is a pristine example of corporate International-style architecture, here rendered in dark steel and glass. Subsequent additions don't quite live up to the architectural standards of the original building, but they still enhance the campus's overall aesthetic value, in which architecture, landscape and art come together.

General Mills's latest addition to its art collection is the glass-enclosed executive courtyard, designed by the Landscape Architecture Group of Hammel Green and Abrahamson of Minneapolis. Surrounded on three sides by executive offices and on the fourth by the executive dining room, the 2,000-square-foot courtyard tells the story of General Mills with three visual elements: a fountain, bench/planter and conical-shaped topiary. Project designer Tom Oslund calls the elements "found objects," because the granite pieces are salvaged architectural items from a quarry. The topiary's base, for instance, is part of a column from a downtown-Minneapolis building.

General Mills built its fortunes on flour, and the courtyard subtly recalls its milling roots. In fact, the three essential ingredients in milling are here: water, stone and plant. The granite fountain abstractly recalls the milling industry's use of the grist stone and water. The



combination bench with planter represents the seat of corporate life balanced against the agrarian world, while the conical topiary reflects how plants must be manipulated to create products that sustain a business.

Of course, most people won't deduce such "architalk" from a few carefully placed objects. The important design fact is that the courtyard provides the executive offices with light and sculpture. Don McNeil, curator of corporate art, says that the courtyard is primarily a visual rather than physically functional space. Viewed from the air-conditioned comfort of the office suites, the courtyard is a welcome addition to General Mills's art collection. **E.K.**

**General Mills Executive
Courtyard
Minneapolis
Hammel Green and
Abrahamson**





An advertising agency expresses the energy of its industry with a new addition to its downtown-Minneapolis office

Ad image



DANA WHEELER

Fallon McElligott is one of the nation's most creative and aggressive advertising agencies, and has developed images for such high-profile clients as BMW, Holiday Inn, Miller Lite, Lee Jeans, Nikon and Ralston Purina. The firm is on a growth curve, as reflected in its ever-expanding offices in the AT&T Tower in downtown Minneapolis. Within the past several years, Fallon McElligott expanded from three floors to include the building's top 6 1/2 floors, with additional production and training facilities on the building's skyway level.

Jim Young of Perkins & Will/Wheeler has been part of the agency's growth, having worked on the expanding office design since the first three upper floors were com-

pleted five years ago by Walsh Bishop and his firm's forerunner, The Wheeler Group (*Architecture Minnesota*, July/August 1993). With each new floor the design has evolved and changed in subtle yet significant ways. Different floors house different departments, and thus call for individual design statements. The darker tones of the original floors are almost conservative compared to the latest incarnation on the 29th floor, which houses the creative department.

"The client wanted the project to have attitude," Young says. "They wanted it to be aggressive and filled with energy."

Aggressive and energized it is. From the dark, metallic-

like elevator lobby, clients and potential new clients enter a highly animated reception lobby, where light-tone, birch-veneer reception desk, walls, canopies and cabinetry—contrasting against a dark, unfinished ceiling—angle and curve, jut and sweep outward and upward. A visitor feels as though he is being swept along by the tide, past the reception desk, along the project display wall and into the heart of the office.

Fallon McElligott fosters a democratic, open environment to maintain office-wide communication and stoke the creative juices. Individual offices lining the floor's periphery, as on the previously completed floors, are open and without doors. Glass panels define these offices, while birch panels delineate the work stations

and an employee cafeteria. The staircase's profile is a broad brush stroke of birch veneer that contrasts with metal railings and maple-wood steps. The cafeteria, which the agency requested be a place to "rally up" people for informal gatherings, is a reimagined 1950s-style diner, complete with a black-and-white checkerboard floor, soda fountain and banquette seating.

A home is often a reflection of an owner, just as an office is a reflection of a company. Over the course of several years and additions, Perkins & Will/Wheeler has given Fallon McElligott a home office that truly speaks of the ad agency's creative identity. **E.K.**

**Fallon McElligott, 29th Floor
Minneapolis
Perkins & Will/Wheeler**



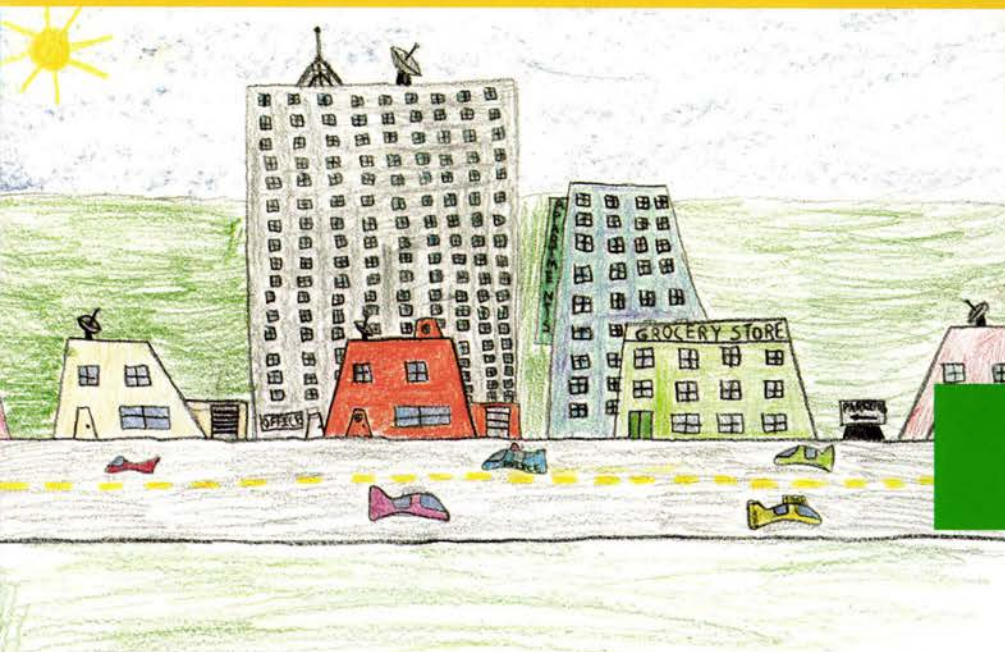
toward the center of the floor. Yet Young angled the panels in such a way as to leave these stations at the center open and visible to the rest of the office.

Two of the more compelling design elements are an internal staircase linking the 30th floor,

Fallon McElligott's ever-expanding offices in the AT&T Tower in downtown Minneapolis now includes new space for the creative department. Such utilitarian materials as plywood are used to great effect in the reception area (opposite) and individual work stations (center left). Noteworthy are the staircase (top) linking floors 29 and 30, and the stylized "diner" (above) used for group meetings.

Visions of tomorrow

Compiled by Jana Freiband



Ian Pratt
(5th grade)

In this "typical street in the future," cars fly over the streets while people live in tall buildings in crowded cities. Big antennas and satellite dishes allow people to channel surf many different TV and radio stations.

Dan Lubozynski
(6th grade, future crime analyst for CIA) and
Nathan Dorschner
(6th grade, future CIA agent)

In this collaborative picture, the two future CIA agents envision a "grim future with a red sky, due to a nuclear fallout. The scene includes a police investigation of a murder, a dismal park, rundown buildings and condominiums, and a helicopter-landing pad from which future 'hover' cars and helicopters lift off on the highway." The earth, they say, will be crowded and nutrition for the day will be gel-pads.





Erika Anaya-Mejia
(6th grade, future teacher)

In this colorful future world, cars will lift off the ground and fly over the land while the smiling sun looks over the earth's lush vegetation.

For centuries, man has dreamed of the future and invented elaborate scenarios of what that future might look like. Today is no different, as we begin the countdown to the year 2000. The 20th century is ripe with futuristic fantasies, made even more fantastic by movies and television. One of the earliest movies filmed was about a trip to the moon, long before the Wright brothers ushered in a new era of air travel. Over the decades, the media have fed popular culture with the sci-fi images of Luke Skywalker (in a futuristic-like setting a long time ago in a galaxy far, far away) to the Star Child from *2001: A Space Odyssey*, among countless other examples.

In the 1950s, coming to us through the exciting new medium of television, Captain Video as Guardian of the Universe conquered his enemies with the motion of his Cosmic Vibrator in the year 2149. As television matured, the image of tomorrow became more sophisticated. Family life was the focus of the 1960s animated-television world of the Jetsons, whose idyllic, streamlined, space-age household was made all the more idyllic with voice-activated household appliances, a three-hour workday, individual space saucers for cars, fold-away furniture and Rosie the robot maid. Family life was also the subject of *Lost in Space*, a 1960s drama that envisioned the world—or more precisely outer space—in far-off 1997. *Star Trek*, another 1960s creation, took us deeper into space and further into the future of the 23rd century, while its spin-off series and movies continue the journey through the galaxies. In *Star Trek*, the clothes are stylized, beaming up is an expedient mode of transportation and the universe is highly populated.

Dreaming of life in the far-off future remains the stuff of compelling storytelling. Imagine your life in the next 100 years. Imagine the architecture of our homes, work, educational facilities and entertainment complexes. The fifth- and sixth-grade classes from Windom Open School in Minneapolis, taught by Joe Alfano, dove head-first into the next millennium to view life in the 21st century. Here is their view of life at the end of the next century.

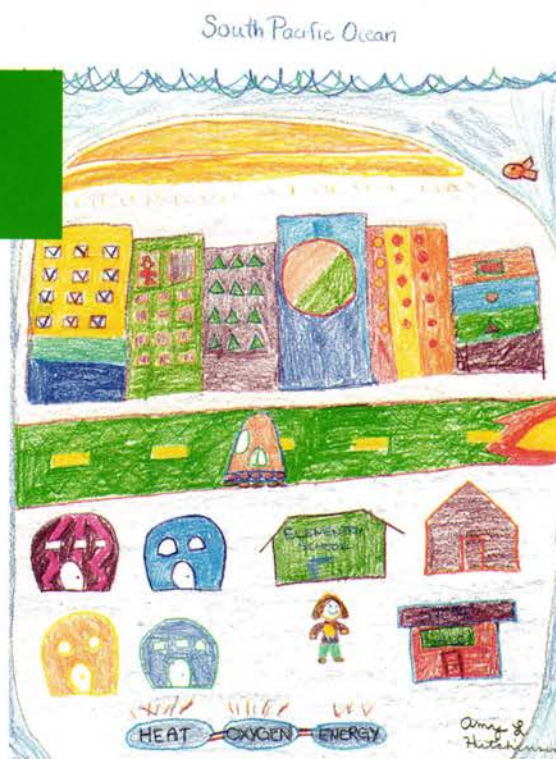


Matthew McGlory
(6th grade, future police officer)

Everything will be on an upswing in this vision. "I think in the future there are going to be bigger cities, fancier cars and better technology."

Amy Hutchinson
(5th grade, future paleontologist)

Here, people will live in an "underwater world in a bubble in the southern Pacific Ocean. The world will become overpopulated and we will need more space to live. The bubble lights (the yellow things at top) act like the sun, so the residents' internal clocks won't get mixed up. People live in round houses, go to church and synagogue, school and work. They have cars with round tops."





Beth Lubozynski
(6th grade, future
arts-related career)

In this fantasy world, people will move into an underwater dome to escape an overpopulated planet. But the dome will have many amenities. "The dome contains community buildings with all the things the community needs: museums, libraries and big food-growing buildings. Cars will have glass roofs with seats on the outside, and they will run on batteries. The clothing style will be pants that are half boxer shorts and half jeans with hats worn sideways. The people will get oxygen from the surface, and from taking oxygen out of the water."

With crayons in hand,
children touch on the whimsical and
fanciful as they envision the future

Breanna Butler
(5th grade,
future veterinarian)

Another vision of an overcrowded world also moves people below the earth's surface. "This picture is about people having to live underground because the upper world got to be crowded. Transportation is by tunnels and water. There are new buildings. Hippie clothes are back in style. The buildings are made out of colored glass so there can be a lot of light. Energy sources come from the power of the upper land."





The livable modern



The architecture of Carl Graffunder marries design with nature in a truly modernist vocabulary

The summer sun burned brightly as Carl Graffunder, incredibly confident yet virtually penniless, embarked on a career-defining odyssey in 1940. It began as he hitchhiked from Minnesota to Pennsylvania in search of his mentor, Antonin Raymond, the idiosyncratic, Czech-born architect with an irrepressible penchant for things Japanese.

What a far cry this inspiring journey was from the upscale European sojourns of American Express cards and Mac Powerbooks that students enjoy today. Instead, as he approached Mecca, the young man from Hibbing surveyed his soiled clothes and quickly understood that he couldn't meet the master looking like a rag a muffin. So he took a farm-hand job across the road and saved some money for fresh clothing before presenting himself at Raymond's door.

"I'm Carl Graffunder," he said, extending his hand toward Raymond. "Do you have any work for me?" Raymond did. "Get to work; there's a storm coming," Raymond snapped, handing Graffunder a pitch fork. Still, like the famous travel story of Joseph and Mary, there was no room at the inn. "Don't worry," Graffunder demured, "I'll sleep under the eaves."

After these scrappy beginnings, Graffunder, the son of German immigrants, earned a bachelor's degree from the University of Minnesota and a master's degree from Harvard. Later, he forged a design partnership in Minneapolis with Norman Nagle before going solo. But teaching, not practice, brought Graffunder back to his alma mater at the University of Minnesota. There, he maintained a vigorous teaching schedule for 38 years, leading classes in building systems, building technology and professional practice.

"I worked 70-hour weeks for almost 40 years," reflects the architect, who being an Aries possesses that astrological sign's defining drive and fire. "That was the most productive time of my life."

Productive, indeed. Graffunder's elegantly modern and eminently practical opus envelops more than 100 homes, 16 churches, 11 university buildings, 13 industrial and commercial structures, seven civic buildings, five libraries and countless renovations. Fine examples of his residential work can be found in such charming enclaves as Edina and University Grove, where there are four Graffunder originals built between 1954 and 1967.

These domiciles, although firmly anchored by the tenets of modernism, are unique and timeless. Moreover, they reflect Graffunder's design principles. "Know your materials and don't waste," he advises. Besides these guidelines, his work features an absence of ornament, reliance on few building elements, and contrasting materials and glass.

Nowadays, his architecture represents the best of midcentury modern design and stands proudly alongside the work of other Minnesota moderns, from

Continued on page 58



The Warren Reynolds hilltop cabin (above and opposite) in northern Minnesota is perfectly attuned to nature with its outdoor deck and expansive windows overlooking an adjacent lake. The Reynolds family built the cabin themselves in the late 1950s.





Rotterdam, The Netherlands

A sparkling new cable-stayed bridge is the centerpiece of this Dutch city's architectural renaissance

By David Goehring

On the morning of May 14, 1940, Germany launched a massive surprise air strike that destroyed the port city of Rotterdam, the Netherlands. In a few short hours, the canal-lined urban fabric of Rotterdam was in flames; the shipping center along the great Maas River that served as its country's vital link to international commerce was leveled. The people of the Netherlands were effectively demoralized, and the country remained under German occupation until the end of the war. The lives of the citizens of Rotterdam would be changed forever.

Now, after decades of painful recovery, Rotterdam has reemerged as a reinvention of itself. The culminating point of Rotterdam's recent renaissance is a wonderful new bridge, dedicated in September 1996, and named Erasmusbrug. The vibrant presence of this sparkling new cable-stayed bridge on the skyline clearly marks the modern epoch for Rotterdam. Spanning the Maas River, this 139-meter-tall, 802-meters-long bridge is not only an engineering and architectural marvel, but is Rotterdam's vital link to the next millennium.

The history and culture of Rotterdam

Liberated in 1945, the Dutch have rebuilt and recovered remarkably well for a small country. Holland's impressive economic prowess is once again recognized worldwide. However, the war took a far greater toll on Rotterdam; recovery included reestablishing an economic infrastructure and housing. Yet reconstruction moved ahead rapidly. The shipping docks became operational again. New housing and services met demand.

Lost in Rotterdam, however, was the classic charm of Dutch architecture as it remains today in such cities as Amsterdam and Den Haag. Also lost were the canals, functionally obsolete in a postwar city desperate for usable land. Rotterdam was the Netherlands' broken vase, hastily glued together, with chips and cracks detracting from its original beauty.

During this fragile time in Rotterdam, the shipping industry, central to Dutch economic stability, was also evolving. With the advent of supertankers in 1968, it was necessary to build Europort, the world's largest automated shipping center, closer to the sea to accommodate these behemoths. Thousands of dock workers lost their jobs and the facilities in which they had worked were abandoned. This further burdened reconstruction efforts, as city resources were directed toward matters of social welfare.

Continued on page 62




The cable-stayed, bent-pylon Erasmusbrug Bridge, designed by Dutch architect Ben Van Berkel and completed in 1996, has become one of the most popular architectural attractions in Rotterdam, drawing tourists and residents alike. Bikers, pedestrians and motorists find equal excitement in crossing the 132-meter-tall, 802-meter-long bridge.



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1:30PM Solid and Pure: Copper, Brass and Bronze in New England, by Donald Fennimore, Curator of Metals at The Henry Francis du Pont Winterthur Museum.

SUNDAY, OCTOBER 19 11 AM-5PM

1:30PM Wendy Cooper, Curator of Furniture, The Henry Francis du Pont Winterthur Museum will speak on City Styles, Country Cousins: Empire Furniture in New England 1810-1840.

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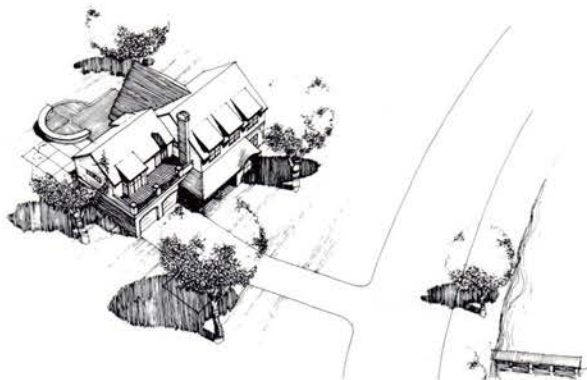
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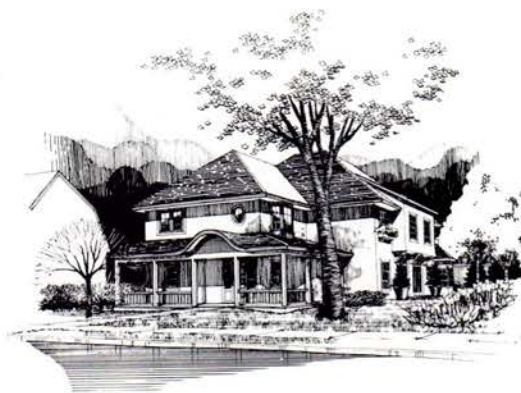
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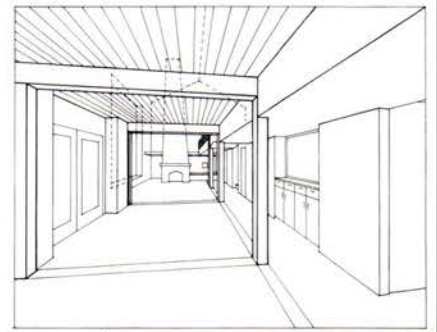
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Buesing Residence
Little Canada, MN

This suburban lake home overlooks a bay and wooded peninsula of Lake Gervais. The main mass of the house pivots to parallel the shore line, while the entry arcade leads to the oculus containing front door and cascading stairway. Designed by Dale Mulfinger. Built by Bossard Construction.



Lake House
Lake Sylvia, MN

This lake home replaces yet maintains the spirit of a former seasonal cabin by exposing timber beams and reusing pine t&g ceiling boards from the original building. A stone fireplace and wood burning stove oppose one another on the main level, anchoring the house with a warm fire at both ends. Open living spaces on the water side take advantage of lake views and functional service rooms are tucked into the hill. Designed by Jean and Mark Larson. Constructed by Bruce Prevost.



Lindberg Residence
Scandia, MN

Perched atop a natural knoll in rural Scandia, the Lindberg Residence affords personal views of pond and grassland in three directions. Oriented to the south beneath a vaulted hip roof, the main living areas are anchored by a massive native stone fireplace that imparts a strong sense of shelter to the space. Designed by Kelly Davis and Tim Old.

Weyer Residence
Perry, IA

Located on a hill overlooking rolling Iowa Prairie, this home was designed for a couple moving back to their roots after retirement. The interior will feature Arts and Crafts style detailing. Designed by Sarah Susanka with Steve Mooney.



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Gullickson Addition*Hopkins, MN*

This kitchen and two car garage addition brings this 1950s house into the 90s. Aesthetically, the new gable balances the composition of the front facade while, functionally, the new kitchen allows for efficient cooking and informal eating. The addition completes the house. Designed by Jean Larson.

**Meyer Remodeling***Bloomington, MN*

A walk out brick rambler is transformed by rearranging internal space for casual living. A bow window is added to capture distant views to a lake. A gable end wall and radial pergola redress the facade. Designed by Dale Mulfinger. Built by Craig Johnson.

**Kletter/Bluhm Remodeling and Addition***Minneapolis, MN*

Taking cues from a carefully restored Craftsman interior, the South Minneapolis Home has been transformed from a typical Midwestern "Four Square" into a home that accommodates all the demands of contemporary living. In addition to an attached garage, a new kitchen and eating area were added to the main level of the home while the existing kitchen was converted into butlers pantry and powder room. Upstairs the couple of the house get a bedroom suite with windows overlooking their new terrace. Designed by Tim Fuller and Dan Porter. Constructed by Choice Wood Company.

**Sipkins Addition***Minneapolis, MN*

This seamless addition incorporates a new kitchen, sunroom, midroom, couples bedroom and bath on two levels. The addition projects beyond the existing house to catch a glimpse to a distant urban lake. Designed by Dale Mulfinger and Peter Krack. Built by Reuter Construction.

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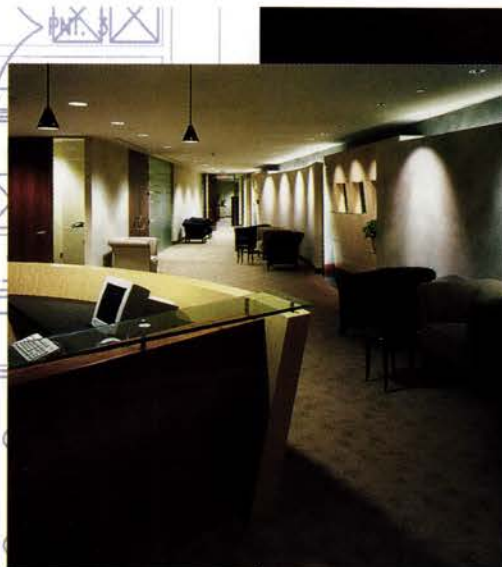
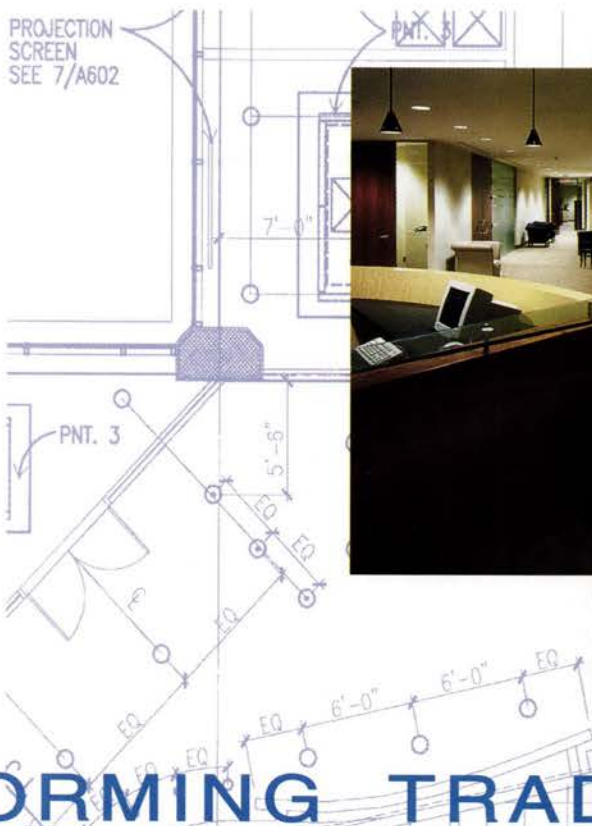
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up close

Continued from page 15

ular cultural value—a concept that's broader than, but that includes, preservation. Preservation is a means to defining and creating cultural value.

Similarly, on a daily basis, the people I bump into are looking more at the care of their physical, built environment; not just at historic edifices, but at the context in which the buildings that are part of their lives occur. The preservation movement, however, is still in the business of preserving edifices. It has an "edifice complex"; it's edifice driven.

Is that creating any conflicts?

Look at south Nicollet Mall. The lesson from south Nicollet Mall is that there really weren't any buildings that met the National Register of Historic Places criteria. But the absence of those buildings is now a great loss to the city.

Historic preservation looks at designating buildings with clearly defined, obvious and important architectural attributes and historical factors. But what's becoming more important to more people are the older buildings in the background that have the kind of character that gives people some pleasure and comfort. I hope this is the beginning of looking at the context of architecture rather than just at individual outstanding components.

Why? Is the danger that you protect a fabulous building with lots of architectural history but it will stand alone in the midst of chrome-and-steel high-rises?

Yes, in many instances. It's that we're saving the trees and losing the forest. Preservation has done an outstanding job, in the midst of tremendous obstacles, of preserving the important singular buildings. And preservation does look at historic districts a lot. But what's important is the realization that there are other parts of the built environment that are pleasant, and that give people a feeling of buildings that have survived a long time. They're less flashy, but they're time survivors. As our society becomes more time conscious, awareness and value are being put on buildings that have

lasted. These buildings provide the context we want to hang onto.

What role do historic buildings play in the urban fabric, especially as new technology and people's changing needs may render them operationally obsolete?

Several buildings are in controversy right now at the University of Minnesota. The lesson being lost here is that the history of buildings and their cultural value really augment what these buildings' principal functions are about in the first place, and that's the learning process. The buildings have a kind of educational value, a historical value, that is as important a function as the floor plan.

Also, most people subconsciously can read a building when they pass by; they learn that the building has seen successive stages of time pass before it and it's still standing. No building remains pristine from the time of construction, and the changes that occur hold intrigue for us. They also serve an important part of us—memory. Preservation augments memory. But in general, the real role of preservation, rather than just protecting buildings that are pleasant to look at, is to preserve buildings that teach us the prose of the built environment.

How do you pick your battles?

I'm putting my HPC hat on now! The most important criteria is that the battle is one we stand a good chance of winning. Sometimes we come a little late into the issue, and a lot of decisions have been already made or we don't have a strong stance from which to fight. So it's important that we've had time to analyze the issues, and develop positions and procedures to best fight for a building or neighborhood.

We also pick buildings that are emblematic of the particular needs preservation may have at a certain time. We've paid attention to Victorian-era houses and Prairie School-style houses, and bungalows are next in line. We have fewer historic buildings in downtown Minneapolis now, so the ones that remain take on great importance. We worked at designating libraries, realizing that in the 21st century libraries will undergo significant change: We want to make sure the

libraries can meet future new needs while keeping as much of their context and character as possible. Also, synagogues have been under-appreciated and HPC is currently studying three for possible preservation.

What more must architects do to become more savvy about preservation, the rehabilitation of historic buildings and neighborhood infill projects?

The most important step happened in the last 20 years: Architects learned that creativity isn't something you put aside when you do drawings for historic buildings. If anything, the constraints present you with problems similar to what Stravinsky said about music—that music freely composed with limits is not as successful as music composed under constraints. Architects have realized that the constraints of working with existing structures do not crimp creativity—no more, anyway, than the constraints or challenges of building codes, zoning and the almighty budget.

A perennial problem, for example, is an abandoned older building that someone thinks is in the way of "progress." Although it may now be obsolete for its last service, if it hangs around long enough, people may find it appropriate for reuse. Many scientific achievements have happened after an original experiment was put aside. But architecture often can't be put on the shelf like a scientific contraption until a new purpose comes forth, due to the real-estate value of the land underneath the empty building. So it's a victory of sorts when the old structure survives long enough to find a new purpose.

What about the state agencies you work with in preservation efforts?

I've said this time and time again: It isn't the suede-shoed developers who are the biggest threat to historic preservation, using their private money to knock down a historic edifice for their own gain and profit. They aren't the bane of preservation. It is those entities that supposedly represent the public interest—the public agencies. We've lost a lot of battles to them. The new Federal Reserve Bank Building is a classic example—it wiped

out five historic buildings. There are instances over and over again where government seems to be—either by itself, or by aiding and abetting other principals—thwarting preservation. We have had successes, though, like the Armory and the Stone Arch Bridge.

What does the average citizen need to be aware of or do to aid in historic preservation?

That's a tough question. The HPC gets calls all the time from people asking "What can I do?" The HPC has built most of its expertise on using regulations to ensure, through the building-permit process, that alterations to buildings are done right. But we have to look more at education and find a way in which the average Joes and Joannes can be productive. The only forum people really have currently is writing letters to the editors of newspapers, and that often comes after the point when anything can be done to save the historic resource.

The HPC is talking about establishing a private nonprofit group, separate from HPC and city government, through which members could develop ways to enjoy historic architecture and organize in a way to teach others about it. And we would hope the increased public awareness would in turn result in less threats to historic buildings. **AM**

insight

Continued from page 17

bureaucracy, business, development, lack of foresight and the almighty dollar—even public perception—often stand in the way of preservation's progress. Case in point: south Nicollet Mall, where a one-half block of sturdy, pedestrian-friendly retail buildings between 11th and 10th streets was razed recently to make way for a Target office building. (The adjacent block to the north is slated for demolition, as well, to make way for a Target retail store).

"Those buildings weren't architectural gems, so the public looked at them and thought, 'So what?,'" Brooks says about



Stillwater Bridge

the lack of public interest in saving these buildings. "But they were part of the urban fabric. They created an ambiance and human scale that people enjoy, that attracts them to downtown, and that makes downtown different from the suburbs or the Mall of America. But the city fathers and mothers felt that getting Target downtown—a long-time city goal—was progress. And it's great in some ways, by providing jobs and such. But from historic-preservation and design points of view, it's a setback."

Currently, preservationists are embroiled in another battle in which context is everything, but this time the community is in the trenches with them. The structure is the Stillwater vertical-lift bridge, built in 1931 over the St. Croix River to link the Minnesota river town with Wisconsin. "The people of Stillwater want their bridge maintained," says Nina Archabal, state historical preservation officer and director of the Minnesota Historical Society. "The bridge defines the community, and has made it attractive, accessible and viable." The community, the Stillwater Heritage Preservation Commission and River Town Restoration, Inc., have asked the state for help in preserving the bridge, which is tangled up in a complex, bureaucratic controversy.

The problem is the bridge is too small to handle the increasing volume of commuter and tourist traffic. A new, larger bridge is on the boards. Here's the rub:

Years ago, the St. Croix was designated a National Wild and Scenic River by the National Park Service, an agency which houses the National Register of Historic Places, and in its environmental capacity also limits the number of crossings over protected rivers. Hence, the controversy over whether to save the lift bridge. "The National Park Service, which is charged with preserving natural and historic resources, is here sacrificing one for the other—for no good reason," Archabal says. "In addition to the little bridge being a symbol of this community, the community has become a pawn in this battle and the little bridge is the symbol for it, as well."

Meanwhile, another battle is brewing at the University of Minnesota. Four buildings in the Knoll, the original university campus designed by H.W.S. Cleveland, have deteriorated and may be closed. The question university administrators are studying is whether Nicholson Hall, Jones Hall, Westbrook Hall and the Music Education building have reuse potential, and if the university could afford to renovate the buildings in ways that meet student and departmental needs.

"The university community is not just a collection of buildings, but its buildings come to symbolize things for people," Brooks says. "To get rid of them is to tear away a part of the community that's important to its identity." Adds Linda

Continued on page 52

McCracken-Hunt, university architect: "It's very clear to the university that the historic buildings on our campus have a legacy that also entices prospective students to enroll here. But there are many factors involved in making decisions about these buildings. It really becomes a question of priorities with scarce resources."

Currently, the university doesn't have enough resources to bring every older building up to current standards, much less meet every academic or department need. In fact, renovation may cost more than new construction. Meanwhile, says McCracken-Hunt, "the solution is not to mothball these buildings and sit on them for 10 years. Our intent is to renovate and preserve buildings with reuse potential. But we need to get beyond 'Let's save these buildings' to asking 'How do we fund renovation so the building is usable?' At the same time, we're looking to the legislature to help fund renovation. However, they appear to be more interested in taking older buildings off-line and funding new construction. My personal opinion is: Find funds to renovate them, or document them for history and take them down, as the law allows."

Preservation in Minnesota, unlike in many other states, is a hard sell, says Roger Copeland, chair of the Minneapolis Heritage Preservation Commission. "Minnesota doesn't have much of a preservation ethic. Nobody quite understands why. We can be simplistic and say it's a Plains-state mentality—that the land goes on forever and we want everything up to the minute." But, adds Brooks, "It could be a matter of our youth as a state, wanting always to change and grow and abandon the past because new is better. But we are slowly beginning to realize that when we throw out old buildings and forget our history, we diminish our community. We don't have the richness of quality of life that comes with preservation of the historic fabric."

"Historic designation does not protect a structure, it only recognizes the structure," Copeland reminds. The former Minnegasco Building (see "Lost Minnesota," this issue) in Minneapolis,

as well as the buildings on the site now occupied by the new Federal Reserve Bank Building, underwent historical review and received state historic designation, but were torn down nonetheless. So, how to inspire the public, developers and government to make preservation a priority? Tax incentives for the renovation of historic structures, argue many preservationists. "That's the only thing that might change the Minnesota attitude—bring it down to dollars," Copeland says.

But historic merit and economic viability must be balanced, as well. "What, in fact, do you do with a 10-story [building] suspended over a 3-story vault?" Nelson asks rhetorically. "The old Federal Reserve clearly has historic national significance, but its designation cannot be translated into dollars and cents. The building was abandoned because it no longer met the needs of the federal government. In order for that building to be saved now, it must satisfy the needs of a new owner and bring cash flow with it."

Educating the public and enhancing awareness of a structure's merits is another avenue preservationists must pursue. "Preservationists need to educate the rest of the community as to why things are worth saving," Brooks says. The Minnegasco Building, for example, was "a seminal event in Minneapolis architecture and a valuable statement of its time," Copeland says. But midcentury buildings, "ugly" buildings that make people cringe because they went up after something prettier was torn down," he says, are not readily embraced by the public. "People are, however, willing to agree that gingerbread and turrets are charming. Now, however, 'pretty' is a problem in historic designation."

"We need to realize that the built environment over the years, whether old or new, represents a continuum of our history," Nelson says, "and we need to identify those structures and integrate them into new development or history will lose out. It can't be an 'either/or' situation. It has to be an 'and' situation." Without the public's understanding, recognition, even embrace of history, however, many of preservation's labors will be in vain. "If buildings are going to be preserved," as Brooks says, "people have to care about them." *AM*

The firms listed on the following pages include design professionals who are members of the American Institute of Architects Minnesota Society. They offer a broad range of architectural, space planning and interior design services. Individually, each firm has special areas of expertise and project competence. Their capabilities range from homes to corporate headquarters, from hospitals to schools, restaurants to retail facilities, justice facilities to libraries, etc.

I invite you to contact these firms to discuss with them your specific project needs.

Peter A. Rand, FAIA

Publisher

legend

AIA	American Institute of Architects
APA	American Planning Association
ASID	American Society of Interior Designers
CCS	Certified Construction Specifier
CID	Certified Interior Designer
CSI	Construction Specifiers Institute
FAIA	Fellow, American Institute of Architects
FASID	Fellow, American Society of Interior Designers
FCSI	Fellow, Construction Specifiers Institute
IFMA	International Facilities Managers' Association
IIDA	International Interior Designers Association
PE	Professional Engineer

■ **ANKENY KELL ARCHITECTS, P.A.**

821 Raymond Avenue, Ste. 400
St. Paul, MN 55114
Tel: 612/645-6806
Fax: 612/645-0079
E-mail: AKMAIL@DATA-COREENG.COM
Established 1976

Duane A. Kell FAIA, CID
Ronald W. Ankeny AIA, CID

Firm Personnel by Discipline	
Architects	15
Interior Designers	3
Other Technical	6
Administrative	4
Total in Firm	28

Work %	
Office Bldgs/Banks/Financial	20
Retail/Commercial	15
Manufacturing/Industrial	10
Medical/Healthcare	10
Municipal	30
Education/Academic	15

Dayton - Rogers MPG Facility, Anoka, MN; Court International, St. Paul, MN; Chaska Theatre, Chaska, MN; Chaska Golf Clubhouse, Chaska, MN; Crosstown State Bank, Blaine, MN

■ **ARCHITECT STEVE ERBAN**

3748 Oakgreen Avenue N.
Stillwater, MN 55082
Tel: 612/439-8886
Fax: 612/439-8994
Established 1972 (93)

Steve Erban AIA

Firm Personnel by Discipline	
Architects	3
Administrative	2
Total in Firm	5

Work %	
Office Bldgs/Banks/Financial	5
Churches/Worship	95

Holy Family Catholic Church, Duluth, MN; King of Kings Lutheran Church, Roseville, MN; St. Patrick Catholic Church, Centuria, WI; St. Luke Lutheran Church, Little Chute, WI; Family of Christ Lutheran, Andover, MN

■ **ARCHITECTURAL ALLIANCE**

400 Clifton Avenue S.
Minneapolis, MN 55403
Tel: 612/871-5703
Fax: 612/871-7212
E-mail: arch@archalliance.com
Established 1970
Other Offices: St. Paul

Sharry L. Cooper IIDA
Thomas J. DeAngelo AIA
Donald L. Hanmer AIA, CSI
Dennis W. LaFrance AIA
Carl J. Remick AIA
Peter Vesterholt AIA

Firm Personnel by Discipline	
Architects	55
Interior Designers	7
Other Technical	2
Administrative	6
Total in Firm	70

Work %	
Office Bldgs/Banks/Financial	20
Retail/Commercial	20
Manufacturing/Industrial	15
Medical/Healthcare	5
Municipal	10
Education/Academic	10
Aviation	20

Pillsbury Tech Center East, R&D Lab Facility, St. Paul, MN; Medtronic, Inc., Shoreview Remodeling Facility, Shoreview, MN; Caribou Coffee, Nationwide; U.S. Courthouse, Minneapolis, MN; Spine-Tech Corporate Offices & Surgical Training Center, Edina, MN

■ **FREDERICK BENTZ/MILO THOMPSON/ROBERT RIETOW, INC.**

2600 Foshay Tower
Minneapolis, MN 55402
Tel: 612/332-1234
Fax: 612/332-1813
E-mail: info@btr-architects.com
Established 1971

Firm Personnel by Discipline
Milo H. Thompson FAIA, CID
Robert G. Rietow AIA, CID
Robert J. Zimmerman AIA, CID
R. Bruce Cornwall AIA, CID
Ann Voda AIA, CID

Firm Personnel by Discipline	
Interior Designers	2
Architects	11
Other Technical	6
Administrative	2
Total in Firm	21

Continued on next column

Work %	
Housing/Multiple	5
Retail/Commercial	30
Churches/Worship	20
Municipal	5
Education/Academic	30
Libraries	10

Dayton's Department Store, Maplewood, MN; Marshall Field's Home Stores, Chicago, IL; Elizabeth Arden Salons, Various Locations in the U.S. and Canada; Champpps Americana Restaurants, Various Locations Nationwide; Plymouth Community Library, Plymouth, MN

■ **BOARMAN KROOS PFISTER VOGEL & ASSOCIATES**

222 North Second St.
Minneapolis, MN 55401
Tel: 612/339-3752
Fax: 612/339-6212
Established 1978

J. Owen Boarman AIA
David R. Kroos AIA
Peter J. Pfister AIA
Gary J. Vogel AIA
David T. Runyan AIA
Richard C. Mickschl, CID, IIDA

Firm Personnel by Discipline	
Architects	17
Interior Designers	5
Engineers	6
Other Technical	8
Administrative	6
Total in Firm	42

Work %	
Housing/Multiple	10
Office Bldgs/Banks/Financial	40
Manufacturing/Industrial	20
Municipal	20
Federal	10

National City Bank Headquarters, Gaviidae Common, Minneapolis, MN; Anoka Electric Cooperative, Ramsey, MN; Minnesota Air Guard Operations Center; Coon Rapids City Center, Coon Rapids, MN; Todd County Courthouse, Long Prairie, MN

■ **BWBR ARCHITECTS**

400 Sibley Street, Ste. 500
St. Paul, MN 55101
Tel: 612/222-3701
Fax: 612/222-8961
E-mail: lcarlson@bwbr.com
Internet: http://www.bwbr.com
Established 1951

Continued on next column

C. J. Sleiter AIA
Wilford F. Johnson AIA
Terry L. Anderson AIA
Fred J. Shank AIA
Stephen P. Patrick AIA
Timothy J. Sessions AIA
Peter G. Smith AIA

Firm Personnel by Discipline	
Architects	58
Interior Designers	7
Other Technical	14
Administrative	14
Total in Firm	93

Work %	
Housing/Multiple	18
Office Bldgs/Banks/Financial	27
Manufacturing/Industrial	4
Medical/Healthcare	33
Churches/Worship	2
Municipal	6
Education/Academic	4
Recreation/Transportation	6

Augsburg Library and Information Technology Center, Minneapolis, MN; Methodist Hospital OB Unit, St. Louis Park, MN; Lutheran Brotherhood Executive Board Room and Offices, Minneapolis, MN; Minnesota Arts Board, St. Paul, MN; NMHC Hospice, Brooklyn Center, MN

■ **CUNINGHAM GROUP**

201 Main Street SE, Ste. 325
Minneapolis, MN 55414
Tel: 612/379-3400
Fax: 612/379-4400
E-mail: www.cunningham.com
Established 1968
Other Offices: Phoenix, Los Angeles

John Cunningham FAIA
John Hamilton AIA
John Quiter AIA
Tom Hoskens AIA
Rick Solberg AIA
Doug Lowe AIA

Firm Personnel by Discipline	
Architects	135
Interior Designers	8
Other Technical	7
Administrative	46
Total in Firm	196

Work %	
Housing	5
Residences	3
Office Buildings/Banks	2
Retail/Commercial	55
Medical Facilities	2
Churches	3
Education	30

1997: Eastman Kodak, Hollywood, CA; Tunica Convention Center, Tunica, MS; GameWorks, Las Vegas, NV; GameWorks, Dallas, TX; GameWorks, Tempe, AZ; 1998: GameWorks, Miami, FL;

■ **DLR GROUP**
9521 West 78th Street
Minneapolis, MN 55344
Tel: 612/941-8950
Fax: 612/941-7965
Internet: www.dlrgroup.com
Established 1989
Other Offices: Phoenix, Colorado
Springs, Tampa, Des Moines, Apple-
ton, Overland Park, Kansas City,
Omaha, Seattle

William G. Davenport AIA
Thomas Sinclair AIA
Kent Larson AIA
Joseph F. Haines AIA
Jim Conley AIA

Firm Personnel by Discipline
Architects 32
Interior Designers 1
Engineers 15
Other Technical 5
Administrative 18
Total in Firm 71

Work %
Office Bldgs/Banks/Financial 10
Education/Academic 70
Criminal Justice Facilities 20

—
Lakeview Office Building, Eden
Prairie, MN; Boeing 777 Office
Building, Seattle, WA; Central States
Health and Life Building, Omaha,
NE; Desert Mountain Clubhouse,
Phoenix, AZ; AG Processing Plaza,
Omaha, NE

■ **DANIEL K. DUFFY, ARCHITECTS**
930 Fairfield Way
Minnetonka, MN 55305
Tel: 612/541-7888
Fax: 612/541-6014
E-mail: duffyarch.aol.com
Established 1994

Daniel K. Duffy AIA, CID

Firm Personnel by Discipline
Architect & Interior Designer 1

Work %
Housing/Multiple 5
Residences New & Remodel. 5
Office Bldgs/Banks/Financial 10
Retail/Commercial 5
Medical/Healthcare 35
Churches/Worship 10
Municipal 10
Education/Academic 20

—
Environmental Resources Manage-
ment, St. Paul, MN; Whiting Com-
munity Elementary School Addition,
Whiting, IA; Whiting Public Library,
Whiting, IA; Prairie Pediatrics,
St. Luke's Regional Medical Center,
Sioux City, IA

■ **E design**
1422 West Lake Street, Ste. 300
Minneapolis, MN 55408
Tel: 612/822-1211
Fax: 612/822-1006
E-mail: e-design@mr.net
Established 1988

—
Debora Emert IIDA, CID
Claudia Reichert IIDA, CID
Richard Sutton AIA, CID

Firm Personnel by Discipline
Architects 2
Interior Designers 9
Administrative 1
Total in Firm 12

Work %
Office Bldgs/Banks/Financial 80
Retail/Commercial 10
Municipal 10

—
Nationwide Communications
KMJZ/KSGS, Minneapolis, MN; Na-
tionwide Communications
KXGL/KMCG, San Diego, CA; R. J.
Streichen & Company, Minneapolis,
MN; Larkin, Hoffman, Daly & Lind-
gren, Bloomington, MN; Shamrock
Broadcasting KFAN/K102, Min-
neapolis, MN

■ **ELLERBE BECKET**
800 Lasalle Avenue
Minneapolis, MN 55402
Tel: 612/376-2000
Fax: 612/376-2271
E-mail: By Individual
Internet: www.ellerbebecket.com
Established 1909
Other Offices: Kansas City, Washing-
ton D.C., Phoenix, San Francisco,
Moscow, Seoul, Jakarta, Tokyo,
Wakefield (UK)

Robert Degenhardt PE
Rick Lincicome AIA
Randy Wood PE
Bob Huddleston PE

Gregg Judge
Richard Miller CPA

Firm Personnel by Discipline
Architects 338
Interior Designers 38
Engineers 138
Other Technical 80
Administrative 149
Total in Firm 743

Work %
Housing/Multiple 2
Office Bldgs/Banks/Financial 15
Manufacturing/Industrial 3
Medical/Healthcare 25
Education/Academic 27
Cultural/Recreational 28

Continued on next column

Star Tribune Renovation, Minneapo-
lis, MN; Science Museum of Minneso-
ta, St. Paul, MN; Carlson School of
Management, Minneapolis, MN;
1000 Nicollet (Target Headquarters),
Minneapolis, MN

■ **ENGAN ASSOCIATES: ARCHITECTS, P.A.**
316 W. Becker Avenue
PO Box 956
Willmar, MN 56201
Tel: 320/235-0860 or
(800) 650-0860
Fax: 320/235-0861
E-mail:
enganarchitects@willmar.com
Established 1979

Richard P. Engan AIA, CID
Jeffrey M. Nagel AIA, CID

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

Work %
Office Bldgs/Banks/Financial 10
Manufacturing/Industrial 10
Medical/Healthcare 30
Churches/Worship 20
Municipal 15
Education/Academic 15

—
Cokato Medical Clinic, Cokato, MN;
Paynesville Community Hospital,
Paynesville, MN; Gloria Dei Luther-
an Church, Redwood Falls, MN;
Noyes Hall Renovation, State Acade-
my for the Deaf, Faribault, MN; Lac
Qui Parle Wildlife Contact Station,
Watson, MN

■ **EDWARD FARR ARCHITECTS**
8400 Normandale Lake Blvd.
Bloomington, MN 55437
Tel: 612/831-6460
Fax: 612/831-6470
E-mail: cj.carlson@edfarrarch.com
Internet: www.edfarrarch.com
Established 1991

Edward A. Farr AIA

Firm Personnel by Discipline
Architects 6
Interior Designers 2
Other Technical 5
Administrative 2
Total in Firm 14

Work %
Office Bldgs/Banks/Financial 60
Manufacturing/Industrial 30
Tenant Finish-Out 10

Continued on next column

Colonade, Plymouth, MN; Technimar
Ind., Cohasset, MN; Eagandale Ware-
house, Eagan, MN; Golden Triangle
Tech. Center, Eden Prairie, MN; Colle
& McVoy, Bloomington, MN

■ **GROOTERS LEAPALDT TIDEMAN ARCHITECTS**
816 West St. Germain, Ste. 311
St. Cloud, MN 56301
Tel: 320/252-3740
Fax: 320/255-0683
E-mail: ght@means.net
Internet: www.ghtarchitects.com
Established 1976

David A. Leapaltdt AIA, CID
Daniel F. Tideman AIA, CID

Firm Personnel by Discipline
Architects 6
Other Technical 4
Administrative 3.75
Total in Firm 13.75

Work %
Housing/Multiple 20
Office Bldgs/Banks/Financial 5
Medical/Healthcare 10
Churches/Worship 10
Municipal 20
Education/Academic 25
Restoration/Preservation 10

—
Paramount Arts District, St. Cloud,
MN; The Antioch Company, Creative
Memories Division, St. Cloud, MN; S.
L. Haehn Campus Center, College of
Saint Benedict, St. Joseph, MN; Coun-
try Manor Senior Housing, Sartell,
MN; Sub-Acute Care Wing, Saint
Benedict's Center, St. Cloud, MN

■ **HAMMEL GREEN AND ABRAHAMSON, INC.**
1201 Harmon Place
Minneapolis, MN 55403-1985
Tel: 612/337-4223
Fax: 612/332-9013
E-mail: ABarnett@email.hga.com
Established 1953

Other Offices: Milwaukee, Rochester

Anita Barnett CED, IIDA
John Crosby CID
Chris Guzzo CID
Joe Mayhew
Laurie Parriott CID, ASID
Vicky Smith CID, IIDA

Firm Personnel by Discipline
Architects 107
Interior Designers 14
Engineers 79
Other Technical 62
Administrative 53
Total in Firm 315

Continued on next column

	Work %
Office Bldgs/Banks/Financial	15
Retail/Commercial	5
Manufacturing/Industrial	10
Medical/Healthcare	30
Churches/Worship	5
Municipal	10
Education/Academic	15
Museums/Performing Arts Cntrs.	10
—	
World Trade Center, St. Paul, MN;	
State Street Bank of Boston, Bloom-	
ington, MN; Rochester Century High	
School, Rochester, MN; Mayo Clinic,	
Rochester, MN; General Mills,	
Golden Valley, MN	

■ **HORTY ELVING & ASSOCIATES, INC.**

505 East Grant Street
Minneapolis, MN 55404-1490
Tel: 612/332-4422
Fax: 612/344-1282
E-mail: Horthy@ix.netcom.com
Established 1955

Thomas Horthy	FAIA
Rick Moore	AIA
Leo Monster	AIA Associate
Linda Engel	CID
Diedre Jones	CID

Firm Personnel by Discipline	
Architects	11
Interior Designers	3
Engineers	2
Other Technical	11
Administrative	4
Total in Firm	31

	Work %
Medical/Healthcare, including Senior	
Housing, Assisted/Congregate/	
Independent Living Facilities	95
Interiors for Medical Facilities	5

—
St. Cloud Hospital/Centra Care
Clinic, St. Cloud, MN; Wray District
Hospital, Wray, CO; Regina Medical
Center and Surgery Center, Hastings,
MN; Glencoe Area Health Center,
Glencoe, MN; Nelson Cables Assisted
Living Facility, Alexandria, MN

■ **JAFVERT MUELLER ARCHITECTS, INC.**

3600 W. 80th Street, Ste. 175
Bloomington, MN 55431
Tel: 612/897-5001
Fax: 612/897-5073
Internet: JMAPAUL@AOL.COM
Established 1972

Lloyd Jafvert	AIA
Steve Mueller	

Firm Personnel by Discipline	
Architects	3
Other Technical	3
Administrative	1
Total in Firm	7

Continued on next column

Paid Advertising

	Work %
Housing/Multiple	10
Residences New & Remodel.	20
Office Bldgs/Banks/Financial	40
Manufacturing/Industrial	10
Churches/Worship	20
—	
United Oriortues Co., Bloomington,	
MN; Northland Ins. Co., Mendota	
Heights, MN; Daily Printing, Inc., Ply-	
mouth, MN; Bluefin Bay and Bluefin	
Pointe Resorts, Tofte, MN; Mt. Carmel	
Ministries, Alexandria, MN	

■ **KODET ARCHITECTURAL GROUP, LTD.**

15 Groveland Terrace
Minneapolis, MN 55403
Tel: 612/377-2737
Fax: 612/377-1331
E-mail: Kodet@IX.netcom.com
Internet: www.kodet.com
Established 1983

Edward J. Kodet, Jr.	FAIA, CID
Kenneth Stone	AIA, CID

Firm Personnel by Discipline	
Architects	7
Other Technical	4
Administrative	3
Total in Firm	14

	Work %
Housing/Multiple	5
Residences New & Remodel.	5
Office Bldgs/Banks/Financial	5
Retail/Commercial	10
Manufacturing/Industrial	5
Medical/Healthcare	5
Churches/Worship	20
Municipal	15
Education/Academic	20
Restoration/Preservation	10

—
South Central Elementary School,
Minneapolis, MN; R. F. Jones
(Longfellow) House Interpretive Cen-
ter, Minneapolis, MN; Core Group
Corporate Headquarters, Edina, MN;
Corpus Christi Catholic Church, Ro-
seville, MN; MCTO Retail Stores, Min-
neapolis, MN

■ **KRECH, O'BRIEN, MUELLER & WASS, INC.**

6115 Cahill Avenue
Inver Grove Heights, MN 55076
Tel: 612/451-4605
Fax: 612/451-0917
Established 1985

James H. Krech	PE
Daniel J. O'Brien	AIA, CID
Brady R. Mueller	AIA, CID
Brian C. Wass	AIA, CID, CCS
Cindy L. D. Nagel	CID

Continued on next column

Firm Personnel by Discipline	
Architects	5
Interior Designers	1
Engineers	3
Other Technical	8
Administrative	1
Total in Firm	18

	Work %
Housing/Multiple	5
Residences New & Remodel.	5
Office Bldgs/Banks/Financial	25
Retail/Commercial	15
Manufacturing/Industrial	25
Churches/Worship	15
Municipal	10

—
Addco, Inc., St. Paul, MN; Gerten
Greenhouse and Nursery, Inver Grove
Heights, MN; St. John's Lutheran
Church, Shakopee, MN; West St. Paul
Ice Arena Addition, West St. Paul, MN;
Gopher Resource Plastics, Eagan, MN

■ **L & M ASSOCIATES, LTD.**

7151 Metro Boulevard, Suite 171
Edina, MN 55439
Tel: 612/944-7576
Fax: 612/944-7585
L-M-ASSOCIATES@MSN.COM
Established 1991

Donald W. Laukka	AIA
Raymond M. Mazorol	AIA

Firm Personnel by Discipline	
Architects	2
Other Technical	4
Administrative	2
Total in Firm	8

	Work %
Housing/Multiple	5
Retail/Commercial	95

—
The Museum Company stores in Ten-
nessee, Connecticut and Alberta,
CANADA; Caribou Coffee shops in
Illinois; NordicTrack stores in Michi-
gan and Ohio; Saks Fifth Avenue
stores in Texas and California; The
Healthy Back stores in North Carolina
and Virginia

■ **LHB ENGINEERS & ARCHITECTS**

21 West Superior Street
Duluth, MN 55802
Tel: 218/727-8446
Fax: 218/727-8456
E-mail: rachel@lhb.corp.
Internet: www.lhbcorp.com
Established 1965

Other Offices: Minneapolis	
—	
Richard Carter	AIA
Steve McNeill	AIA
Sue Anderson	IIDA
Rachelle Schoessler Lynne	ASID
Jerry Putnam	AIA
David Bjerkness	AIA

Continued on next column

Firm Personnel by Discipline	
Architects	20
Interior Designers	3
Engineers	20
Other Technical	25
Administrative	15
Total in Firm	83

	Work %
Housing/Multiple	15
Residences New & Remodel.	5
Office Bldgs/Banks/Financial	5
Retail/Commercial	5
Manufacturing/Industrial	15
Medical/Healthcare	15
Churches/Worship	5
Municipal	10
Education/Academic	10
Structural/Engineering	5

—
C. G. Bretting Manufacturing, Space-
planning/Renovation, Ashland, WI;
Digi International, Renovation of Cor-
porate Headquarters, Minnetonka,
MN; College of St. Scholastica, Science
Building Renovation, Duluth, MN;
Lake Superior Place Office Building
Renovation, Duluth, MN; Rollerblade
Warehouse Remodel/ Spaceplanning,
Minnetonka, MN

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

119 North 2nd Street
Minneapolis, MN 55401
Tel: 612/375-0336
Fax: 612/342-2216
E-mail: Info@msrltd.com
Internet: www.msrltd.com
Established 1981

Thomas Meyer	AIA
Jeffrey A. Scherer	AIA
Garth Rockcastle	AIA
Lynn Barnhouse	CID

Firm Personnel by Discipline	
Architects	27
Interior Designers	4
Other Technical	1
Administrative	4
Total in Firm	36

	Work %
Residences New & Remodel.	20
Office Bldgs/Banks/Financial	20
Retail/Commercial	10
Education/Academic	10
Libraries/Museums	40

—
SEI Corporate Campus Headquar-
ters, Oaks, PA; Sahara West Public
Library and Fine Arts Museum, Las
Vegas, NV; The Bakken Library and
Museum, Minneapolis, MN; Kopp
Investment Advisors Office, Edina,
MN; Greensboro Public Library
(Interiors), Greensboro, NC

■ **OSM & ASSOCIATES, INC.**

5775 Wayzata Boulevard
300 Park Place East
Minneapolis, MN 55416
Tel: 612/595-5775
Fax: 612/595-5773
Established 1922

Jack L. Hunter PE
Gary R. Bengtson AIA
Mary E. Deeg IIDA, CID
Robert C. Kilgore PE
John M. Menter PE

Firm Personnel by Discipline

Architects 17
Interior Designers 4
Engineers 34
Other Technical 42
Administrative 18
Total in Firm 115

Work %
Office Bldgs/Banks/Financial 20
Manufacturing/Industrial 20
Medical/Healthcare 50
Municipal 10

Mn/DOT Traffic Management Center, Roseville, MN; National Computer Systems (NCS) Space Planning and Design, Lawrence, KS; HealthEast: Midway Hospital Reconfiguration to Corporate Office, St. Paul, MN; HealthEast: St. John's Renovation/ Addition/ Ambulatory Care, St. Paul, MN; Century Manufacturing Office Renovation Study, Bloomington, MN

■ **THE LEONARD PARKER ASSOCIATES**

430 Oak Grove
Minneapolis, MN 55403
Tel: 612/871-6864
Fax: 612/871-6868
E-mail: tlpal@aol.com
Established 1958
Other Offices: Seoul, Korea

Leonard Parker FAIA, CID
Stephan Huh FAIA, CID
Gary Mahaffey FAIA, CID
Francis Bulbulian AIA, CID
Ray Greco AIA, CID
Rob Reis AIA

Firm Personnel by Discipline

Architects 13
Interior Designers 6
Other Technical 15
Administrative 6
Total in Firm 40

Continued on next column

Housing/Multiple 10
Office Bldgs/Banks/Financial 10
Retail/Commercial 10
Municipal 25
Education/Academic 15
Conference/Convention Centers 20
Libraries 10

Lake Superior College, Duluth, MN; Offices of Hallelund, Lewis, Nilan, Sipkins and Johnson, Minneapolis, MN; Broviak and Co. - Exceptional Wines, Gourmet Specialties, Cigars, Minnetonka, MN; Pension Fund Hotels, Choong Ju, Korea; South Korean Embassy, Ottawa, Ontario, Canada

■ **PERKINS & WILL**

701 Fourth Avenue S.
Minneapolis, MN 55415
Tel: 612/339-1102
Fax: 612/337-5040
Established 1978

Gary E. Wheeler FASID, IDA
James E. Young CID
Daniel R. Spencer AIA
David R. Paepel AIA
James Stevenson AIA

Firm Personnel by Discipline

Architects 9
Interior Designers 11
Other Technical 5
Administrative 8
Total in Firm 33

Work %
Office Bldgs/Banks/Financial 50
Retail/Commercial 5
Manufacturing/Industrial 5
Medical/Healthcare 30
Education/Academic 5
Other 5

Key Investment, Inc., Minneapolis, MN; Green Tree Financial, Tempe, AZ; The Blake School - Master Planning, Minneapolis, MN; University of Minnesota - Bell Museum, Minneapolis, MN; Wessels, Arnold & Henderson, Minneapolis, MN

■ **PAUL PINK ARCHITECTURE**

425 Oak Grove Street
Minneapolis, MN 55403
Tel: 612/871-5615
Fax: 612/871-5734
Established 1974

Paul M. Pink AIA, CID
Karen L. Peters Allied ASID
Chaleece M. Paul Allied ASID

Continued on next column

Firm Personnel by Discipline
Architects 9
Interior Designers 2
Engineers 1
Other Technical 12
Administrative 3
Total in Firm 27

Work %
Hotels 10
Retail/Restaurants 15
Churches/Worship 5
Gaming/Entertainment Facilities 70

Seminole Casino, Coconut Creek, FL; Grand Traverse Bay Hotel, Suttons Bay, MI; Jonathan SQR. Shopping Center, Jonathan, MI; Mars Hotel and Casino, Spokane, WA; Cold Creek Golf Resort and Conference Center, Placerville (Sacramento), CA

■ **POPE ASSOCIATES INC.**

1360 Energy Park Drive, Ste. 300
St. Paul, MN 55108
Tel: 612/642-9200
Fax: 612/642-1101
E-mail: jonpope@popearch.com
Established 1974

Jon R. Pope AIA
Dan Klecker AIA
Paul Holmes AIA, PE
Bob Pope AIA, PE

Firm Personnel by Discipline
Architects 13
Interior Designers 4
Engineers 1
Other Technical 7
Administrative 5
Total in Firm 30

Work %
Office Bldgs/Banks/Financial 20
Retail/Commercial 15
Manufacturing/Industrial 35
Education/Academic 10
Interior Architecture 20

Excelsior Henderson Motorcycles, Belle Plaine, MN; Hutchinson Technology PPDC Expansion, Hutchinson, MN; Skyline Displays Headquarters, Eagan, MN; Microvena Corporate Headquarters, White Bear Township, MN; Ceridian Corporation, Multiple Projects Nationwide; First Industrial Park 2000 Southwest, Shakopee, MN; Lifetouch Corporate Headquarters, Minnetonka, MN

■ **RSP ARCHITECTS LTD.**

120 First Avenue North
Minneapolis, MN 55401
Tel: 612/339-0313
Fax: 612/339-6760
Internet: www.rsparch.com
Established 1978

Continued on next column

Reeve Hutchinson CID, IFMA
Michael J. Plautz AIA
David C. Norback AIA

Firm Personnel by Discipline
Architects 54
Interior Designers 17
Other Technical 43
Administrative 22
Total in Firm 136

Work %
Office Bldgs/Banks/Financial 75
Retail/Commercial 10
Medical/Healthcare 5
Education/Academic 5
Government, Military 5

Retek Information Systems Corporate Headquarters, Minneapolis, MN; Arcadia Financial Corporate Headquarters and Field Business Offices; Minneapolis, MN and Other Locations; American Express Financial Advisors Corporate Headquarters, Minneapolis, MN; AT&T Wireless Communications Corporate Offices, Minneapolis, MN; Mayo Clinic Corporate Offices, Rochester, MN

■ **SETTER LEACH & LINDSTROM**

730 Second Avenue South
1100 Peavy Building
Minneapolis, MN 55402-2454
Tel: 612/338-8741
Fax: 612/338-4840
E-mail: Ncameron@setterleach.com
Internet: www.setterleach.com
Established 1917

Nancy Cameron IIDA
Stephanie Wing
Zulay Furlong

Firm Personnel by Discipline
Architects 35
Interior Designers 6
Engineers 59
Other Technical 3
Administrative 22
Total in Firm 125

Work %
Office Bldgs/Banks/Financial 10
Retail/Commercial 24
Manufacturing/Industrial 29
Medical/Healthcare 14
Municipal 8
Education/Academic 13
Convention Centers 2

Fairview Lakes Regional Medical Center, Wyoming, MN; Hennepin County Medical Center, Minneapolis, MN; Edina Public Schools, Additions and Modernization, Edina, MN; Hennepin County Public Safety Facility, Minneapolis, MN; Ellsworth Air Force Base, Consolidated Administration Support Co. Complex, Ellsworth AFB, SD

SHEA ARCHITECTS, INC.

100 North 6th Street, Ste. 650C
Minneapolis, MN 55403
Tel: 612/339-2257
Fax: 612/349-2930
E-mail: sheaarch@ix.netcom.com
Established 1978

David A. Shea AIA, ASID, IIDA

Firm Personnel by Discipline

Architects	10
Interior Designers	9
Other Technical	34
Administrative	7
Total in Firm	61

Work %

Office Bldgs/Banks/Financial	40
Retail/Commercial	45
Manufacturing/Industrial	5
Municipal	5
Education/Academic	5

Famous Dave's, St. Paul, MN; Born Corporate Headquarters, Minnetonka, MN; Life Time Fitness, Plymouth, MN; Goodfellow's, Minneapolis, MN; University of Minnesota, Gibson Nagurski Football Complex, Minneapolis, MN

SKD ARCHITECTS, INC.

3940 Quebec Avenue N., Ste. 202
Minneapolis, MN 55427
Tel: 612/591-6115
Fax: 612/591-6119
E-mail: SKDARCH@AOL.COM
Established 1977

Steven A. Kleinman AIA, CID
Steven W. Heili IIDA, ASID, CID
Mark Longworth AIA

Firm Personnel by Discipline

Architects	4
Interior Designers	1
Other Technical	5
Administrative	1
Total in Firm	11

Work %

Housing/Multiple	10
Residences/New & Remodel.	25
Office Bldgs/Banks/Financial	35
Retail/Commercial	10
Manufacturing/Industrial	10
Medical/Healthcare	5
Education/Academic	5

Merrill Corporation, St. Paul, MN; Arby's Rosedale, Roseville, MN; Premium Wear, Eden Prairie, MN; ACI Telecentrics, Minneapolis, MN; PPC Industries, Naperville, IL

SMUCKLER ARCHITECTS

7509 Washington Avenue S.
Edina, MN 55439
Tel: 612/828-1908
Fax: 612/828-6007
Established 1978

Jack D. Smuckler AIA

Firm Personnel by Discipline

Architects	3
Other Technical	3
Administrative	2
Total in Firm	8

Work %

Residences/New & Remodel.	50
Office Bldgs/Banks/Financial	20
Retail/Commercial	5
Manufacturing/Industrial	15

Boyer Ford Truck Dealership, Minneapolis, MN; Koechel-Peterson Corporate Office, Minneapolis, MN; Cabalka Residence Remodel, Edina, MN; Stuckey Residence, Minnetrista, MN; Harman Residence, Rochester, MN

SPACES INTERIOR DESIGN **A Division of KKE Architects**

300 First Avenue North
Minneapolis, MN 55401
Tel: 612/339-4400
Fax: 612/342-9267
Established 1968

Stephen J. Lanak CID

Firm Personnel by Discipline

Architects	76
Interior Designers	10
Administrative	24
Total in Firm	110

Work %

Housing/Multiple	15
Residences New & Remodel.	5
Office Bldgs/Banks/Financial	20
Retail/Commercial	15
Medical/Healthcare	10
Municipal	15
Education/Academic	15
Salons and Spas	5

Interchange Office Park, St. Louis Park, MN; Riverside Bank, Plymouth, MN; ReMax Offices, Plymouth, MN; Royal River Casino/Hotel, Flandreau, SD; St. Peter Regional Treatment Center, St. Peter, MN; Woodland Village Assisted Living, La Crosse, WI

WAI/CONTINUUM

381 Kellogg Boulevard
Saint Paul, MN 55101
Tel: 612/227-0644
Fax: 612/223-5092
Established 1981

Other Offices: Sheboygan, WI

Continued on next column

David G. Wolterstorff AIA, CID

Scott R. Koester

Firm Personnel by Discipline

Architects	5
Interior Designers	1
Other Technical	12
Administrative	4
Total in Firm	22

Work %

Housing/Multiple	25
Medical/Healthcare	55
Churches/Worship	5
Education/Academic	15
Project Management/Construction Services	30

Pioneer Pointe, Fergus Falls, MN; Riverdale Manor, Markesan Resident Home, Markesan, WI; Elm Home, Princeton, MN; Carlton Nursing Home, Carlton, MN; Sanford Middle School, Minneapolis, MN

WALSH BISHOP ASSOCIATES, INC.

920 Second Avenue S., Ste. 210
Minneapolis, MN 55402
Tel: 612/338-8799
Fax: 612/337-5785

Dennis Walsh AIA

Wayne Bishop AIA

Robert J. Walsh, Jr., AIA, CID, CFM

Kim Williamson CID, ASID, IIDA

Ron Smith

Marci Sanders

Firm Personnel by Discipline

Architects	25
Interior Designers	18
Other Technical	7
Administrative	4
Total in Firm	54

Work %

Housing/Multiple	5
Office Bldgs/Banks/Financial	45
Retail/Commercial	15
Manufacturing/Industrial	20
Entertainment/Leisure	15

Federal Reserve Bank of Minneapolis, Minneapolis, MN; Harrah's Prairie Band Casino, Topeka, KS; Toro Company, Bloomington, MN; Trane Company, St. Paul, MN; Rollerblade, Minnetonka, MN

WIDSETH SMITH NOLTING

2504 Aga Drive
Alexandria, MN 56308
Tel: 320/762-8149
Fax: 320/762-0263
Established 1975
Other MN Offices: Brainerd, Crookston

Continued on next column

Reed Becker AIA, CID

Kevin Donnay AIA, CID

Robert Meyer AIA

Firm Personnel by Discipline

Architects	6
Engineers	25
Other Technical	53
Administrative	13
Total in Firm	97

Work %

Housing/Multiple	5
Residences New & Remodel.	5
Office Bldgs/Banks/Financial	15
Retail/Commercial	20
Manufacturing/Industrial	15
Medical/Healthcare	5
Municipal	20
Education/Academic	15

Mississippi Horizons Technology Magnet School, Brainerd, MN; Alexandria City Hall, MN; Mills Motors, Baxter, MN; Women's and Children's Medical Center, St. Cloud, MN; New Flyer Bus Assembly Plant, Crookston, MN

WOLD ARCHITECTS AND ENGINEERS

6 West Fifth Street
St. Paul, MN 55102
Tel: 612/227-7773
Fax: 612/223-5646
E-mail: WOLD@MN.USWEST.NET
Internet: WWW.WOLDAE.COM
Established 1968
Other Offices: Elgin, IL

Michael Cox AIA

Norman Glewwe AIA

Kevin Sullivan AIA

R. Scott McQueen AIA

Jill Smith IIDA, CID

Craig Anding PE

Firm Personnel by Discipline

Architects	44
Interior Designers	3
Engineers	15
Other Technical	1
Administrative	13
Total in Firm	76

Work %

Office Bldgs/Banks/Financial	10
Municipal	10
Education/Academic	60
Justice/Detention Facilities	25

Minnesota Department of Transportation Remodeling, St. Paul, MN; Washington County Courthouse Remodel, Stillwater, MN; St. Paul Park City Hall and Fire Station, St. Paul Park, MN; Eastview High School, Apple Valley, MN; Eagle Ridge Junior High School, Savage, MN

Elizabeth and Winston Close to Ralph Rapson. Graffunder knew these figures, some quite intimately, and his recollections burst with stories about former Minneapolis mayor Art Naftalin and Buckminster Fuller, tales of martini-flowing cocktail parties and "don't-print-that" anecdotes. Yet, he is a gentleman, engaging and polite.

At age 78 he enjoys a quiet life of cross-country skiing, walking and music on the shores of Lake Minnetonka with Marie, his wife of 40 years. They live in a quaint A-frame that Graffunder designed in the early 1960s. He arrived at the design over dinner. Reaching for a Christmas card, he folded it in half and cut wings into the middle. This became the model for his modified A-frame. Built in 1965, the Graffunder house is pure Minnesota—sheathed in redwood, with a roof of cedar shingles and huge windows that flood the house with sunlight. "I hate darkness," he reveals.

A single beam races from front to back, exposing Graffunder's affinity for wood. With its serenity and simplicity, the house resembles a chapel. Even so, it is more home than monument; soup is always cooking and the walls are filled with pictures of six grandchildren and four children, three of whom are design professionals.

Graffunder's architectural impulse developed early. Exceptional math and art skills led teachers to suggest, when Graffunder was in the eighth grade, a future career in design. He dreamt of the Empire State Building and Foshay Tow-



Graffunder's first family home from 1950 was on Xerxes Avenue North on the northwest edge of Minneapolis in Golden Valley.

er. The power of the skyscraper was intoxicating. Then, during his novice years—thanks to zesty sermons by Robert Cerny and Antonin Raymond—Graffunder began embracing new architecture. Working in Cerny's undergraduate design studio at the University of Minnesota, he remembers the elder statesman of Minnesota modern lecturing, "Graffunder, Graffunder, stop designing the house you grew up in and design something different."

Different to Cerny meant flat or slightly pitched roofs and glass, glass, glass. (For instance, Cerny—the Le Corbusier of L'Étoile du Nord—once told Minneapolis *Star* scribe Barbara Flanagan that everything on Hennepin Avenue should be swept aside for towering superblocks.) Following his teacher's instruction, Graffunder headed for the library, where he read such early diatribes on modernism as Philip Johnson and Henry-Russell Hitchcock's *The International Style: Architecture Since 1922*. Quickly, he dutifully adopted modernism, but lightning struck in 1939 when Graffunder heard Raymond speak at the university. "I was really smitten," he recalls.

This uplifting talk led Graffunder to New Hope, Penn., where over the course of that seminal summer he designed a heifer shed, and later moved to Raymond's Manhattan studio as chief draftsman. His association with Raymond

gave him wings. Afterwards, he created a signature style that was independent of Bauhaus dogma. Thus, by the time he arrived at Harvard in 1946 he found Walter Gropius's International Style austere and simplistic.

When he returned to his native state, Graffunder went to work designing homes that united artifice and nature—wood beams and cement blocks, shingles and glass. It proved to be a highly livable and, yes, marketable design statement.

Graffunder's first family home at 1719 Xerxes Avenue North is the architect's favorite. Completed in 1950 and perched on the northwest edge of Minneapolis, overlooking the crabgrass frontier of Golden Valley, it was built on a shoestring budget of \$10,500, which included land costs, furnishings and household appliances. So inventive was his pride and joy that it caught the attention of national experts, who judged it the best new domicile in the Twin Cities. And demonstrating an enduring knack for garnering publicity, the house took center stage in the Minneapolis Sunday *Tribune*, Walker Art Center's *Everyday Art Quarterly* and *Better Homes and Gardens*.

Photographs in these publications showed an inventive split level built of light-weight concrete blocks and cypress siding. A large living room with an expansive west-facing window wall and fireplace sat above the bedrooms. In between, at entrance level, stood the kitchen and eating area—all open to the living room and garden so that the parents could easily watch their little cherubs running freely.

Today, Graffunder's homes—along with those of his other modernist comrades—hold a certain cachet in the housing market. "Architect designed" means something. Modernism is hot again. But Graffunder's work was about much more than style. Substance ruled. So, almost one-half century after Graffunder finished his Minneapolis abode, architects intent on crafting affordable and inventive homes are turning toward Graffunder's accomplishments.

Yet, being a modest Minnesotan, Graffunder sighs about his singular career, "I've been lucky." Well then, Mr. Carl Graffunder, please accept this praise: Minnesota has been lucky, too. **AM**



The Minnesota State Dental Building in St. Paul is an example of Graffunder's clean, modernist commercial projects.

The firms listed within this directory include interior designers who are members of the American Society of Interior Designers (ASID) and the International Interior Designers Association (IIDA) or who have the designation of Certified Interior Designer (CID). They offer a broad range of interior design, space planning and furnishings selection experience. Each firm has specific areas of expertise and project competence. I invite you to contact them to discuss your specific project needs.

Peter A. Rand, FAIA
Publisher

Legend

AIA	American Institute of Architects
ASID	American Society of Interior Designers
CID	Certified Interior Designer
FAIA	Fellow, American Institute of Architects
FASID	Fellow, American Society of Interior Designers
IFDA	International Furnishings and Design Association
IIDA	International Interior Designers Association
IFMA	International Facilities Management Association

• **ANKENY KELL ARCHITECTS**
821 Raymond Avenue, Ste. 400
St. Paul, MN 55114
Tel: 612/645-6806
Fax: 612/645-0079
E-mail: AKMAIL@DATACOREENG.COM
Established 1976

Ron Ankeny AIA, CID
Duane Kell AIA, CID
Christine Meyer IDS, ASID, IIDA
Sandra Greenway ASID, IIDA, CID

Firm Personnel by Discipline
Interior Designers 3
Architects 15
Technical 6
Administrative 4
Total in Firm 28

	Work %
Office Bldgs/Banks/Financial	20
Retail/Commercial	15
Manufacturing/Industrial	10
Medical/Healthcare	10
Municipal	30
Education/Academic	15

Dayton-Rogers MPG Facility, Anoka, MN; Court International, St. Paul, MN; Chaska Theatre, Chaska, MN; Chaska Golf Clubhouse, Chaska, MN; Crosstown State Bank, Blaine, MN

• **ARMSTRONG, TORSETH, SKOLD & RYDEEN, INC.**

4901 Olson Memorial Highway
Minneapolis, MN 55422
Tel: 612/545-3731
Fax: 612/525-3289
Established 1944
Other Offices: Scottsdale

Paul N. Erickson AIA
Tammy S. Magney AIA, REFP
Kenneth E. Grabow AIA
Rodney E. Erickson FCSI/CCS
James E. Rydeen FAIA, REFP
Diane L. Taylor CID, IIDA

Firm Personnel by Discipline
Interior Designers 3
Architects 51
Engineers 35
Other Technical/Professional 23
Administrative 8
Total in Firm 120

Continued on next column

	Work %
Office Bldgs/Banks/Financial	5
Churches/Worship	5
Education/Academic	90

Wayzata High School, Wayzata, MN;
Skyview Community School (K-8), Maplewood, MN; Valley Crossing Community School, Woodbury, MN; North Trail Elementary School, Farmington, MN; Minnesota Center for Arts Education, Golden Valley, MN

• **BDH & YOUNG SPACE DESIGN**

4510 W. 77th Street, Ste. 101
Edina, MN 55435
Tel: 612/893-9020
Fax: 612/893-9299
E-mail: BDHY@AOL.COM
Established 1971

Kim Dennis IIDA, CID
Kathy Young CID
Darcy Hield CID
Jill Brecount CID
Patrick Giordana AIA

Firm Personnel by Discipline
Interior Designers 12
Architects 2
Technical 3
Administrative 2
Total in Firm 19

	Work %
Housing/Multiple	5
Office Bldgs/Banks/Financial	50
Retail/Commercial	10
Medical/Healthcare	35

Grand Casino Headquarters, Minnetonka, MN; Galtier Plaza, St. Paul, MN; Two Carlson Parkway, Minnetonka, MN; First Bank on Marquette, Minneapolis, MN; Rutgers Lodge at Bay Lake, MN; Digestive Healthcare, Edina, MN

• **DESIGN SYNDICATE, INC.**

P.O. Box 3976
Minneapolis, MN 55403
Tel: 612/375-0000
Fax: 612/377-6330
Established 1982
Other Offices: Hudson, WI

C. Suzanne Bates IIDA, CID

Firm Personnel by Discipline
Interior Designers 4
Architects .25
Administrative .75
Total 5

	Work %
Residences New & Remodel.	5
Office Bldgs/Banks/Financial	30
Retail/Commercial	30
Manufacturing/Industrial	5
Medical/Healthcare	30

Natural Resource Group, Inc., Minneapolis, MN; Minnesota Grain Company, E. Grand Forks, MN; Wiken Promotion, Wayzata, MN; Outlaw Equestrians Horse Facility, Hudson, WI; State of Minnesota - Office of Environmental Assistance, Minneapolis, MN

• **E design**

1422 West Lake Street, Ste. 300
Minneapolis, MN 55408
Tel: 612/822-1211
Fax: 612/822-1006
E-mail: e-design@mr.net
Established 1988

Debora Emert IIDA, CID
Claudia Reichert IIDA, CID
Richard Sutton AIA, CID

Firm Personnel by Discipline
Interior Designers 9
Architects 2
Administrative 1
Total in Firm 12

	Work %
Office Bldgs/Banks/Financial	80
Retail/Commercial	10
Municipal	10

Zeller Realty, Minneapolis, MN; HealthPartners, St. Paul and Bloomington, MN; Hoffman, Mt. Sterling, KY; McKinsey & Company, Minneapolis, MN; Miller, Johnson & Kuehn, Minneapolis, MN

• **ELLERBE BECKET**

800 LaSalle Avenue
Minneapolis, MN 55402
Tel: 612/376-2000
Fax: 612/376-2271
E-mail: By Individual
Internet: www.ellerbebecket.com
Established 1909
Other Offices: Kansas City, Washington, D.C., Phoenix, San Francisco, Moscow, Seoul, Jakarta, Tokyo, Wakefield (UK)

Robert Degenhardt PE
Rick Lincicome AIA
Randy Wood PE
Bob Huddleston PE
Gregg Judge
Richard Miller CPA
—
Firm Personnel by Discipline
Interior Designers 38
Architects 338
Engineers 138
Other Technical 80
Administrative 149
Total in Firm 743

Work %
Housing/Multiple 2
Office Bldgs/Banks/Financial 15
Manufacturing/Industrial 3
Medical/Healthcare 25
Education/Academic 27
Cultural/Recreational 28

—
Star Tribune Renovation, Minneapolis, MN; Science Museum of Minnesota, St. Paul; Carlson School of Management, University of Minnesota, Minneapolis, MN; 1000 Nicollet (Target Headquarters), Minneapolis, MN

• **CHARLES EPSTEIN - INTERIOR DESIGN**

4770 White Bear Parkway
White Bear Lake, MN 55110
Tel: 612/426-0798
Fax: 612/426-5440

Charles Epstein Allied ASID
—
Work %
Residences/New & Remodel. 100

—
Private Residences: Wayzata, MN; Orono, MN; Maple Grove, MN; Loretto, MN; Scottsdale, AZ; Hudson, WI

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

119 North 2nd Street
Minneapolis, MN 55401
Tel: 612/375-0336
Fax: 612/342-2216
E-mail: Info@msrltd.com
Internet: www.msrltd.com
Established 1981

Thomas Meyer AIA
Jeffrey A. Scherer AIA
Garth Rockcastle AIA
Lynn Barnhouse CID

—
Firm Personnel by Discipline
Interior Designers 4
Architects 27
Other Technical 1
Administrative 4
Total in Firm 36

Work %
Residences New & Remodel. 20
Office Bldgs/Banks/Financial 20
Retail/Commercial 10
Education/Academic 10
Libraries/Museums 40

—
SEI Corporate Campus Headquarters, Oaks, PA; Sahara West Public Library and Fine Arts Museum, Las Vegas, NV; The Bakken Library and Museum, Minneapolis, MN; Kopp Investment Advisors Office, Edina, MN; Greensboro Public Library (Interiors), Greensboro, NC

• **MOHAGEN ARCHITECT, LTD.**

1415 East Wayzata Blvd., Ste. 200
Wayzata, Mn 55391
Tel: 612/473-1985
Fax: 612/473-1340
E-Mail: MOHARCH@AOL.COM
Established 1989

Todd E. Mohagen AIA
Lyn A. Berglund ASID, CID
—
Firm Personnel by Discipline
Interior Designers 2
Architects 4
Other Technical 2
Administrative 1
Total in Firm 9

Continued on next column

Work %
Office Bldgs/Banks/Financial 60
Retail/Commercial 5
Manufacturing/Industrial 10
Medical/Healthcare 25

—
HealthEast Healing Center, Maplewood, MN; Twin City Co-ops Administration Offices, Roseville, MN; Liberty Carton Company, Minneapolis, MN; The Department of Public Safety, St. Paul, MN; Minnesota State Colleges & Universities Administration Offices, St. Paul, MN

• **MULFINGER, SUSANKA, MAHADY & PARTNERS**

43 Main Street SE, Ste. 410
Minneapolis, MN 55414
Tel: 612/379-3037
Fax: 612/379-0001
E-mail: info.msm@ghm.com
Internet: www.ghm.com/msm
Established 1983
Other MN Offices: Stillwater

Dale Mulfinger AIA
Michaela Mahady AIA
Katherine Cartrette AIA
Kelly Davis AIA
Joseph Metzler AIA
Timothy Fuller AIA

—
Interior Designers 5
Architects 16
Other Technical 5
Administrative 4
Total in Firm 30

Work %
Residences/New & Remodel. 95
Office Bldgs/Banks/Financial 2
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—
Firm Personnel by Discipline
Interior Designers 6
Architects 13
Other Technical 15
Administrative 6
Total in Firm 40

Work %
Housing/Multiple 10
Office Bldgs/Banks/Financial 10
Retail/Commercial 10
Municipal 25
Education/Academic 15
Conference/Convention Centers 20
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—
Firm Personnel by Discipline
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Work %
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Firm Personnel by Discipline

Interior Designers	17
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Other Technical	43
Administrative	22
Total in Firm	136

	Work %
Office Bldgs/Banks/Financial	75
Retail/Commercial	10
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Education/Academic	5
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Firm Personnel by Discipline

Interior Designers	6
Architects	35
Engineers	59
Other Technical	3
Administrative	22
Total in Firm	125

	Work %
Office Bldgs/Banks/Financial	10
Retail/Commercial	24
Manufacturing/Industrial	29
Medical/Healthcare	14
Municipal	8
Education/Academic	13
Convention Centers	2

Continued on next column

Fairview Lakes Regional Medical Center, Wyoming, MN; Hennepin County Medical Center, Minneapolis, MN; Edina Public Schools, Additions and Modernization, Edina, MN; Hennepin County Public Safety Facility, Minneapolis, MN; Ellsworth Air Force Base, Consolidated Administration Support Co. Complex, Ellsworth AFB, SD

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Firm Personnel by Discipline

Interior Designers	2
Other Professional	1
Administrative	2
Total in Firm	5

	Work %
Medical/Healthcare	35
Churches/Worship	10
Education/Academic	10
Senior Care (Nursing Home, Assisted Living, Congregate Living, Alternative Care Options)	45

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Kim Williamson CID, ASID, IIDA
Ron Smith
Marci Sanders

Firm Personnel by Discipline

Interior Designers	18
Architects	25
Other Technical	7
Administrative	4
Total in Firm	54

	Work %
Housing/Multiple	5
Office Bldgs/Banks/Financial	45
Retail/Commercial	15
Manufacturing/Industrial	20
Entertainment/Leisure	15

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rotterdam

Continued from page 41



Bridgwatcher's house, or "Brugwachtershuis," at foot of Erasmusbrug.

Postwar Rotterdam

With the impact of the war and Europort, Rotterdam had its share of challenges. A city that was born from the meandering course of the Maas River, it had previously been defined by its harbors or havens. It was a city of parts that were once strong enough to survive singularly, each area maintaining its own social and economic identity. Now the city was in transition.

Rotterdam's architecture was also in transition, as was evident throughout the Netherlands after the Second World War. The Dutch De Stijl movement, the first European expression of the International Style, established in the 1920s, was growing in popularity. After the war, Dutch architects Gerrit Rietveld and J.J.P. Oud continued to establish this new vocabulary for their country.

Fertile soil for modern expression in architecture, Rotterdam spawned such innovative designs as the Rotterdam Library and the experimental tilted-cube housing, Paalwoningen. Architects were taking new strides toward the unique and unusual. Every commission was a chance to question convention; each design a journey.

Despite its architectural advances, Rotterdam's biggest challenge was urban-planning issues, mostly relating to transportation. One area directly south and across the Maas River from the City Center, once a thriving shipping center, had become an area of prostitution and subsidized housing. It was a difficult area to get to and was often overlooked for city funding.

Rotterdam residents gazed out over the harbor at the abandoned reminders of their glorious and now defunct shipping history. With land costs at a premium, the city decided to develop this area. It was to become Kop Van Zuid.

Kop Van Zuid

Traditionalists argued that Kop Van Zuid should be rebuilt with Amsterdam's old-world charm. It was a romantic notion, with unfortunately no historic relevance. Construction would be expensive and overall development would be slow to implement. So instead, city officials identified specific warehouse buildings as significant historic landmarks, and developed a master plan around creative adaptive reuse. For example, the Holland America passenger-ship center, circa mid-1800s, was converted to the tony Hotel New York. The scale and massing of these structures demanded planning that would feature these grandfathers of Rotterdam in a manner befitting their rich shipping heritage. Colorful International-style projects eventually would complement the old.

Erasmusbrug

Investors demanded a new bridge to realize the exciting proposed redevelopment of Kop Van Zuid. It would accommodate not only automobiles and pedestrians, but electric trams as well. A portion of the structure would also have to be a draw bridge for floating shipping cranes to pass under. This indeed presented the greatest design challenge and was the very stuff of which great architectural commissions are made.

Rotterdam City Council called for an architectural design competition. The Council recognized this bridge as the pinnacle of their new postindustrial civic identity. It deemed the project an object d'art.

In November 1991, Rotterdam City Council selected a design by Amster-

dam architect Ben Van Berkel, age 35. Although his cable-stayed, "bent-pylon" design was 40 million guilders more expensive than the other entries, the Council felt the new bridge would serve as a visual reference point, providing a presence for the Maas River throughout the city.

Erasmusbrug, named after the 15th-century Dutch writer

Desiderius Erasmus, closely resembles the original design sketches submitted for the competition. The design parti is a diagram of the moment armed forces arrived on the bridge platform. Therefore, the form of the bent pylon, while visually enticing, was also quite relevant. It is said a bridge does not have a structure; it is a structure. Van Berkel exploits this paradigm to its fullest potential.

An enormous success, Erasmusbrug stands firmly rooted in the channel of the Maas River. Thousands make the crossing daily, some just for the fun of it. Pedestrians and trains, motorists and bicyclists enjoy access to the exciting destinations provided at Kop Van Zuid.

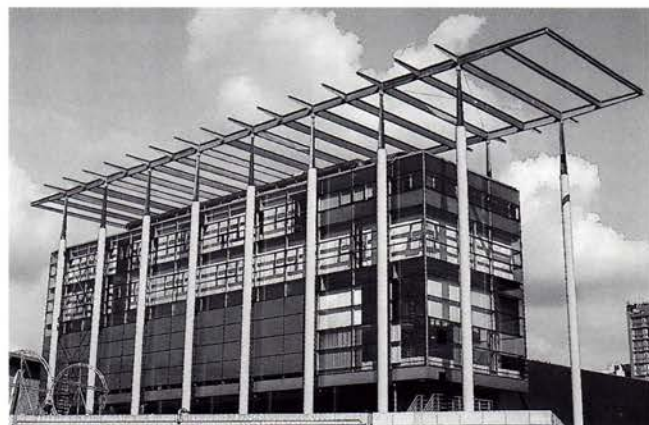
More foreign license plates are recognized crossing the Maas River these days. Some of the tourists are Europeans, who have come to experience yet another marvel of Dutch architecture. Others undoubtedly are evaluating a new potential investment opportunity at Kop Van Zuid.

From the tragedies of more than 50 years ago, a new and wonderful beginning is emerging in Rotterdam. With Erasmusbrug, the city of Rotterdam gambled on beauty and is now realizing the ultimate payoff—rebirth. It is ironic, considering these special events would not have manifested here without the course of history.

Note

Since this article was written, Erasmusbrug has experienced some vibration problems from the combination of rain build-up on the upper cables and gusting winter winds along the Maas harbor. While remedial corrective measures are being evaluated, Rotterdam residents acknowledge that prototypical architecture requires a tolerance for fine tuning; a small price to pay for leading-edge modern design. This positive attitude in Holland contributes to a design environment that encourages excellence in the design profession.

AM



Other Rotterdam architectural attractions include The Netherlands Architecture Institute.

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Credits

Project: Fallon McElligott Offices, Floor 29

Location: Minneapolis
 Client: Fallon McElligott
 Architects: Perkins & Will/Wheeler
 Principal-in-charge: James E. Young
 Project designer: James E. Young
 Project team: Stephen Busse, Amy Kleppe
 Contractor: Ryan Construction
 Interior design: Perkins & Will/Wheeler
 Millwork: Principle Fixture and Aaron Carlson Co.
 Photographer: Dana Wheelock

Project: General Mills Executive Courtyard

Location: Minneapolis
 Client: General Mills
 Landscape architect: Hammel Green and Abrahamson/Landscape Architecture Group
 Principal-in-charge: Thomas Oslund
 Project designer: Thomas Oslund
 Contractor: Yerrigan Construction
 Photographer: George Heinrich

Project: Minnesota State Arts Board

Location: St. Paul, Minn.
 Client: Minnesota State Arts Board
 Architect: BWBR Architects
 Principal-in-charge: Terry Anderson
 Project manager: Katherine Leonidas
 Project architect: Chuck Knight
 Project designer: Chuck Knight, Don Thomas
 Mechanical engineer: Frauenschuh
 Interior design: Don Thomas
 Photography: Christian Korab

Project: National City Bank Corporate Headquarters

Location: Minneapolis
 Client: National City Bank
 Architect: Boarman Kroos Pfister Vogel & Associates
 Principal-in-charge: J. Owen Boarman
 Project architect: Henry Grabowski
 Project interior designer: Barbara Gabler
 Structural, mechanical, electrical engineer: Boarman Kroos Pfister Vogel & Associates
 Contractor: Kraus-Anderson Construction Company
 Interior design: Boarman Kroos Pfister Vogel & Associates
 Acoustical consultant: Midwest Acoustics & Electronics
 Real estate consultant: The Keewaydin Group
 Property manager: Brookfield Development Inc.
 Photographer: George Heinrich

Project: United States Courthouse

Location: Minneapolis
 Architects: Kohn Pedersen Fox, and Architectural Alliance
 Programming: The Leonard Parker Associates, Architects, Inc.
 Interior architecture: Architectural Alliance
 Interior architecture team: Carl Remick (principal-in-charge; Thomas DeAngelo (design principal); Thomas Hysell (project manager); Greg Maxam and Todd Oetjens (project architects); Yinsze Lam, Ron May (project designers); Sherief El-Banna, Maria Hanft, Michael Dant, Dan Lind, Scott Natvig (project team)
 Developer: BPT Courthouse Associates, L.P.
 Structural engineer: Ericksen Roed Associates
 Mechanical engineer: Cosentini Associates
 Contractor: Turner Construction
 Landscape architect: Martha Schwartz, Inc.
 Lighting design: Kugler Tillotson Associates
 Photographers: Don F. Wong and Philip Prowse

Contributors

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Camille LeFevre is a regular contributor of *Architecture Minnesota* and is editor of *The Prairie Reader*.

This spring, preservationists who watched the demolition of the glass- and enamel-faced Minnegasco Building at Seventh Street and Second Avenue South in downtown Minneapolis must have felt a flicker of satisfaction as the building resisted the wrecking ball. Slowly—and only slowly—did the International-style structure succumb, leaving a clearing for a taller building by Opus Corp. The unfortunate saga of this never-adored but now-lamented property began in 1954, when Lutheran Brotherhood bought and cleared the land—then the site of such businesses as Willar's Garage and Lee's Broiler—for its new home. After 15 months of construction, the building became the first major downtown office building since the 1930s, a round-cornered structure (and annex) with a cool-green cantilevered face that floated atop recessed walls of native rock set in place by mason Orin Grumbrill of Emily, Minn. The architects were Perkins & Will of Chicago.

Inside, the 6-story building had elevator entrances trimmed with Italian Chiaro marble and garnet, a lobby floor laid with red tiles, an advanced climate-control system that reported conditions in every zone of the building, a 147-square-foot, stained-glass library window depicting Martin Luther, four mosaic panels in the executive wing and two floor-to-ceiling glass walls. These huge windows looked out on a striking below-ground courtyard and terraced garden that won a national landscape award in 1957.

As downtown continued to grow, many people came to see the building as short and “very '50s-looking.” In 1967-'68, Lutheran Brotherhood increased the main building by two stories and the annex by one, but soon the organization needed even larger quarters. It moved out in 1981 (taking the stained-glass window with it). Minnegasco then took up residency.

After Minnegasco's departure in 1995, the Minneapolis Heritage Preservation Commission and the city's planning staff recommended the building for historic protection. The city council rejected this designation, paving the way for the building's demolition.

Jack El-Hai



Lutheran Brotherhood/Minnegasco Building, 701 Second Ave. South, Minneapolis, 1956-1997.

