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Barbara A. Nadel, FAIA is principal of Barbara Nadel Architect, in New York City, specializing in programming, planning and design of institutional facilities. She is 2001 National Vice President of the American Institute of Architects and frequently writes about design and technology.

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Business Matters

For the profession of architecture, one of the most enduring legacies of the dot-com era may be its impact on workplace design. As technology drove new corporate needs for design innovation and a redefinition of the office as strategic business resource, business embraced architecture in recognition of the profession's expertise in everything from image enhancement and corporate identity to the shaping of private, flexible and collaborative space.

An aphorism from a previous century, the industrial-betterment movement's "human happiness is a business asset," reemerged along with a retooling of the flexible office design and systems furniture of the 1970s. Cravings for new configurations of physical space and a yearning for corporate differentiation were satisfied with architectural acumen. This issue of Architecture Minnesota looks at how architects have redefined the workplace as corporate flagship, financial asset, technology station and home away from home.

Today's knowledge-driven businesses place a high priority on community work areas where mobile employees can land, plug in their laptops and brainstorm with colleagues. Walsh Bishop's offices for BORN, an information-technology consulting firm, confirm that high-tech culture still bans bland from workplace design and caters to the creature comforts of employees.

When today's mobile workforce takes to the air, their touchdown space may well be Northwest Airlines' third-generation WorldClub designed by Architectural Alliance. The Minneapolis/St. Paul prototype, now appearing in airports around the globe, includes residential-style lounges and fully equipped workstations that answer business travelers' requests for privacy, function and comfort.

The design process itself has become an opportunity for business to reinvent corporate culture, with the resulting architecture demonstrating such outcomes as better employee retention, improved productivity and increased profits. Consider Gerten Greenhouses, which expanded its facility with design guidance from Krech, O'Brien, Mueller & Wass and tripled its business. "We're not just concerned with good design," says Brady Mueller, AIA. "We're concerned with the business impact of what we design."

Just as new construction provides a blank slate on which to carve a novel image, so does the renovation of older buildings offer businesses a fresh start. Copywriters and graphic artists with Riley Hayes Advertising glanced when they visited the derelict train-engine house that was to become their home. The Leonard Parker Associates, however, transformed the ruin into offices that reinforce the firm's casual yet professional work culture.

Similarly, employees at the University of Minnesota were "mortified" at the prospect of moving into dilapidated buildings on the St. Paul campus, but are thrilled with Carlson & Frank's design solutions in the two hallowed halls. An aesthetic and pragmatic form of communication, architecture's responses to the diverse needs of business demonstrate now, more than ever, the productive potential of design.

The information-technology industry may show little sign of resurgence, but every other American business—from advertising to greenhouses to universities—still needs productivity-inducing, life-enhancing office environments. As home, work and all the places in between become increasingly interconnected, via our psyches and our mods, architects will continue to express new directions, shape new spaces and facilitate new knowledge experiences that redefine and reflect our shifting work patterns in the ever-evolving place we call "the office."

Camille LeFevre
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Obituary

MINNEAPOLIS ARCHITECT PAUL MADSON, AIA, died of a heart attack June 12 at age 50 during a bike trip with his son Andy to New Orleans, Louisiana. Madson, principal, Paul Madson & Associates, was known in the architectural community for his wide-ranging residential work. Madson and his firm “probably have designed more housing of more types than any other Twin Cities firm, from single-room efficiencies for recovering alcoholics to high-end lofts on the Mississippi riverfront,” wrote Linda Mack, architecture critic, Star Tribune, June 24, 2001.

“The thousands of units have provided affordable housing, in-fill housing in older neighborhoods, and new housing to help keep cities competitive with the suburbs,” Mack wrote. “For example, the firm created affordable townhouses for the Dakota County Community Development Agency and new condominiums north of St. Paul’s Lowertown. Whether renovating old buildings or designing new ones, Madson’s trademark was an anti-trademark: Make it fit into its context.”

Other projects include Lourdes Square and the Marquette Townhomes on the Mississippi River’s East Bank; the Harriet Square townhouses in south Minneapolis; and the Creamette apartment building on Minneapolis’s north riverfront. Madson’s design for Phillips Park Initiative’s City Homes on Park won a preservation award from the Minneapolis Heritage Preservation Commission this year. His firm also designed the award-winning Theatre de la Jeune Lune in Minneapolis.

Madson graduated from Bethany Lutheran College in Mankato, Minnesota, in 1970 and received a B.A. from the University of Minnesota’s architecture school in 1974. Madson worked for such Minneapolis firms as Avid Elness Architects and Miller Hanson Westerbeck Bell Architects before forming his own firm. The Minnesota architectural community and public will witness and remember his contributions for many years to come.

INSIDER LINGO  By Gina Greene, Allied AIA

Churn Rate

Would you define “churn rate” as:
A. the speed at which butter is made?
B. your heartbeat after a vigorous round of the Hokey-Pokey?
C. how fast the Tilt-A-Whirl has to go before you toss your cookies?
D. how often employees are moved about within a company with new work spaces created for them?
E. the retention rate of employees?

Trick question. The answer is both D and E.

As businesses evolve due to the addition of staff, restructuring within departments or the remodeling of offices to accommodate new technologies, employees get shuffled around. Employees are also moved as project-specific work teams are assembled, disbanded and reassembled for another project in another workspace. Additionally, employees may be hired, then leave soon after, resulting in the need to fill vacancies again.

The higher the company’s churn rate, the more important it is for that company’s offices to be designed for flexibility. To keep down costs associated with employee churn, architects often specify furniture systems that can be quickly reconfigured. Fresh-whipped butter, Hokey-Pokey and Tilt-A-Whirl may sound like more fun, but employee churn is a part of today’s business culture.
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The Minneapolis riverfront, offering great views of the city skyline and the Mississippi River, is the biggest attraction for new housing in years. The latest residential project under construction is The Village at St. Anthony Falls, a three-block development by Hunt Gregory, across the Hennepin Ave. Bridge in the northeast Hennepin neighborhood. Elness Swenson Graham Architects, Inc., Minneapolis, designed new housing for two of the major blocks. “While this site is rooted in Minneapolis history and we have designed units to be part of the traditional neighborhood fabric,” explains David Graham, AIA, principal, “we are also creating a dialogue between historic St. Anthony and the new downtown skyline.”

Near Bayfield, Wisconsin, a new eatery designed by David Salmela, AIA, Salmela Architect, Duluth, opened August 1. In true Salmela style, the Wild Rice Restaurant is a series of gable-frame buildings linked by decks and bridges, all perched high on a forested slope overlooking Lake Superior. Head for the Apostle Islands and three miles south of Bayfield look for the Wild Rice Restaurant sign.

A unique master plan for the Amana Colonies in east-central Iowa, a National Historic Landmark, is underway at SMQ Architects, Inc., Northfield. The Colonies consists of seven historic villages. SMQ formulated a master plan for renovating six barns, creating pathways for cars and horse-drawn carts, and extending pedestrian walkways. The project team has also completed design development for reuse of the Corn Crib and Granary, which will house the Colonies’ first public restrooms, information station and picnic areas, plus retail space focusing on the Colonies’ crafts. Steve Edwins, AIA, project architect, says adding retail and entertainment facilities is a new direction for the Amana Colonies.

In St. Paul, the long-awaited design for First Star Plaza (to be renamed US Bank Plaza) by SRF Consulting Group, Inc., Minneapolis, Olin Partnership of Philadelphia and Julie Snow Architects, Minneapolis, was recently approved. The plan consists of three elements: a spacious lawn for picnics and lawn sports, festival space for civic and cultural events, and an area between the lawn and Market Street featuring perennials, pathways and seating.

Development of the East River Flats Park and Parkway below the University of Minnesota’s East Bank campus is in process. Working with the Minneapolis Park & Recreation Board, Close Landscape Architecture, St. Paul, preserved the park’s natural character (including the central meadow), yet identified it as a major civic space. “We wanted to celebrate the park’s setting on the riverbanks by opening up visual and physical access to the water,” says Deb Bartels, project manager. The plan includes twin pavilions framing views of the river and flanking a large terrace with pergola and fountain. Terraced gardens and stone steps lead to the water’s edge.

2001 AIA Minnesota Convention

THE THEME OF AIA MINNESOTA’S 67TH ANNUAL STATE CONVENTION, Oct. 30–Nov. 2 at the Minneapolis Convention Center, Minneapolis, is “Settings, Substance and Solutions,” with a focus on recognizing and addressing the architect’s role as place-maker in our communities. Nearly 2,000 architects, landscape architects, interior designers, engineers and other design professionals attend the convention, which features keynote speakers, an exhibit hall, educational programs and announcement of Honor Awards winners.

Honor Awards jurors for this year’s panel are: Ray Huff, AIA, principal and partner, Huff + Gooden Architects, an architecture and urban-design and planning practice in Charleston, South Carolina; Lee Becker, FAIA, partner, Hartman-Cox Architects, Washington D.C., whose firm has completed many award-winning projects in the realm of historic preservation, adaptive reuse and rehabilitation; and Margaret McCurry, FAIA, principal, Tigerman McCurry, Chicago, Illinois, whose credits include the Chicago Bar Association, the Juvenile Protective Association Headquarters and the much-published conservation housing community, Prairie Crossing. Visit aia-mn.org for more information.

Royce Yeater, AIA, Directs Trust’s Midwest Office

THE NATIONAL TRUST FOR HISTORIC PRESERVATION, Washington, D.C., has selected Royce Yeater, AIA, principal, YHR Partners, Ltd., Moorhead and Minneapolis, as the new director of its Midwest Office. “Royce brings extensive experience, expertise and leadership qualities to this key position,” says Peter Brink, senior vice president, National Trust.

A leader in the field of historic preservation, Yeater has served as a member of several historical boards and commissions. He was North Dakota advisor to the National Trust from 1980 to 1989, regional chairman from 1983 to 1985, and national chairman of the Board of Advisors and Ex Officio Trustee from 1985 to 1987. Yeater cofounded the Fargo Heritage Society in 1976 and served as a board member for many years. He was also central to creating the Fargo Historic Preservation Commission, which he chaired through its formative years, and he cofounded Preservation North Dakota, which he chaired from 1994 to 1996.

He currently serves as a member of the Minneapolis Heritage Preservation Commission and helps lead an architectural firm that specializes in preservation planning and the rehabilitation of historic properties.
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The Walker Art Center's announced intention to raze the adjacent Guthrie Theater as part of the museum's expansion could be Minneapolis's biggest historic-preservation controversy since the demolition of the late-19th-century, Romanesque-style Metropolitan Building in 1962. The Guthrie, which the Walker owns along with the theater's site, was designed by master modernist Ralph Rapson, FAIA, and opened in 1963.

Walker expansion plans, designed by the Swiss architectural firm Herzog and de Meuron, call for demolishing the Guthrie for an underground parking structure and additional sculpture garden. A new Guthrie Theater, a three-stage complex to be designed by French architect Jean Nouvel, will be built along the Mississippi riverfront east of downtown Minneapolis.

During an informational session before the Minneapolis Heritage Preservation Commission (HPC) in April of this year, Walker representatives stated their case for demolition. They noted the loss of the exterior screen that gave the Guthrie its striking façade, the reconfiguration of the much-lauded thrust stage, changes in seating and other alterations. More important, they continued, are the theater's high operational costs, its need of extensive repair, its inherent structural problems and its obsolescence in terms of today's performance needs.

The HPC took no action that evening, but in a May 16 Star Tribune commentary, architectural writer Linda Mack warned about losing the Guthrie without a full examination of the issue. Mack implied that all the facts alleging the Guthrie's lack of relevance and impracticality of reuse were coming from one source: the Walker. "The Guthrie was established in the hinterlands because Minneapolis cultural leaders yearned to make a national and international mark," she wrote. "That same aspiration is driving both the Walker and the Guthrie to build new cultural landmarks. In a twist of irony, their expansions endanger the building that most represents that aspiration."

Mack's message sparked public awareness and skepticism about the Walker's decision to demolish the Guthrie. British actor Patrick Stewart, about to start his run as George in the Guthrie-staged Who's Afraid of Virginia Woolf, told Minnesota Public Radio that, "the Guthrie Theater is historically one of the most important theaters in the world." In his early acting days in Britain, Stewart added, he and his fellow actors were excited by the emergence of the Guthrie Theater and its innovative design.

Minnesota folksinger Paul Metsa, who has performed about 10 times on the Guthrie stage, remarked during an interview on KFAI Radio that, "I have never enjoyed the performance experience so much in my professional life, but moreover, so many musicians I know consider the Guthrie the place where many musical memories have been formed."

Continued on page 15
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Metsa continues, “The acoustics are the best of any theater around; the audience is up close so that performers can feel their response. Performers all across the country know and love the place. Why should anyone want to demolish this wonderful theater?” Metsa feels so passionately about saving the Guthrie that he has set up a Web site (savetheguthrie.org) to enlist public support for its preservation.

Joining the ranks is Leslie Myers, a life-long friend of Rapson, who has organized a petition drive to save the Guthrie. Signature lists can be found in several architectural offices and at Schneider’s Pharmacy at the corner of University Avenue S.E. and Bedford Avenue in southeast Minneapolis.

The Preservation Alliance of Minnesota placed the Guthrie Theater on its list of Ten Most Endangered Historic Properties in Minnesota for 2001. The Alliance’s announcement reads in part: “Although the Guthrie Theater has been serving the people of Minnesota and the worldwide theater community admirably, it is slated for destruction. It is simply unconscionable not to ask, why?”

The architectural drama that now surrounds the Guthrie began in the early 1950s. Having developed his talent in the offices of Saarinen and Moholy-Nagy, Rapson designed United States embassies in Stockholm and Copenhagen and other projects that exemplified modernism at that time. In addition, Rapson’s credentials as an instructor at the Massachusetts Institute of Technology placed him in modern architecture’s firmament. In 1953, Rapson moved to Minneapolis to head the University of Minnesota’s School of Architecture. His architectural practice’s emphasis on skillfully delineated modules of space and form made Rapson a force in this region’s architectural growth.

In 1959, the Walker Art Center commissioned Rapson to examine several minor remodeling projects and produce a study for a small auditorium. One of his initial design concepts was a square theater with a thrust stage extending from a back wall, with seating fanned around the stage in a 210-degree configuration. In their book Ralph Rapson: Sixty Years of Modern Design (Afton Historical Society Press, 1999), Jane Hession, Rip Rapson and Bruce Wright document the convergence of Ralph Rapson’s theater design for the Walker with local efforts to create a regional repertory theater at the inspiration of Sir Tyrone Guthrie, who envisioned expanding American theater away from the East Coast and into the nation’s heartland.

As Sir Guthrie’s choice of Minneapolis became imminent, the Walker offered its land immediately west of its facility for the theater, the very location of Rapson’s earlier auditorium study. A steering committee of Minneapolis civic leaders knew Rapson to be the most prominent architect in the Twin Cities and was familiar with his previous theater designs. Rapson’s selection as the architect for the new theater was quickly concluded.

After decades of alteration, the Guthrie Theater currently sports a glass-paneled, steel-grid façade (top), but while the interior has endured changes in seating, stage form and lighting, it still retains the essence of its original, singular theater-going experience (above).

Rapson’s modified theater-in-the-round idea melded with the kind of innovative theater experience Sir Guthrie wanted to instigate; one that abandoned the traditional proscenium set-piece type of stage. That proved to be the only aspect of the design on which they agreed. Their subsequent working relationship became legendary for a nerve-stretching, battle-of-the-titans tumultuousness that lasted right up to opening night.

For instance, Sir Guthrie insisted that seating be symmetrically and uniformly arranged around the thrust stage. Rapson’s modernist sensibilities, however, strove for principles of asymmetry inside the box, to animate the design and allow architectural forms to dissolve when house lights dim and the drama on stage becomes all encompassing. Accordingly, Rapson produced a somewhat irregular-shaped thrust stage, balcony seating that was slightly skewed and ceiling-mounted acoustical “clouds” that tilted and hovered in a whimsical pattern.

For the finale, Guthrie demanded that upholstery for the theater seats range in color from brown to beige, but Rapson wished for a lively array of colors to enhance the dynamic of the theater.
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A cultural shift is underway in St. Paul and Tim Griffin, AIA, intends to see that it continues. As the first director of the St. Paul on the Mississippi Design Center, a program of the St. Paul Riverfront Corporation, Griffin is charged with stewarding the St. Paul on the Mississippi Development Framework. The framework, completed in 1997, outlines 10 guiding principles and four plan elements for renewing St. Paul’s urban core and adjacent neighborhoods by turning the city’s attention back to its most powerful natural amenity: the Mississippi River.

Since the 19th century, St. Paul has largely ignored its 27 miles of river, long used as an industrial and transportation corridor. In the mid-1990s, however, a series of events awakened city planners to a new possibility; by embracing and reconnecting with the Mississippi River, St. Paul could experience a revitalized sense of place, a more vibrant civic identity and a renewed urban ecology.

The first wake-up call sounded when St. Paul mayor Norm Coleman and civic leaders recognized the Mississippi as a potent, nonpartisan symbol around which they could rally civic involvement. In 1992, they invited Ben Thompson, a native of St. Paul and architect practicing in Cambridge, Massachusetts, to sketch his vision of a “greened” river valley. Thompson’s lush portrait inspired city officials.

Next, the city and several area foundations launched a series of town meetings led by the Design Center for the American Urban Landscape, Minneapolis. During these meetings, then-director Bill Morrish emphasized the need to connect the ecology of the Mississippi River valley with St. Paul’s cultural assets and residential neighborhoods. Out of these discussions came the decision in 1995 to hire Ken Greenberg, an urban designer from Canada, in collaboration with such local consultants as Close Landscape Architecture, St. Paul, to develop a framework that would guide these reconnections.

The framework’s 10 principles—which include creating a sense of place, restoring the river valley’s ecology, investing in the public realm, preserving and enhancing heritage resources, and improving relationships between the built environment and open space—have been adopted by the St. Paul City Council as guidelines for development. At the same time, the framework defines four key “principles of city building” to guide its implementation: foster an integrated approach, ensure stewardship, provide clear direction while maintaining flexibility and invest strategically. Griffin is now the framework’s overseer.

For 24 years the Canadian-born architect and urban designer has worked riverfronts up and down the Mississippi, from Davenport, Iowa, to Wabasha and Grand Rapids. His extensive expertise in urban and rural design, neighborhood and community development, and master planning includes the Chicago River Urban Design Guidelines for Chicago, a master plan for St. John’s River in Jacksonville, Florida, and a river plan for the Lower Zumbro River in Minnesota.

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Paper Tiger
Whatever happened to the cyber-ideal of an uncluttered, paperless office?

BY PHILLIP GLENN KOSKI, AIA

The history of technology is sprinkled with science-fiction fantasy that's manifested into everyday reality. Captain Kirk's communicator morphed into the cell phone. The Russians have made space tourism a fledgling industry. Congress regularly debates the ethics of human cloning. On the flip side, there is no colony on the moon, no commuting by jet pack, no 30-hour work week and no paperless office.

Look around any office environment today and the primacy of paper is obvious—the stuff is everywhere. Over its 25-year history, the concept of the paperless office has been colored by failure and hype. While some people argue the paperless ideal was a false dream, others say it's simply behind schedule. Meanwhile, the technology that promised paperlessness continues to change the office landscape in subtle and unexpected ways.

The precise origins of the paperless office are elusive. Bill Gates, in his book Business @ the Speed of Thought (Warner Books, Inc., 1999), suggests that the first use of the term "goes back to at least 1973" when it was published in an obscure trade journal for the adolescent telecommunications industry. Another early source, a 1975 edition of Business Week, predicted that the emergence of computers heralded the beginning of the end for paper. Also in the mid-70s, the young brains at Xerox's Palo Alto Research Center were describing an "office of the future" centered on the computer and electronic information storage. Computers, it appeared, were going to make paper documents obsolete.

In truth, Americans are consuming more paper today than ever before. According to the American Forest and Paper Association, the amount of paper shipped by United States producers increased from 16.1 million tons in 1980 to 30 million tons in 1995, and the rates have been increasing ever since. Today, the average American consumes roughly half a pound of paper a day; that equals more than 180 pounds of paper a year for every man, woman and child.

With the advent of the mobile New Economy, office solutions like telecommuting, hoteling and virtual officing have come into vogue by allowing companies to reduce floor space (and thus real-estate costs), keep workstations flexible and provide top-notch communications access for well-traveled staff. But while today's "knowledge worker"—a new term for white-collar worker—spends proportionally less time in a traditional office, when she does it's usually to accomplish some traditional paper-pushing tasks.

As Donald Albrecht and Chrysanthe B. Brokos write in On the Job: Design and the

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AN INEFFICIENT COOLING SYSTEM IS LIKE AN INEFFICIENT EMPLOYEE.
IT'S JUST NOT AS OBVIOUS.

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Good, Better, Best

To gain a competitive edge, architects and their clients use benchmarking to generate designs that reflect corporate identity, attract and retain employees, and improve productivity

BY J. TROUT LOWEN

When Medtronic Inc., began making plans to build a new corporate campus in Fridley for its worldwide headquarters, the company knew it wanted a facility that would visually represent its image as a leader in medical research and technology development. The corporation also wanted the new campus to facilitate Medtronic's collegial-style work culture.

To help Medtronic manifest its objectives, Rebecca Greco, AIA, principal, Hammel, Green and Abrahamson, Inc., Minneapolis, used a process called benchmarking. Greco and her project team organized visits to college campuses and corporate facilities around the country to evaluate how ideas and concepts used elsewhere could be incorporated into a headquarters that would reflect Medtronic's vision and values. During the benchmarking process, Greco says, Medtronic officials and the HGA team evaluated five areas: image, outdoor spaces, infrastructure design, common areas and amenities.

Image is one of the easiest areas in which to see how benchmarking played a role in the final design. Company officials, Greco says, wanted a campus that reflected their commitment to research, education and providing patients with a higher quality of life. Medtronic and the HGA team studied how other corporations had translated value and image into architecture, then made their design decisions for Medtronic. They sited the research and education center near the main entrance of the campus to emphasize the importance of these two aspects of Medtronic's business. They selected Minnesota limestone and brick for the new buildings' exteriors, and used natural maple and stone throughout interior spaces to project a warm environment. They also decided to locate private offices at the center of the floor plan to ensure everyone enjoys natural light. "At a fundamental level," Greco says, "benchmarking informed the design process."

Benchmarking has become common practice among architects whose corporate clients view design as a tool to gain a strategic business advantage.

Benchmarking, which essentially means taking a good idea and making it better, is not a new concept. It's been used for centuries to improve the manufacture of products from cars to cosmetics. But within the past decade, benchmarking has become an increasingly common practice among architects whose corporate clients view design as a tool to help them attract and retain employees, become more competitive, improve productivity and promote corporate identity.

Most often, the benchmarking process involves visiting other corporate campuses and manufacturing facilities to see what the competition has done and evaluate how to improve upon it. In some firms, benchmarking involves more than site visits. Architects provide clients with collections of images or statistical information on such subjects as space utilization and productivity standards, so their clients can compare their performance against others in areas like profitability, productivity and employee amenities.

While some information gathered during the benchmarking process is very concrete—the global standard for square footage for a mid-level executive office, for example—other information is more ethereal, such as finding a way to create a work environment that makes people more comfortable and therefore more productive.

"Benchmarking is a process of understanding performance, comparing that performance against the performance of the best in class, learning how to perform better, then using that information to improve the architectural design," Greco explains.

While he doesn't use the term benchmarking, Paul Holmes, Assoc. AIA, partner, Pope Associates, St. Paul, says he definitely uses the process. "We call it, 'Hey, let's look at somebody else's work,'" he says. Holmes used benchmarking in designing two...
THE BEST BUILDINGS ON EARTH ARE STILL BUILT BY HAND

More than a million bricks laid in a series of unique patterns, textures and colors make the Veterans Administration Health Care Facility in Detroit, Michigan, a striking example of masonry design by architects Smith, Hinchman & Grylls Associates. But masonry was chosen for more than its beauty and flexibility of design. Buildings built of masonry by skilled union craftsmen will outperform, outshine and outlast any others. Add to that the speed and efficiency of union masonry contractors, and you have a prescription for health care facilities that satisfies any schedule and budget. We’re The International Masonry Institute, and we’d like to help you design and construct the best buildings on earth. Visit us on the World Wide Web at www.imiweb.org, or call us toll free at 1-800/IMI-0988 for design, technical and construction consultation.

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Sudstainable Design

BY BILL BEYER, FAIA

Early in the computer age, whenever I typed my surname, spell-check would helpfully suggest “Try beer,” a sweet reminder of the remarkable improvements in the quality and variety of American beer over the last 20 years. Microbrews bloom nationwide, creating true local flavor. Brewpubs celebrate sustainability, eliminating bottling and shipping to combine brewcraft with convivial consumption. Blue-collar suds have become almost as hip and trendy as snobby wine. Life is good.

Beer, like architecture, pervades human culture. Sumerian pottery 7,500 years old contains traces of fermented barley products; the Sumerians’ Epic of Gilgamesh describes the importance of beer in transforming uncouth tribes into a cultivated people. About 1800 BC, Babylonian King Hammurabi’s Code of Laws specified the death penalty for architects who built defective houses and for tavern keepers who overcharged for beer.

The national epic of Finland, The Kalevala, devotes 200 verses to the creation of the world and 400 to the birth of beer. Franklin, Washington and Jefferson all prized a good brew after a long day of nation building.

Belgian monks craft complex herbal beers. Germans lean toward a cool Bauhaus purity. In 1516, the German Reinheitsgebot law decreed that beer be made using only barley, water and hops; yeast remained airborne and unseen until Pasteur came along 300 years later. American brewing thrived locally before Prohibition, but afterward national brands grew and quality and variety suffered. Our own national public still demands vast quantities of banal brewski, made principally with corn, rice and advertising.

We can thank the British for the latest beer renaissance. Their Campaign for Real Ale began to promote traditional brewing processes in 1971.

Campaign objectives included support of the pub as a focus of community life; “Save the Ales” bumper stickers provided humorous hype. In 1979, after finding an obscure law that allowed beer brewed on the premises to escape taxation, David Bruce opened the Goose & Firkin brewpub in Southwark, London. Today 150 Firkin pubs dot Britain. Americans began catching the brewpub spirit in 1982.

As in architecture, good beer must be conceived, designed and crafted. Good materials make for better results. Barley, water, hops and yeast remain the basic building blocks for beer, but the potential for variety is endless. Like the brick bungalows of Oak Park, Illinois, beers are practically identical in plan, but gloriously variable in detail. Inattention to that detail always shows.

Although its historic Minneapolis brewery is now being restored for other uses, the uniquely hoppy flavor of Grain Belt Premium is long gone, killed by unhopy corporate parsimony. Occasionally beer, like architecture, is plagued by major conceptual mistakes, resulting in “Clear,” “Lite” and other unsippable insipidities.

Again, as with architecture, beer is best enjoyed by people in groups. My grandfather presided over a classic Wisconsin small-town tavern, dispensing equal amounts of good humor and local Good Ol’ Potosi while I toddled behind the bar. My college memories abound with the sudsy ambience of places like Edgie’s Corner Bar in LaCrosse, which exemplified neighborhood goodwill catalyzed by frosty Old Style. Today, as an architect striving to design sustainable buildings and communities, I happily honor the ancient, community-sustaining tradition of a beer with colleagues and clients.

“Beer is proof that God loves us and wants us to be happy.”

—Benjamin Franklin
The Evolving American Office

An incubator of social change and mirror of cultural transformation, the 20th-century office continues to evolve as America transforms the way it does business.

By Donald Albrecht and Chrysanthe B. Broikos

The office building has represented the face of American business to the world throughout the twentieth century. Who can picture New York City without conjuring up the Empire State Building and the twin towers of the World Trade Center? Or San Francisco without invoking the Transamerica Tower? Or Chicago without the black silhouettes of the Sears Tower and the John Hancock Center? These iconic structures—suggestive of the nation's economic and technological prowess—have made indelible impressions on the modern imagination. Yet behind these famous façades is another compelling story of modern development: the evolution of the American office.

The office is a microcosm of American social transformation and a yardstick of cultural progress. National dialogs between freedom and control, the individual and the crowd, private agendas and public concerns, personal mobility and communal connection are played out in the office. The shifting interaction between building design, technology, finance and employees has yielded a dynamic environment whose significance extends beyond its physical boundaries. The office has figured in American life as architecture, but it has also been on the job as an incubator of radical change.

Although the office has had an enduring role in this country's history, it wasn't until after 1900 that the modern office developed as we know it today—an exemplar of the science of business management, information systems and construction technologies. Modernizing forces transforming post-Civil War America reached the nerve center of capitalism, the office, in the early decades of the twentieth century. As the economy's emphasis shifted from farm to factory and office, legions of employees joined the ranks of white-collar workers and women entered the workplace in full force. Manuals codified office culture and
procedures. New types of buildings were developed to accommodate these changes, and the office itself emerged as a showcase of innovations in design and technology.

The coming of age of the modern office reflected contemporary trends in business development. After the Civil War, the rise of "the company," a term derived from military parlance, necessitated a new level of bureaucracy—"middle" management. Employees were hired to implement marketing strategies, coordinate long-distance distribution networks, track sales performance and perform myriad other tasks. They were assisted by salespeople and office clerks, who processed orders and facilitated correspondence. The paper chase had begun.

In 1860, for example, the census indicated that about 750,000 people were engaged in "professional service" and other managerial and "commercial" positions. Thirty years later, the 1890 census showed that the number had risen to 2,160,000, while in 1910 it more than doubled again to 4,420,000. (The 1890 census also was the first major use of Herman Hollerith's tabulating punch cards that were the forerunners of the computer, inaugurating a tradition of government-endorsed technological innovations later adopted by business.) As social historian Thomas J. Schlereth noted, members of this new urban managerial class were active participants in the era's revolutionary changes in politics, leisure, education and consumer culture. In 1919, social critic Upton Sinclair coined the term "white collar" to describe this new stratum of capitalist worker, signifying a seismic shift in the American labor force.

Women represented a major component of this new class. Although paid less than men, many women found that office
work offered better pay and more freedom than factory jobs or domestic service. Between 1900 and 1920, the percentage of women in the labor force who were clerical workers zoomed from 2 to 12 percent.

A predominantly female workforce informed Frank Lloyd Wright's design for the unprecedented Larkin Administration Building in Buffalo, New York (1906). Conceived as the headquarters for the soap company's mail-order business, Larkin was the first office building to integrate innovations in architecture with progressive management philosophy, mechanical systems, spatial distribution and furniture. Partly to attract the best workers (mostly women) and partly for public relations, Wright designed a clean, light-filled world completely separate from the gritty industrial environment around it. This monument to the progressive-era ideal of uplifting work, designed with the most advanced communications and distribution systems, also provided opportunities for employee's self-improvement: a YWCA, library and music lounge.

Wright's Larkin Building established the office building as a testing ground for technological and design innovation. Throughout the twentieth century, elevators, steel-frame structural systems, fluorescent lighting, and metal and glass curtain walls were all eagerly embraced by both the design and business communities as ways to improve efficiency and productivity as well as profits. After World War II, air conditioning allowed people to work year round, day and night, virtually anywhere in the United States, forever changing the cyclical nature of commerce.

Business was also quick to adopt new office technologies, from
design banished privacy previously afforded by rolltop desks and the cabinet-like Wooton desk. Company managers preferred the new desk because it allowed them to easily survey workers and their work. The desk was also praised because it forced workers to keep office files and correspondence moving rather than hidden in the Wooton’s myriad pigeonholes.

Aligned in orderly rows, the Modern Efficiency Desk symbolized the era’s obsession with factory-like standardization and rational science. This was the period of Frederick Winslow Taylor’s treatise on scientific management and Ford Motor Company’s development of the assembly line based on Taylor’s studies. Time-and-motion studies shifted their focus from the factory to the office. Throughout the 1910s, Frank and Lillian Gilbreth, later memorialized in the best-selling novel Cheaper by the Dozen, applied assembly-line techniques to business, proposing ways to maximize the efficiency of office procedures from typing to rubber stamping.

While mass-production developments improved office productivity, they also unleashed a backlash of debate about standardization versus individuality. The boredom of the routinized workday, regulated by time clocks, was poignantly depicted in novels such as Sinclair Lewis’s The Job (1917), the prototype for tales of office “working girls,” and films like King Vidor’s The Crowd (1928), which chronicled one man’s internal struggle between his ambitious dreams and the crushing reality of quasi-military office life.

The office’s image as a corporate barrack solidified after World War II. The war’s successful military organization was mirrored in postwar America’s management model of rigid hierarchies. Khaki-clad soldiers easily morphed into gray-flannelled businessmen. Complex emblems of their era, they were portrayed in various guises, from predictable drones in Robert Franks 1955 Fortune magazine photo essay, “The Congressional,” to essential corporate tools in William H. Whyte’s 1956 classic book, The Organization Man, and darkly comic cads in Billy Wilder’s 1960 film, The Apartment.

Although the dreary culture of Wilder’s movie plagues American offices today—witness the popularity of Scott Adam’s cubicle-bound cartoon hero, Dilbert®—a countermovement toward real flexibility in the workplace was emerging by the 1960s. During that decade, the development of such fields as human relations and environmental psychology helped to recast the office as a nurturing environment. New informal office layouts came to be called office landscapes or bürolandschaft, a term favored by the German Quickborner Consulting Group, which revolutionized business design and initiated today’s open-office and flexible-furniture systems.

Changes in the way America does business continue to transform the contemporary office. In the 1990s, the rise of the

Continued on page 62
Rolling out the red carpet for customers makes good business sense, but BORN, a Minnetonka-based information-technology consulting firm, is known for treating its employees as well as its clients. Free tickets to plays and sporting events are regularly distributed at the office. Half a dozen vacation homes across the country are available to employees for complimentary getaways with their families.

The company's 10th-anniversary party, held a year ago, featured entertainment by those vintage rockers, The Eagles.

Such perks are vital to retaining employees, particularly in the high-turnover high-tech sector, says Rick Born, CEO and founder of the 775-employee company. Independent analysts hired to measure employee satisfaction found such benefits work: five of every six BORN employees say...
they're happy with their jobs and the company's turnover rate is half the industry average.

So when company executives began searching for a new national headquarters, "employee needs were always at the forefront of our decision-making," Born confirms. "We wanted the space to be a fun, unique work environment that reflects our corporate culture, which emphasizes technology as well as a spirit of community and personal interaction."

In addition, the new headquarters would merge BORN's three offices in Roseville, Wayzata and St. Louis Park. The center also had to provide touch-down work areas for BORN's highly mobile corporate consultants, located among six branches in as many cities, when they arrived for training in state-of-the-art facilities. Similarly, because BORN keeps its consultants "on the bench" and receiving training between assignments, those consultants also needed workstations.

The result, orchestrated by Walsh Bishop Associates, Inc., Minneapolis, is 128,000 square feet of space on floors one, four and five of the 301 Carlson Parkway building in Minnetonka that combines BORN's national headquarters, National Business & Technology Center and Midwest operations into what the design team dubbed an "Information City."

"BORN thinks of itself as a village, as a city of people working together to accomplish common goals," explains Kim Williamson, Assoc. AIA, principal, "so our design reflects the various components of a real city and, like a city, mixes the warmth and comfort of neighborhoods with high-tech work solutions."

As such, the BORN village includes "The Hub," a fourth-floor reception or "transit center," which is outfitted with video-display panels flashing company news and a steel-and-terrazzo staircase leading to the fifth-floor lounge. The urban-chic aesthetic in these areas is softened by residential-style floor lamps and upholstered chairs, a warm palette of red, gold and grey for carpets, walls and furniture, and square blond-wood wall paneling.
“Streets” with billboards touting the company’s community activities lead to the fifth-floor “Entertainment District” (top) and training rooms (right), while the kitchen and library (opposite) are located near the “Town Hall” executive area and employee “Pavilions” on the fourth floor.

The main “Town Hall” presentation room on the fifth floor, wired with the latest in presentation technology, features cherry-wood paneling and a circular cherry-wood conference table that denotes the company’s democratic values. For relaxation, the fifth-floor “Entertainment District” sports enclosed phone booths, a game room with a garage-door entrance, pool table, foosball and a kitchen with sleek diner-style booths.

“Neighborhoods” throughout the headquarters, which vary from glass-enclosed workstations to living-room-like areas with soft sofas, chairs and floor lamps, are for informal gatherings and brainstorming sessions. “Pavilions,” located at two opposite corners on each floor, are private work areas for two or three people and are available on a first-come, first-served basis. Etched-glass sliding doors and windows with views to the outdoors are unique to these spaces, but, as elsewhere throughout the center, the pavilions are wired for computer use.

Some “BORN University” training areas feature soft barrel-shape chairs with tablet arms; others are more traditional class-
rooms. All training facilities, of course, are plug-and-play equipped and have breakout rooms next door. Finally, throughout the BORN village, “streets” or corridors are lined with board-and-batten wainscoting and feature full-color, oversize “billboards” touting the company’s values and community activities.

In other words, says Tracy Redepenning, director, facilities and administration, BORN, the design team “enhanced our values of collaboration and community by creating a lot of common areas, spaces for teaming, and workstations organized to facilitate interaction. When you walk into our new facility, you instantly have a sense of what we do. Our interiors combine high-tech with high-touch.”

In addition, Walsh Bishop created an open office environment that allows natural daylight to reach all work areas, including a warren of workstations on the fifth floor for consultants on the “bench.” When privacy is required, workers are invited to use neighborhood lounges, conference rooms or pavilions. Because mobile technologies are essential tools for BORN consultants, the facility is outfitted with 2,800 data ports located not only in pavilions, training rooms and conference centers, but at hall waysides and kitchen counters.

BORN’s response to its new headquarters has been enthusiastic. “Many employees have brought their families in to see it; some even brought their neighbors! They feel good about working for a company that invested time, money and effort in creating a positive, unique environment for them to work in,” Redepenning says.

Because BORN’s goal was to inject its collaborative culture and spirit into its new surroundings, Williamson adds, “our design objectives focused on creating synergies between the high-tech services BORN provides to its clients and the employee-friendly, collaborative culture BORN has built in the past 11 years.”

Foosball, anyone?

**BORN**
Minnetonka, Minnesota
Walsh Bishop Associates
Minneapolis, Minnesota

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**Fourth-floor plan**

1. Reception
2. Bench
3. Kitchen
4. Living room
5. Pavilion
6. Training
7. Conference
8. Neighborhood lounge
Back on Track

Minneapolis's riverfront revival continues with the renovation of a derelict train-engine house into a home for an advertising agency By Camille LeFevre

For four years, Tom Hayes longed to move his agency, Riley Hayes Advertising, into the old Minneapolis Eastern Railway Company Engine House. Built in 1902 next to the Mississippi River at the edge of Minneapolis's historic milling district, the unique brick structure—200 feet long, 26 feet tall and 30 feet wide—had been constructed as a repair station for train engines.

After the repair shop closed in 1972, the building housed a restaurant, First Street Station, until 1986. Since then, the boarded-up engine house had been deteriorating. From his offices in an adjacent building, Hayes says, he would look out at the narrow, dilapidated structure and “think what a great office space it would be. I just developed a passion for the building.”

One day, Hayes managed to sneak into the engine house. Neither darkness, debris, dead animals nor puddles of water deterred him. “I immediately thought, isn’t this great! Right away I knew where to put the creative offices, the reception area, even my office,” he recalls. “It was one of those things where nobody was going to be denied.”

In 1999, Mill Place, Inc., a development company that owns the building in which Riley Hayes was located and also developed the Dunn Bros. coffeehouse in the historic freight house next to the Milwaukee Road Depot, pur-
Once a riverfront eyesore (above), the restored building (top) emphasizes such unique characteristics as the former post office, now a coffee station in the reception area (opposite left), a first-floor conference room that leads to an outdoor waterfall (opposite middle) and a second-floor deck (opposite right).

chased the engine house. Riley Hayes quickly agreed to lease the 8,500-square-foot building. Sara Rothholz Weiner, Assoc. AIA, senior associate, The Leonard Parker Associates Architects, Minneapolis, who designed the Dunn Bros. coffeehouse, signed on to renovate the engine house interiors, as well.

“Our practice is about relationships,” Weiner explains, “so the project wasn’t just about the object building, but about continuing our role in honoring the St. Anthony Falls Historic District, which we feel is fast becoming the new center of the city.” The project team’s challenges included reinforcing the engine house’s singular architectural and spatial elements, introducing daylight throughout the building, designing a variety of work areas, and celebrating the building’s existing brick, wood and limestone.

In a word, she says, the project team’s approach was about “restraint.”

“We were tempted to make everything into an ‘event,’ but we recognized that the structure has singular strengths and the best way to elevate their status is to tread softly in other areas,” she continues. “We spent a lot of time listening to the building, which meant evaluating and leveraging and enhancing what’s here, adhering to our collective vision and clearly communicating with each other.”

Adds Hayes, “Sara would ask, ‘Well, what does the building want to be?’, which was a little out there for me at first. But Sara’s vision for what could happen here was in line with ours. It was really about having a great building and not putting our fingerprints all over it. Authenticity was a major concern.”

Unlike many advertising agencies, whose offices feature “a ta-da in every corner,” as Hayes puts it, the renovated engine house has what Weiner terms four “architectural events.” Out-
side the building’s entrance on South Second Street is a planting of aspen and pine trees, enhanced by water cascading over a miniature limestone river bluff. The next event occurs in the reception area with its 7,000-pound limestone desk (“reflecting the substantialness of the firm and the materiality of the nearby river bluffs,” Weiner says) and former post office retooled as a coffee station.

To the east of the reception area extends the engine house’s most dramatic event: the long hall formerly used for train repair with its cathedral-like ceiling, ample windows, repair loft with original metal-mesh railing and threestory brick “hero” wall. “Early on we knew we were going to emphasize the verticality of this space,” Weiner says. “Although the river is on the opposite side of the building, this large hero wall, as we call it, anchors the building and defines the centrum of the office. Everything focuses toward it.”

The new wood floor contributes to, rather than muffles, the “aliveness” of the centrum, also called The Commons. Curving limestone benches, which function as seating for informal staff gatherings, also interrupt the linear space’s “flow” like boats navigating a river current or rocks at rest in a stream. Windows alternate with curved shelves to punctuate the hero wall. Opposite the wall is a row of first-floor offices with sliding doors featuring patterned-glass windows. Above these offices, on the building’s north side, is the loft (which is actually level with South First Street), where offices have views of the river.

The fourth event is the main conference room or “tree house” on the second level, which features views of the Stone Arch Bridge to the northeast and overlooks the building’s long, spacious centrum to the west. Carved into the conference table’s limestone inlays are the words “life” and “craft.” Explains Hayes, “people have to live and work here. It’s pleasant in these offices, but it’s not like going to the fair every day. We’re here to practice a craft.”

Working with the building’s existing resources, including taking interior color cues from shards and artifacts found at the site and the nearby riverbank, the project team reached its goal of “achieving an architecture that contributes to the character and spirit of the original building, while accomodating the requirements of this youthful agency’s work culture,” Weiner says.

For his part, Hayes adds, “we know we impress people with the space, but the space really reflects who we are: casualness mixed with professionalism, creativity mixed with functionality. At the same time, I don’t think there’s a single space where the building has been cheated. We were all advocates for the building.”

Riley Hayes Advertising
Minneapolis, Minnesota
The Leonard Parker Associates Architects
Minneapolis, Minnesota
Good Growing

Gerten’s triples its business with a new greenhouse, nursery and retail-store facility  By Camille LeFevre

Nestled below a hill off Highway 52 and I-494 in Inver Grove Heights, Gerten Greenhouses Inc., long enjoyed a clientele loyal to the family business. From several barns and greenhouses the company sold a selection of gardening tools, home-grown nursery stock and lettuce for institutional wholesalers, a holdover from the family’s truck-farming days in the early 1920s.

A third generation of Gertens, however, was eager to expand the business and raise its profile. “We looked at several garden centers around the country and settled on certain things we wanted to see in a new building,” says Gino Pitera, who owns the business with brothers-in-law Lewis Gerten and Glen Gerten. With land to grow on, the owners decided to build a 40,000-square-foot facility that seamlessly combines a retail shop, nursery operations and administrative functions under one roof. They then turned to Krech, O’Brien, Mueller & Wass, Inc., just up the road in Inver Grove Heights, for assistance.

“We analyzed the challenges the business was facing, or would face in the future, and came up with design solutions,” says Brady Mueller, AIA, principal. The project team guided Gerten’s owners through a process that included dealing with city codes and regulations; resolving water-drainage, site-grade and parking issues; creating a master plan for future expansion; and producing a colorful, light-filled design for a new facility, which was completed in 1998.

The glass-and-metal, agrarian-style facility features the business’s trademark red roof and awnings to connect old and new, while red trusses and clerestory windows accent the 28,000-square-foot indoor retail space. Loft offices “let us look out over the action,” Pitera adds. Interior floors are tinted to demarcate areas of the retail center. An extensive irrigation system automatically waters and fertilizes plants in the greenhouses. Hardscaping sold by Gerten, including concrete pavers and fieldstone, are incorporated into the building.

Since the new facility opened, Gerten’s business has tripled, making the company a competitor in the Twin Cities greenhouse and nursery business. “We’re not just concerned with good design,” argues Mueller. “We’re concerned with the business impact of what we design. Our goal is to increase our clients’ revenues in an aesthetically pleasing way that motivates employees. This facility broke Gerten out of its small community and put the business in another league.”
The project team, Pitera says, “took our ideas and put them into a practical, buildable, economically endurable concept.” Since the construction of the new facility, he continues, Gerten has become the largest garden center in the state at one location by size and by revenue.

“That’s quite a leap for us,” he concludes, adding that, “it would have been tough to reach our revenue goals without our investment in this facility. You can’t carry more plants without the infrastructure to grow and sell them.”

Gerten Greenhouses Inc.
Inver Grove Heights, Minnesota
Krech, O’Brien, Mueller & Wass, Inc.
Inver Grove Heights, Minnesota
Flight Club

A new WorldClub prototype for Northwest Airlines elegantly enhances hospitality and between-flights hoteling at the Minneapolis/St. Paul Airport  By Camille LeFevre

Concourse C at the Minneapolis/St. Paul International Airport, used primarily by business travelers, has a more sophisticated feel than the other, older concourses. Absent are the bright colors and utilitarian tone, replaced by polished steel, halogen lighting and clusters of comfortable armchairs. The distinctive aesthetic often employed by Architectural Alliance, Minneapolis, is noticeable here, even before many business travelers reach their destination, the new Northwest Airlines WorldClub at the end of Concourse C.

"I think of it as a long, extruded corporate lobby," says Dennis LaFrance, AIA, principal, about Concourse C, which he designed. "At the end of the concourse is a hospitality club where members can conduct business while they're here and perhaps more important, enjoy a place of refuge from the stress of travel in the airport proper. With this WorldClub, we have created a complete contrast with the airport."

After passing through the sliding-glass doors of the new WorldClub, members enter a spacious, elegant lobby with a granite floor, cherry-wood reception desks, original art set into illuminated vitrines and a glowing recessed circular ceiling. To the left is the WorldClub check-in desk and baggage room with lockers for recharging and storing lap-tops. To the right are fully wired conference rooms for people who meet and conduct business at the airport.

Ahead is the flight-check-in desk, behind which is an original artwork "with wire configured in an abstraction that represents a map of the world and the Northwest flight patterns across it, like those diagrammed in

Project team (from left to right): Jay Fasteen, AIA, Jeanne Sterner, Sharry Cooper, Assoc. AIA, Dennis LaFrance, AIA.
the airline’s in-flight magazine,” LaFrance explains. Behind the lobby is a series of elegantly appointed lounge areas that are residential in feel and feature a variety of seating arrangements and amenities suited to the working business traveler.

A generation-three prototype (Architectural Alliance also designed the airline’s generation-two clubs in the 1980s), this L-shaped, 11,500-square-foot WorldClub answers member requests for “a higher level of privacy, function, accessibility and comfort in our WorldClubs,” says Jim Greenwald, vice president, facilities and airport affairs, Northwest Airlines.

For the Architectural Alliance project team, Greenwald continues, consumer demand “meant a new layout, different furnishings and revised seating orientations that achieve a more individual level of privacy throughout the club. They certainly accomplished all of that with a lot more elegance than we have in the generation-two clubs.”

Despite the new club’s open plan, the lounges behind and to the east of the lobby are organized as discreet “living rooms,” an effect achieved by subtle changes in ceiling plane, lighting, chair configurations and textured-glass partitions. Directly behind the lobby is the fireplace lounge, furnished with lattice-cloth chairs with tablet arms and high-back leather chairs next to end tables with telephones and ports for laptop computers.

A freestanding self-service island in another lounge acts as a room divider and a site for complimentary food-and-beverage service throughout the day. Table and floor lamps throughout the lounges, as well as carpeting, enhance the rooms’ residential feel.

The lobby’s circular motif—evident in the curved flight-check-in desk, the abstract art behind it, the recessed ceiling and light fixture, and the circle-in-a-square floor design (top)—welcomes members who then venture to a series of elegantly appointed lounge areas (opposite).
West of these lounges is a business area that plays off of the hoteling concept by providing carrels equipped with Aeron chairs, desks for laptops and phones with credit-card swipes. Adjacent to the business carrels is a hallway extending from the lobby to the bar/lounge. A maple light fixture running the length of the ceiling helps define the linear hall as a circulation spine.

All WorldClubs terminate in a bar/lounge with television and stock-exchange LED display, only this time the bar/lounge performs as a signature piece for the prototype club. A dropped circular light fixture, backed by a burnished-copper ceiling, repeats the lighting motif introduced in the lobby, while giving this fireplace room an added sense of intimacy and comfort.

Black mohair-upholstered chairs (the fabric used in European opera houses for more than 150 years) move about the room as members come and go. The glass-tile-backed bar has taps for beer, a concealed soda machine, and an ever-changing array of complimentary snacks brought in by staff busy in kitchens behind the club.

A sumptuous blend of accessible work places for on-the-go business travelers and luxurious hospitality accommodations, Minneapolis/St. Paul's new WorldClub prototype has or currently is being built in such hubs as Detroit, Chicago, San Francisco and Narita, Japan.

In designing the third-generation World-Club, Greenwald says, LaFrance and his team, "showed a superb ability to bring interior architecture to a level that's supportive of function and that's responsive to the customer, while generating ambience in the space itself. In other words, this new WorldClub steps up service and elegance."

Northwest Airlines WorldClub
Bloomington, Minnesota
Architectural Alliance
Minneapolis, Minnesota

Overall plan
1. Lobby
2. Lounge
3. Self-service food-and-beverage bar
4. Workstations
5. Business center
6. Bar/lounge
Collegiate Renewal

Two renovations on the University of Minnesota St. Paul campus usher in new mechanicals and technology without abandoning traditional aesthetics  By Joel Hoekstra

Older buildings on university campuses often acquire an invisible patina over time. Part legend, part nostalgia, this sentimental shine is most evident in the recollections of former students. The provost who designates a building for demolition or the architect who alters a hallowed hall risks incurring the wrath of alumni, professors and staff alike.

So Carlsen & Frank Architects, St. Paul, assumed a delicate task when commissioned to renovate Haecker Hall and Peters Hall on the St. Paul campus of the University of Minnesota. While the exteriors of both buildings were serviceable and charming, the interiors needed extensive aesthetic, fire- and life-safety, and mechanical updating.

Haecker, constructed in 1923, is one of three similar buildings fronting the St. Paul campus along Cleveland Avenue. Originally constructed as the Dairy Building, Haecker now houses the administrative offices for the Department of Animal Science, as well as offices and labs for the genetics, poultry and ruminate units of the department.

"The building had been let go. It was shabby," says Karen Kotval, former assistant to the head of the Department of Animal Science, who served on the user group that determined programming needs. Not only did Haecker Hall lack air conditioning and window screens (the bugs and heat were almost intolerable, Kotval says), the building needed state-of-the-art labs and wiring for electronics access.
Required to leave the 56,000-square-foot building's exterior largely untouched, the project team had the interior gutted to the structural frame, saving only the terrazzo floors between the building's four levels. Parts of the central staircase were shortened to serve two floors. Two new stairwells and an elevator were punched through every floor. Mechanical shafts were added to allow air exchange between the basement labs and the rooftop air handlers. Four new mechanical chimneys were integrated into the clay-tile roof for air intake and exhaust.

While programming space for offices, labs, a reference library and classrooms, the architects confronted a challenge: where to put the wires, ducts, conduits and other building mechanicals? “A dropped ceiling is the usual answer and we did that,” says Sylvia Frank, principal, AIA. “However, we stopped the new suspended ceiling five feet from the exterior wall with a soffited light cove to ensure none of the window tops are clipped off by the new ceiling.”

In addition, the project team designed new laboratories on the top and bottom floors of the building, a multimedia room and a genetics-research
The circular motif first seen around Peters Hall's main entrance (above right and right) is repeated in office doors (above). The project team also designed state-of-the-art labs (opposite) and bench alcoves for waiting students (right).

The architects' technical solutions were vital, but their aesthetic touches renewed Haecker's charm. A motif of nine farm animals is repeated in floor and wall tiles, frosted-glass inserts and decorative medallions throughout the building. White-oak doors and custom indirect-light fixtures in the halls blend so well with the character of the existing building that visitors are left wondering what's old and what's new.

Across campus to the east, Peters Hall offered similar aesthetic and technical challenges. Originally designed in 1949 by the office of Clarence Johnston in collaboration with Roy Jones, professor, University of Minnesota School of Architecture, the structure also has an agrarian past: the building housed the School of Animal Husbandry and its 400-seat auditorium was used for judging meat.

Now the building is home to the university's School of Social Work, which moved into Peters Hall from "a very poor environment," says Jean Quam, director, School of Social Work. Faculty were divided between cramped offices on the St. Paul and Minneapolis campuses. Classrooms were small and there were few comfortable spaces for students to wait for professors.

Again, the program required that the 43,000-square-foot, three-story building be gutted and shafts cut to accommodate new stairs, elevators and mechanical areas. The main design challenge was fitting a modern HVAC system into the low-slung building with a floor-to-ceiling height of only eleven feet. "Running new duct work down the corridor under a dropped ceiling just wasn't feasible in this situation without asking the users to reenact the film Being John Malkovich," Carlsen says.

Instead, main ducts run through a basement crawl space and feed vertical ducts that supply heating, cooling and ventilation to the two floors directly above them. A duct enclosure on the roof feeds the ducts located in the upper half of the building. In addition, a new enclosure for an air-handling unit was created above the roofline by extending the central entry tower.

Inside the building a new flat floor replaced the sloped floor of the auditorium, creating space for two levels of classrooms and offices. New window and door openings in the auditorium wall provide views of and access to a landscaped
court yard between the building and Earle Brown Center. Like Haecker Hall, Peters Hall has communication raceways integrated throughout the building to provide staff and students with access to communications technology.

The circular form of the windows surrounding the original main-entrance door are repeated in railings, in a decorative motif on the exterior of the duct enclosure and as portholes on the interior maple doors. Maple benches tucked into alcoves between offices allow students to study or converse while waiting to meet with their professors.

Initially, Quam admits, she was “mortified” at the thought of moving into the Animal Husbandry building, but she and her staff “were stunned at what a wonderful job the architects did.” The project team is equally proud of its accomplishments. “The buildings still have their original character, only more so,” Carlsen says. “They feel the way a collegiate building is supposed to feel. They have a past, a present and now a future.”

**Haecker Hall and Peters Hall Renovations**

*University of Minnesota*

*St. Paul, Minnesota*

*Carlsen & Frank Architects*

*St. Paul, Minnesota*
The Weidt Group, Inc., Minnetonka
By Jay Johnson, AIA

Flooded with the light of day, our office continually changes with the seasons. Sunshine, thunderstorms and blizzards come and go. Birds, fox and deer pass by, as do hikers, runners and bikers. Mature cottonwood trees frame our view of a wetland and sculpture graces the landscape. Through the 18-foot-high glass wall on the north side of our office, we enjoy the outdoors while we work; and we feel our lives and productivity are better for it, too.

As energy, daylighting and sustainability consultants to architecture and engineering teams, we practice what we promote every day in our office. Built and owned by Bailey Properties, our building was designed by Walsh Bishop Associates, Inc., Minneapolis in 1987, and occupied by the Bailey landscape firm for a number of years. The Weidt Group took over the space in 1991 after a long search for an appropriate space. The extensive daylight, the surrounding nature preserve, and Jerry and Mary Jo Bailey’s careful attention to an artful landscape suited us well.

The 6,300-square-foot space houses collaborative teams of architects, engineers and software developers who all work with computers, so it’s important that our environment support the intensity of highly complex, on-screen simulations and analysis. Lighting is critical.

Inexpensive fluorescent-light fixtures turned upward provide a soft and comfortably low light level, which is augmented by task lighting when necessary. These lights, however, are rarely on during the day as our offices are usually filled with daylight. Sometimes we experience glare on computer screens; and because our windows face north, sunlight is a problem on summer mornings. Mobile office furniture, baseball caps, strategically placed plants and other strategies allow us to work around glare and sun intensity.

Some of our staff say our relationship with the outdoors provides a welcome and beneficial distraction during a tedious meeting, or a pleasant counterpoint to an otherwise intense day. Staff members often sort out problems with a quick walk around the pond or informal outdoor meeting.

We’re fortunate to enjoy an office architecture that shapes an interesting and stimulating workplace, and to work in a space that connects us with the outdoors, reflects our environmental values, demonstrates what we promote in our practice and, importantly, saves energy. We wouldn’t have it any other way. *Jay Johnson, AIA, is a vice president at The Weidt Group.*
Schrock DeVetter Architects, P.A., Minneapolis
By Michael Schrock, AIA

Looking back on the buildings I've worked in, it's entirely possible I've made my career choices based on the quality of office space. In Minneapolis, there was 300 First Avenue, Thresher Square, St. Anthony Main, as well as two years in a historic, smoky building in Brussels, Belgium. Today I'm ensconced in a building I admired as a student and now advocate for as an icon of modern architecture. We share this space with two other design firms: Gar Hargens of Close Associates and DeVetter McCarthy & Associates.

The Close Building, at 3101 Franklin Avenue and the Mississippi River, is a fixture in the Seward neighborhood of Minneapolis, but stands alone as a snap-shot of 1950s and '60s architecture. Sitting comfortably alongside its residential neighbors, the building still looks great despite being a bit worn at the elbows.

The late Winston Close, FAIA, and his wife and business partner Elizabeth Close, FAIA, two of Minnesota's founding modernists, designed this building for themselves using materials that represented their firm's philosophy of connecting the built environment with nature. On the building's exterior, horizontal planes of weathered redwood and glass are supported by unfinished concrete block. Elevation lines of vertical redwood intersect several horizontal roof planes and identify the interior spaces. The landscaping—a delicate use of rocks, trees, shrubs, ground covers, earth berms and retaining walls—maintains a seamless connection to the building.

The interior of the 2,200-square-foot building features naturally finished wood on the ceiling, furniture and partitions; vertical redwood in the entry and reception area has the building's exterior finish. Windows, walls and ceiling are loyal to a four-foot grid. The ceiling, in fact, is an illuminated grid of four-foot-square wood frames supporting lampshade fabric backed by eight-foot industrial fluorescent lighting; the structure creates consistent, ambient illumination.

Fenestration is true to the grid and continuous on the east and north elevations in order to bring natural light to virtually every area of the building—including the basement. The chassis-framing structural system relies on slim window mullions to support the roof planes. The mechanical system sends tempered air through voids in the precast concrete planks, creating a warm floor in winter and cool floor in summer. The electrical system operates on a unique low-voltage network connected to a central switching station in the basement. These details remind us of an era when architects designed everything.

Passersby often peek into our entry, saying they've always liked the building and just want to see the inside. Who wouldn't like working in an office that reflects the ideals of our profession? Michael Schrock, AIA, is a principal with Schrock DeVetter Architects, P.A., and a past president of AIA Minneapolis.
Housed in a restored fire station (below), the offices of Station 19 Architects are arranged in an open plan that maximizes light and space (top), says Nicole LeBarron Thompson, Assoc. AIA (right).

Station 19 Architects, Inc., Minneapolis
By Nicole LeBarron Thompson, Assoc. AIA

Most Twin Citians, especially those who attended the University of Minnesota, know exactly where we work. We just prompt them—"You know. The fire station across from Williams Arena"—and there’s instant recall. Built in 1893, the 12,000-square-foot building, which is on the National Register of Historic Places, was originally a fire station (as far back as when horses pulled the engines), the birthplace of amateur softball in the United States (the rules of the game were drafted here), a restaurant/bar for 20 years and finally home to our offices.

All of that rich history gives our firm automatic character, which we’ve carried into our company name and logo. Founded in 1974, Station 19 Architects first took up residence on the second story of the building when the restaurant/bar was downstairs. In 2000, we remodeled the lower level into our offices, creating a light-filled, open and airy office environment that’s a welcome change from our dark, closed-in space upstairs.

Our 4,000-square-foot space now includes open offices for 18 people, a model-building studio, a reception/waiting area that’s adjacent to the main conference room (the only enclosed space in the office), an interiors library, an architectural library that also functions as an informal conference space, and a print/plot room.

The main challenge in designing our new space was linking the north and south studios because of the five-foot change in ceiling height (the north studio was once horse stables for the fire station and later the kitchen for the restaurant/bar). Part of the solution was to extend the ceiling of the conference room, constructed of rough-sawn cedar, into both the north and south studios. We also exposed brick walls in both studios to unify them in feeling and provide a rich texture that would contrast with our contemporary office furniture.

New maple millwork adds lightness to the space. Indirect lighting gives the rooms a soft warm cast in which it’s soothing to work. We left most of the building’s exterior alone, with the exception of adding large glass doors behind the existing fire-station doors.

On nice days we open these giant doors to expand our office space into a porch-like setting and connect our office to the youthful energy of the University of Minnesota streetscape. We feel, without a doubt, that our newly remodeled offices have contributed to our spirit of creativity, given our work more exposure and increased our accessibility to our clients. Nicole LeBarron Thompson, Assoc. AIA, is director of interiors at Station 19 Architects, Inc.
Blumentals/Architecture, Inc., Brooklyn Center
By John Klockeman, AIA

Walking into work is both an adventure in history and a study in calm, as our offices are located in the renovated D-Barn (Horse Barn) on the campus of the Earle Brown Heritage Center in Brooklyn Center. The Heritage Center is 14 acres of the original Earle Brown Farmstead—first named “Brooklyn Farm”—which was used for pilot training during World War I and after the war was Minnesota’s first commercial airstrip.

From the parking lot the sidewalk takes us by flowering crab-apple trees and lilacs, fountains, the converted H-Barn (now a conference center) and the restored Victorian-style farmhouse (now a working bed and breakfast called the “Inn on the Farm”). The walk proceeds to the water tower and finally the original horse barn, our offices—our oasis in the heart of urban din. The world rarely overwhelsms when you have such a beautiful place to work.

We enter the 2,500-square-foot D-Barn through the recently added, traditional-style vestibule on the front of the building. The first floor houses our reception area, printing facilities, a small conference area and storage. Up the stairs is a two-story space. Here, in the old hayloft, is our studio where original, exposed-wood roof boards and rafters soar 30 feet overhead. What a change from three years ago, when the loft was divided up by many walls into a series of small enclosed offices.

Our renovation opened up the east half of the loft to the underside of the roof, and uses the west half for storage and a mechanical-equipment mezzanine above. Some workstations are sited under the mezzanine, while the east stations enjoy the spatial release of the exposed barn roof. Dividing the two rows of workstations is a central walkway lined with bookcases filled with reference books and standards ready for use.

Fortified and inspired by this setting, our 12-person firm strives to make “the big plans” sought by 19th-century Chicago architect Daniel Burnham, who said, “Make no little plans; they have no magic to stir men’s blood.” In the loft we converse and dream, propose ideas and accept corrections, laugh and debate, and enjoy this place and its history. We believe it’s the history of D-Barn and its larger setting that encourages us to do our best work for our clients and ourselves.

For our firm, the “farm” team at Blumentals/Architecture, with our office on our very own tree-lined promenade, life is indeed grand! We’re ready for another day. John Klockeman, AIA, executive vice president, Blumentals/Architecture, Inc., currently serves as chair of the National AIA Affordable Housing Sub-Committee and is a member of the advisory group of the National AIA Housing Professional Interest Area.
experience. Rapson won. Three days before opening night, theater seats arrived in the 10 vivid colors that became part of the theater's trademark. ("He was an SOB from the word go," Rapson recalls of Guthrie in Ralph Rapson: Sixty Years of Modern Design, "but innovative and exciting to work with. When all was said and done, it was a strangely balanced give and take."

The Guthrie Theater opened May 7, 1963, with George Grizzard playing the lead in Hamlet. Theatergoers were awed by the exterior façade, a planar poetry of screens compiled in a modernist ensemble of delightful proportions. Time Magazine, according to Ralph Rapson: Sixty Years of Modern Design, observed that the theater "looked as if Henry Moore had been doodling on it with a jigsaw. Through the holes of the outer façade peeks a structure drawn with a Mondrian ruler in a rectilinear austerity of charcoal gray, white and glass. Suspended over the stairs are globes of light, a child's army of upside-down lollipops."

The book also notes that Progressive Architecture praised the interior for making "a significant advance in stage and auditorium design, using asymmetry consistently for the first time in the history of the drama theater...it is multi-layered, with several walls that may be comparable to the different levels of illusion and reality of theater."

Following the Guthrie's success, Rapson's design and academic productivity continued to solidify his leadership in modern architecture, while a step-by-step watering down of his masterpiece occurred. In 1970, a backstage addition for rehearsal space, set-building shop and administrative offices was constructed. In 1974, the exterior's deteriorating façade panels of stucco and plywood core (chosen by the steering committee for budgetary reasons over Rapson's other options: steel construction and stucco with lath over steel) were torn down. Five years later, a lighting grid was added to the auditorium.

In 1983, at the direction of then-artistic director Liviu Ciuilei, the theater's asymmetrical thrust stage was smoothed into a square profile, steps were removed and the wall behind the stage was set back to produce a proscenium-like feature. In 1993, Hammel, Green and Abrahamson, Inc., Minneapolis, was commissioned to redesign the theater's exterior. The result was a new glass-paneled, steel-grid façade wall supported by a massive steel truss that drastically altered the theater's lobby space.

During this 20-year period, other minor changes occurred, but the cumulative effect was to regularize the irregular features that contributed to the unique architectural experience Rapson created for the Guthrie.

Thus far, Walker representatives have focused the Guthrie debate on a physical inventory of altered parts, rather than on the theater's cultural significance. This strategy conforms with various statements made by some architectural observers that the original Guthrie is long gone and the Walker's plan to raze it should be...
mourned, but fighting to save the theater is useless.

The Minnesota State Historical Society, however, is sponsoring an evaluation to determine whether the Guthrie meets criteria for eligibility for the National Register of Historic Places. At the same time, representatives from the Twin Cities historic-preservation community are forming an ad-hoc consortium to conduct a comprehensive analysis of the Guthrie, in which all aspects of the theater's status can be examined and understood.

In addition to assessing the theater's physical condition, the analysis will ask many other questions that need to be answered: What existing architectural attributes uniquely enhance the performance and theatergoing experience? Can the Guthrie's economic operations work for the Walker? Can Herzog and de Meuron incorporate the existing Guthrie into their programmatic and design objectives? What is the theater's cultural and historic importance and value to the community? What programmatic aspects are obstacles to reuse and can they be adapted via appropriate architectural revisions?

In almost every historic-preservation struggle, reuse decides survival or demise, which is why preservation advocates are promoting the analysis. Already several area performing-arts organizations have investigated using the Guthrie, but found it doesn't meet their needs, even though the theater has long been used for a variety of events besides theater, including musical performances and public lectures.

The Walker has solved the restrictions posed by its current, 344-seat auditorium by teaming up with such larger houses as Northrop Auditorium to reach larger and more diverse audiences and by having Herzog and de Meuron include a new theater space in its proposed design. The Guthrie, according to Walker representatives, is a classical space unsuitable for the contemporary performances it presents.

Perhaps the community needs to help the Walker research such nontheatrical uses as designating the Guthrie a town forum for poetry readings, literary events, public symposia, corporate events and educational seminars with regional importance and national relevance. Booked and operated by a nonprofit entity supervised by the Walker, the new Guthrie town forum could bolster the community's profile as a national nexus for political and cultural discussion.

In the best of all possible worlds, says David Galligan, administrative director, Walker Art Center, the Walker would not advocate the Guthrie's razing, but the economics museums face today leave no alternative. "What cultural or preservation organization can make those [financial] investments," he asks, referring to renovation and operating costs. As to participating in the preservation coalition's reuse survey, Galligan says, "We would be receptive to investigate further."

And if a group showed up at his door wanting the Guthrie, with finances and operating plan in place? "Well, we don't know that answer at this time, but we
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**Prevention.**

**Loss.**

endangered  
*Continued from page 51*

would deal with that,” Galligan says. “It would mean a radical reorganization of the architectural planning done thus far, and the redesign would be costly and difficult.”

For the Walker, the Guthrie Theater poses an opportunity to preserve an architectural example of the modernism for which the museum is renowned. Similarly, for the Twin Cities historic-preservation movement, the Guthrie provides an opportunity to rethink and retool its guardianship role to fully include modern architecture; something preservationists have said they are ready for, but have not yet stepped forward to embrace.

Robert Frame, executive director, Preservation Alliance of Minnesota, Minneapolis, says it’s time to look beyond architectural relevance to the Guthrie’s “iconic” value: its role in seeding and nurturing the local theater scene, its contribution to the growth of regional theater in America, its function as part of city identity, and its contribution to Rapson’s oeuvre, modernism and world architecture. In other words, it’s time to ask what would be lost if the Guthrie becomes landfill?

Some buildings possess an ineffable quality that makes them sublime; the quality by which a cathedral becomes ethereal, a library becomes gracefully cerebral, a theater becomes a vessel for the imagination. The Guthrie’s magic can be traced back to Swiss psychologist Carl C. Jung’s examination of archetypal symbols in the human unconscious—in particular, the circle as a symbol of the psyche and the square as a representation of earthbound matter and outer reality—and such early 20th-century artists as French painter Robert Delaunay, who distorted circular forms in his square canvases.

Subsequently, in the Guthrie Theater, Rapson combined the two archetypes to create a modernist expression in three dimensions. The circle is formed by spectators seated around the stage so they’re allowed into an intimate, transformative relationship with the performers, just as people gathered around a storyteller at a campfire enter into a shared reality. After the performance, the audience enters the “real world” through the square of the building’s exterior.

Guthrie Theater officials have said they plan to recreate the theater’s existing interior—the same size and number of seats, in as much detail as possible—as one of the three theaters in the new riverfront complex. Could this new space capture Rapson’s architectural charisma? Is great architecture meant to be replicated?

Despite its alterations, “the interior is very much the original theater,” Rapson argues. In some respects, Rapson’s assessment counters the piece-by-piece debate surrounding the Guthrie. Just like the patrons who entered the theater in 1963, theatergoers today are enraptured by the Guthrie’s essential architectural experience.

Rapson’s ideas of space, as manifested in the Guthrie, have thus far proved powerful enough to endure decades of nibblings and muddlings. Demolition would relegate to oblivion and the vicissitudes of memory one of the 20th century’s most enduring contributions to architecture. **AM**
interview
Continued from page 17

After earning a B.S. in architecture at the University of Michigan, Ann Arbor, Griffin earned his master’s of architecture and master’s of urban planning there, as well. A principal at Biko Associates, Inc., Minneapolis, since 1995, he has also taught at the University of Minnesota’s College of Architecture and Landscape Architecture. Architecture Minnesota talked with Griffin about the framework’s momentum and challenges he sees in its future implementation.

How successful has the framework been in reconnecting St. Paul to the river?
People who work, live or play in St. Paul are probably amazed at the transformation. The framework sets forth a vision of reconnecting to the river and that reconnection is happening.

For instance, we’ve seen the renovation of Harriet Island and the Wigington Pavilion, which is changing the way people look at the St. Paul riverfront. Great River Greening, one of our collaborative groups, has involved thousands of volunteers in planting trees, shrubs and wildflowers that are restoring the river valley to the vision put forth in Thompson’s drawing.

The impact of following the framework’s mandate of reconnecting to the river, while it may be somewhat abstract, has produced some compelling results. Those results aren’t just an amalgamation of projects; they’re becoming pieces of the overall river valley.

In the process of turning the city back toward the river, St. Paul civic leaders have had to instigate and participate in a cultural shift, a change in their way of thinking. Do you foresee any roadblocks to that momentum in the near future?
There needs to be a next wind, a second wind. There is uncertainty about what happens next. We’re in a period of change with the upcoming mayoral election and the framework really coincides with Coleman’s term.

But the thought is that the different collaborative partners have wholly embraced the principles of the framework and that’s what’s going to carry it forward rather than an individual. The cultural change has occurred; this concept of connecting to the river has become part of the culture of these organizations and St. Paul government.

Can you describe in more detail what that cultural shift entailed?
Throughout St. Paul’s history, the Mississippi has been an industrial, working river. Today, people need to understand how the economy has changed and is changing, and how a utilitarian part of the city’s infrastructure could serve a different role as a green corridor. Secondarily, as you begin to understand the ecology of the river valley and its reaches and fingers, you begin to see its physical connections up the bluffs and into the neighborhoods. Thompson looked at the body of the river and made it green. Morrish came in and layered the form of the city and its neighborhoods on top of this nat-
ural landscape, making the connection for people. Planners want to put things into precise boxes and categories, so when we explain the city's connection back to the river, we're breaking down that old method of thinking. All the while, the river galvanized and inspired people, and generated an atmosphere in which people are willing to discuss opportunities and change.

As the city evolves, how do you propose to keep your focus as you're implementing the framework?

The 10 principles outlined in the framework are really touchstones or performance criteria. If someone proposes a park, a bridge or a mixed-use development, we'll go through the criteria with them and discuss how the design responds to sense of place and urban ecology. That's the expectation the Design Center has in terms of how projects are done in the public and private sector. We're willing to guide the vision and point out possibilities. In the end, how each action squares with those principles will be an educational process.

The challenge is that the Design Center and its core group of partners have been talking about the principles for a long time, but, in reality, how much the principles are in the public psyche is questionable. Realizing and fostering a connection to the river is something the entire community needs to be attuned to. From city departments and agencies, to private developers and nonprofit boards of directors, to the design community and onward to the interested public there needs to be a message that's constantly communicated: reconnect to the river.

How would you compare the riverfront changes occurring in Minneapolis and St. Paul?

Minneapolis is economic and investment oriented. The city is actively involved in the adaptive reuse of existing structures along landscaped banks and bluffs. Development on St. Paul's riverfront is more of a clean slate. We don't have as many structures to preserve, adapt and reuse. Moreover, in St. Paul, our discussion is about adding to the landscape. St. Paul is evolving from a hard to a soft landscape. The riverfront could be seen as a central park encompassing both sides of the river, which is why there was a need for a vision to guide that change.

What does it mean to be in charge of implementing that vision?

It means keeping the plan in the forefront of development discussions in the community. It means maintaining the plan, making sure it's still valid and that it applies, and if parts of it no longer apply, then helping the framework to evolve. The Design Center is intimately connected to the plan; the plan is what this organization was established around. The framework is the central piece for the Design Center, its touchstone. The responsibility then is to let the community know, when we apply the framework to any particular situation, how its principles stack up to their expectations.
technology
Continued from page 19

American Office (Princeton Architectural Press, 2000), "The office is essentially a factory that produces paper . . . [T]he history of the office is the story of standardized paper, envelopes, forms, folders, index cards and Post-it notes, as well as the specialized furniture for filing and storing them and machines to duplicate and transmit them."

The computer and its peripherals, one could argue, are just sophisticated machines to handle the paperwork fueling the digital economy. Similarly, the cubicle, which supplanted the traditional desk back in the mid-1970s, remains the basic unit of office design. It has evolved, of course, to accommodate new electronic tools: deeper work surfaces for computer monitors, grommets for threading wires and cords out of sight, power and data ports, and keyboard trays are now cubicle basics. Yet these adaptations have not displaced the need for paper. In most work settings, piles of papers, binders and books sit cheek by jowl with the electronic apparatus.

After 3000 years of living with paper, it's understandable that a couple of decades won't erase all of our physically bound habits. We are all experts at using paper—scanning it, tagging it, scribbling on it. Most of us also have refined the ability to recall and locate a vaguely remembered chapter, page, passage or word buried in a text; conversely, recalling a single document file from a 10-gigabyte hard drive often becomes a chore. Locating a Post-it note properly placed in a 1,000-page report easily outpaces the search function of the fastest computer.

Perhaps our appetite for paper can be linked to another technological advance, the desktop printer. During a bygone era in which paper copies were the result of faded carbon-tissue transfers and mimeographs, correspondence between groups of people usually depended on an original and a couple of copies routed to various parties. A manager, for example, would receive a memo, read it, perhaps make a couple of notes on it, then send it to the next name on the list. After making the rounds, the document would end up in a central filing system.

Today, it's common for a memo, or a letter, or an interesting link to a Web site to be e-mailed to all interested parties, who will "print" a copy—often from the printer at their desk—to read or to store in their personal files. Recipients of an electronically transferred document have the further advantage of printing only the portions of interest to them. They may also cut and paste portions of different documents into a new document. Ultimately, all these documents are printed by both senders and receivers for storage at their desks.

Arguably, advances in technology, primarily in desktop printing and publishing, have been the greatest roadblocks to achieving the paperless office. Central filing has been replaced with personal paper trails kept in personal file cabinets. Where book publishers, printing houses and copy centers once provided the majority of paper documents to the business worker, now the individual worker has become

Continued on page 56
A few brave entrepreneurs are making headway against these paper-bound trends. In his book, *Business @ the Speed of Thought*, Gates describes eliminating hundreds of paper forms at Microsoft and replacing them with on-line versions that shear off a layer of data processing and management. In a traditional paper bureaucracy, he explains, paper forms are first completed by hand, then passed along to internal information processors, transcribed into a computer, reviewed and approved by appropriate department heads, and finally stored electronically and in filing cabinets.

Microsoft employees now enter personal data directly into on-line forms, saving an entire clerical step. Oversight and approval protocols are streamlined, and the employee is responsible for complying with company guidelines and policies. As a result, directors and managers are free to engage in more thoughtful and creative activities than pushing paper. Reimbursement checks for business expenses are issued within hours instead of days. Travel plans are easily made through on-line reservation services. Equipment and supply orders are placed by direct electronic interface with product suppliers and key vendors. All in all, such measures indicate that we're a step closer to the paperless society.

But Gates, as it turns out, is also a part-time fan of paper media. He paid a record $31.8 million in 1994 for Leonardo da Vinci's original notebook, *Codex Leicester* (previously *Codex Hammer*) and in his book Gates writes, "until we get a breakthrough in flatscreen technology... books and magazines still can't be beat for readability and portability."

Such breakthroughs are in the works. Evolving electronic-ink technology promises to deliver high-resolution, high-contrast text and graphic displays that equal the crispness of the printed page. Display materials are being developed that will be thinner, more flexible and more portable.

There are plans for magazines printed
with electronic ink that could be updated by infrared beam. There are plans for books and tablets that can be rewritten with every wireless download. There are plans for surfaces that display text and graphics that can be manipulated with a simple stylus—scribbled on, annotated and doodled upon just like paper.

So in the future, will paper become a luxury item, a curiosity, a collectable? If the office has traditionally been a location for the management of paper, will the office still be needed if paper is obsolete? Given the trends in wireless mobility, outsourcing, just-in-time delivery methods, telecommuting, virtual officing and hoteling, will the workplace of the future exist without ‘offices’?

Perhaps tomorrow’s knowledge workers will drift in and out of business relationships with only a few scraps of electronic data, a worldwide digital infrastructure and a mindful of new ideas. Then again, haven’t we heard this kind of talk before? AM

disk-drive development centers for Seagate Technology, one in Shakopee, Minnesota, and the other in Longmont, Colorado.

When Seagate came to Pope Associates in 1997, Holmes recalls, company executives said they wanted to instigate a cultural shift in the organization by hiding management hierarchy and pushing decision-making to its lowest competent level. Company executives also wanted to create a work environment that facilitated communication and collaboration, where chance encounters between employees could be transformed into productive interaction.

“With Seagate, we researched companies with similar goals and visited some of those companies,” Holmes explains. Locally, Seagate officials toured ADC Telecommunications Inc., an office/manufacturing facility in Shakopee. Holmes says Seagate’s executives were impressed with ADC’s use of common spaces to support collaboration and they looked for ways to integrate that philosophy into the design of Seagate’s new facility.
Continued from page 57

The result is a design that clusters offices around a “main street,” an inviting, light-filled space with comfortable seating that is wired for computer and phone access. Employees on the way to the lab, to their offices, to the cafeteria or to a conference room pass through a common area that offers opportunities for impromptu conversations or short sit-down meetings, making it easy for chance interactions to become opportunities for collaboration.

After Seagate’s Shakopee facility opened in 1999, Holmes says, company executives were able to assess the success of the facility in measurable ways. The results were so good, Holmes adds, that Seagate asked Pope Associates to design a second similar facility north of Denver.

With help from HGA, ADC also participated in benchmarking during the predesign of its new worldwide corporate campus in Eden Prairie. Manos Ginis, AIA, principal and senior designer of the new ADC campus, says he used an extensive benchmarking process to expose ADC management to a variety of built environments to help them visualize the design directions they might consider.

The process allowed ADC and the HGA project team to develop a common visual language, which helped members of the two groups understand each other while discussing the alignment of design concepts with the ADC corporate image. “Most people are not accustomed to visualizing the way in which a facility could reflect a company’s values and culture,” Ginis explains. “When the client team is exposed to the physical solutions implemented by other companies, they engage in the design process with a new understanding and the determination to express their company’s mission and vision.”

Ginis and his project team began the benchmarking process by creating a library of images depicting a diversity of exterior, interior and landscape environments. ADC and the HGA team analyzed, discussed and prioritized these images based on their convergence with ADC
values, and selected about 14 corporate sites to visit in the United States and Europe. “One intent of the visits was to create a common visual memory of how these environments looked and felt,” Ginis says.

“Just as words can have various meanings to different people with diverse backgrounds, values and dispositions, so do visual images,” he continues. “On-site benchmarking to other companies’ facilities offers design and client teams the opportunity to experience and discuss such particulars as size, capacities, materials and light, as well as how a building feels and the emotional response it evokes. This common experience and visual memory allowed us to make rapid design decisions with comfort and conviction.”

Another benefit of benchmarking, Ginis adds, is that the process can help justify a new design concept or initiative. “Design should not be capricious,” he explains. “Benchmarking, especially in corporate organizations, creates purpose, support and justification for architectural design.”

David Loehr, AIA, principal, Ellerbe Becket, Minneapolis, says benchmarking has become standard practice in his firm and isn’t limited to large-scale decisions. In his current work on Target Corporation’s new headquarters in Minneapolis, Loehr says benchmarking played a significant role in the design of the executive boardroom—especially in the selection of a boardroom table.

The company’s current boardroom in the IDS Center has a large oblong table that projects a classic corporate image, but doesn’t accommodate the needs of today’s executives, Loehr explains. Target executives wanted a table with improved sightlines, and one that could be wired for microphones, laptops and other peripherals.

Senior members of Target spent several months looking at other board-table configurations, visiting National City Bank and 3M locally, and other companies across the country. At the end of the benchmarking process, they chose a U-shaped table that suited their needs. “There are times when it’s really helpful for our clients to see other kinds of experiences, to witness other ideas for themselves,” Loehr says, adding that “benchmarking gives us the opportunity to learn together. That’s the whole idea.”

Architects and corporate clients are also using benchmarking to analyze the costs and benefits of reconfiguring the workplace. Corporations are under increasing pressure to improve shareholder value. One way to do that is by reducing expenses, says Steve Reiland, AIA, senior associate, RSP Architects Ltd., Minneapolis.

“Since real-estate holdings represent a major expense on organizations’ balance sheets, it makes sense to establish ways to measure return on these specific investments,” he explains. “By establishing

Continued on page 61
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benchmarks, companies can relate aspects of the workplace environment to their business objectives.” Such benchmark measurements, he continues, may include: watts per square foot, cost per person per move, total rentable/usable area per department, percentage of vacant workspaces, attrition and absenteeism rates, and productivity levels.

“It’s relatively easy to benchmark against yourself—to measure where you were last year versus where you are now,” Reiland says. “It’s trickier to establish external benchmarks that allow you to compare yourself against competitors, because you can’t always be sure that data is collected in the same way under the same conditions.”

Relating the benchmarking process to yet another area of corporate concern, RSP applies a variety of research techniques and vehicles to develop workplace standards appropriate for a specific client, its corporate culture and its industry. For example, RSP can use focus groups and employee surveys to assess how employees feel about their workplace and to determine amenities employers could provide that they currently don’t.

These types of assessments are critical in a tight labor market. “In regions where similar companies are competing for human resources, workplace-environment amenities can make a difference in recruiting and retaining the best employees,” says Mike Lyner, AIA, principal, RSP.

Whether they use benchmarking as a way to help corporations project identity through architectural design, create a better work environment or evaluate a company’s performance against that of others, architects and their corporate clients are committed to benchmarking. “That’s why corporations ask us to help them do benchmarking,” Greco says. “They believe that design can be a strategic business advantage.” AM
Internet, laptop computers and telecommuting seemed to signal the demise of the conventional American office environment. Some of the country’s leading management-consulting firms and advertising agencies replaced offices and cubicles with mobile pedestals and telecommunications networks, allowing employees to plug in and work virtually anywhere, anytime. As technology allowed decentralization of the workforce, corporate headquarters seemed headed for obsolescence.

Surprisingly, the recent growth of e-commerce has spurred a return to the office building—not the conventional corporate glass and steel skyscraper, but nevertheless a centralized place where people gather, exchange ideas and work. Contemporary idea-driven businesses have found that their success depends on collaboration between employees and clients and that their work environment needs to foster that interaction. Such businesses are creating home-like work environments where people can relax, share ideas and be creative.

The new corporate workplaces of the dot-com economy have kindergarten-like “romp spaces,” coffee bars, gyms, day-care centers, pool tables and dartboards. Spaces are provided for collaboration as well as private creative thought. Walled cubicles have been replaced by dynamic modular workstations on wheels that can be configured both as shared and as private areas. Innovative furnishings update the multistoried enclosures of vintage Wooton and rolltop desks. Managers are back in offices, but the offices are in the middle of the work areas so managers mingle with employees throughout the day. The executive dining room and washroom are relics of the past. Instead, there are shared coffee bars and kitchens to minimize hierarchy and encourage company-wide interactions.

The appeal of the communal office environment has been reinforced by popular culture. Television programs such as “The
The firms listed on the following pages include design professionals who are members of the American Institute of Architects. They offer a broad range of architectural, space planning and interior design services. Individually, each firm has special areas of expertise and project competence. Their capabilities range from homes to corporate headquarters, from hospitals to schools, restaurants to retail facilities, justice facilities to libraries, etc.

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Web: www.andersonarchitectureinc.com
Established 1998

- Mark Carsten Anderson AIA
  - Firm Personnel by Discipline
    - Architect 1
    - Interior Designers 1
    - Other Technical 2
    - Administrative 1
  - Work %
    - Churches/Worship 80
    - Education/Academic 20

- St. Therese of Deephaven, Deephaven, MN; St. Andrew Lutheran Church, East Bethel, MN; St. Odilia Catholic Community, Shoreview, MN; St. Paul’s Monastery, St. Paul, MN; North East Area Revitalization (Pro Bono), St. Paul, MN

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Web: www.ankenykell.com
Established 1976

- Duane A. Kell AIA
  - Ronald W. Ankeny AIA
  - Mark S. Wentzell AIA
  - Eric N. Lagerquist AIA
  - Deborah E. Rathman AIA
  - Pamela B. Anderson AIA
  - Firm Personnel by Discipline
    - Architects 21
    - Interior Designers 2
    - Other Technical 6
    - Administrative 8
    - Total in Firm 37

- Office Bldgs/Banks/Financial 10
- Retail/Commercial 5
- Manufacturing/Industrial 10
- Municipal 20
- Education/Academic 15
- Ice Arenas/Recreational, Community Centers, Athletic Facilities 40
- Bloomington City Hall, Police Facility and Center for the Arts, Bloomington, MN (New); Monticello City Hall and Community Center, Monticello, MN (New); Blair City Hall and Police Facility, Blaine, MN (New); Century Plaza – Hennepin County Workforce Center, Minneapolis, MN (Remodel); Achievement Plus Community School and Eastside YMCA, Saint Paul, MN (New & Remodel/Renovation); University Center Rochester Technology Center, Rochester, MN (Remodel)

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Fax: 612/871-7212
E-mail: dmalmgren@archalliance.com
Web: www.archalliance.com
Established 1970

- Other MN Offices:
  - Minneapolis/St. Paul International Airport - 612/726-9012
  - Thomas DeAngelo AIA, CID
  - Dennis LaFrance AIA, CID
  - Peter Vesterholt AIA, CID
  - Sharry Cooper IID\(\)
  - Firm Personnel by Discipline
    - Architects 77
    - Interior Designers 8
    - Other Technical 2
    - Administrative 10
    - Total in Firm 97

- Work %
  - Office Bldgs/Banks/Financial 25
  - Retail/Commercial 20
  - Municipal 10
  - Education/Academic 10
  - Aviation 25
  - Interior Architecture 10

- Minnesota Life Corporate Headquarters, St. Paul, MN; Restaurant Aquavit of Minneapolis, Minneapolis, MN; Northwest Airlines World Clubs, Nationwide; Minneapolis/St. Paul International Airport, Northstar Crossing, MN; Blue Cross Blue Shield Customer Service Center, Eagan, MN; Phoenix Sky Harbor International Airport, Phoenix, AZ

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St. Paul, MN 55105
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Fax: 651/698-0459
E-mail: taa@taarch.com
Web: www.taarch.com
Established 1961

- Ronald W. Buelow AIA
- James W. Cox AIA
- Steven E. Albertson AIA
- Michelle K. Devine
  - Firm Personnel by Discipline
    - Architects 4
    - Interior Designers 1
    - Other Technical 4
    - Administrative 2
    - Total in Firm 11

- Work %
  - Housing/Multiple 10
  - Residential/New, Remodel, Additions 5
  - Retail/Commercial 5
  - Medical/Health Care 5
  - Churches/Worship 5
  - Municipal 15
  - Education/Academic 35
  - Cultural/Recreation 20

- Fitness Center, Luther College, Decorah, IA; Bethany Lutheran College Buildings (Student Union, Math/Science, Trinity Chapel), Mankato, MN; North Dale Community Recreation Center, Saint Paul, MN; Saint Paul Schools, Four Seasons Arts+ Elementary, Saint Paul, MN; Community Arts Building, Luther College, Decorah, IA; Friends of Minnesota Elementary School, Saint Paul, MN

**Legend**

- AIA Registered Member of the American Institute of Architects
- AICP American Institute of Certified Planners
- ASID American Society of Interior Designers
- CID Certified Interior Designer
- CSI Construction Specifications Institute
- FAIA Fellow and Registered Member of the American Institute of Architects
- FASID Fellow, American Society of Interior Designers
- FIDIA Fellow, International interior Designers Association
- IFMA International Facilities Management Association
- IIDA International Interior Designers Association
- NCARB National Association of Architectural Registration Boards
- PE Professional Engineer

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- David Kroos AIA
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- Richard C. Lundin II AIA
- Julie Osei MacLeod
- Thomas Whitcomb AIA

**Go East Design, New Corporate**

Headquarters, Oakdale, MN; Plass

Dip International, New Manufacturing and Office Facility, Blaine, MN; Hawthorne Transportation Center, New Multi

Model Facility, Minneapolis, MN; Postal Credit Union, New Headquarters and Bank, Woodbury, MN; Frontier Hall Addi

tion/Remodel, University of Minnesota, Minneapolis, MN; Roseville Library Remodeling, Roseville, MN

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**Paid Advertising**
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<th>Firm Personnel by Discipline</th>
<th>Architects</th>
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<td>Interior Designers</td>
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<td>Fine and Performing Arts</td>
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**HMAMEL, GREEN AND ABRAHAMSON, INC.**

701 Washington Avenue N.
Minneapolis, MN 55401
Tel: 612/758-4000
Fax: 612/758-4199
E-mail: info@hga.com
Web: www.hga.com
Established 1953

Other MN Office:
Rochester - 507/281-8600
Other Offices: Milwaukee, WI;
Sacramento, CA

- Anita Barnett CID, FIDIA
- John Crosby CID
- Joe Mayhew AIA, CID
- Todd Messeri
- Laurie Rotter ASID, CID
- Chris Vicker CID

- Firm Personnel by Discipline
- Architects | 251 |
- Interior Designers | 44 |
- Engineers | 144 |
- Other Technical | 46 |
- Administrative | 119 |

Total in Firm | 603 |

- Work %
- Office Bldgs/Banks/Financial | 20 |
- Manufacturing/Industrial | 10 |
- Medical/Health Care | 30 |
- Churches/Worship | 5 |
- Municipal | 10 |
- Education/Academic | 15 |
- Museums | 5 |
- Theatres | 5 |
- Auditoriums | 5 |
- Art Facilities | 5 |

- General Mills, Golden Valley, MN; ADC Telecommunications, Eden Prairie, MN; Medtronic, Fridley, MN; Fredrikson and Byron, Minneapolis, MN; Creative Memories, Minneapolis, MN; Retek, Inc., Minneapolis, MN

**HOLABIRD & ROOT**

400 South Broadway
Rochester, MN 55904
Tel: 507/288-8088
Fax: 507/288-7311
E-mail: iapper@holabird.com
Web: www.holabird.com
Established 1880

- Other Office: Chicago, IL
- Greg Cook AIA
- Jeff Case AIA
- Frank Castelli AIA

Continued on next column
KRECH, O’BRIEN, MUELLER & WASS, INC.  
6115 Cahill Avenue  
Inver Grove Heights, MN 55076  
Tel: 651/451-4605  
Fax: 651/451-0917  
E-mail: komw@komw.com  
Web: www.komw.com  
Established 1985  
—  
James H. Krech  
Daniel J. O’Brien  
Brady R. Mueller  
Brian C. Wass  
Cindy Douthett Nagel  
—  
Firm Personnel by Discipline  
Architects: 6  
Interior Designers: 2  
Engineers: 3  
Other Technical: 7  
Construction Management: 2  
Administrative: 3  
Total in Firm: 23  
—  
Work %:  
Housing/Multiple: 5  
Residences/New, Remodel, Additions: 5  
Office Bldgs/Banks/Financial: 20  
Retail/Commercial: 20  
Manufacturing/Industrial: 40  
Churches/Worship: 10  
—  
Digital Angel Corporation Interior Remodeling, South St. Paul, MN; Novartis Nutrition Corporation Interior Renovating, St. Louis Park, MN; Canbou Coffee Corporate and Production Facility Analysis, Minneapolis, MN; Kremer Spring, Inc. Bodyshop Addition and Office Remodel, Inver Grove Heights, MN; Pine Ridge Pet Care New Veterinary Clinic, Andover, MN; Eagan Hills Alliance Church New Sanctuary and Other Additions, Eagan, MN  

L & M ASSOCIATES, LTD.  
7150 Metro Blvd., Ste. 171  
Edina, MN 55439  
Tel: 952/944-7576  
Fax: 952/944-7585  
E-mail: architect@l-m.com  
Web: www.l-m.com  
Established 1991  
—  
Donald W. Laukka  
Raymond M. Mazorol  
—  
Firm Personnel by Discipline  
Architects: 4  
Interior Designers: 1  
Other Technical: 4  
Administrative: 1  
Total in Firm: 10  
—  
Work %:  
Housing/Multiple: 5  
Residences/New, Remodel, Additions: 5  
Office Bldgs/Banks/Financial: 10  
Manufacturing/Industrial: 10  
Medical/Health Care: 15  
Municipal: 15  
Education/Academic: 15  
Sustainable Design/Restoration/Preservation: 10  
—  
C-More Medical Solutions, Minneapolis, MN; American Society of Interior Designers Minnesota Chapter Office, Minneapolis, MN; Pulse Products, Minnetonka, MN; Fletchers Wharf Restaurant Interior Design, Lake Minnetonka Area, MN; Hubert H. Humphrey Terminal, Minneapolis/St. Paul International Airport, MN; St. Louis County Courthouse Renovations, Duluth, MN; Minnesota Air National Guard Squadron Building Interior Remodeling, Duluth, MN  

LEYER, SCHERER & ROCKCASTLE, LTD.  
119 North Second Street  
Minneapolis, MN 55401  
Tel: 612/375-0336  
Fax: 612/342-2216  
E-mail: amy@msrldt.com  
Web: www.msrldt.com  
Established 1981  
—  
Thomas Meyer  
Jeffrey Scherer  
Garth Rockcastle  
Lynn Barnhouse  
Marc Partridge  
Patricia Fitzgerald  
—  
Firm Personnel by Discipline  
Architects: 48  
Interior Designers: 9  
Other Technical: 12  
Administrative: 12  
Total in Firm: 80  
—  
Work %:  
Housing/Multiple: 5  
Residences/New, Remodel, Additions: 10  
Office Bldgs/Banks/Financial: 20  
Education/Academic: 15  
Libraries/Museums: 15  
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Bureau of Criminal Apprehension, St. Paul, MN; Bureau of Criminal Apprehension Northern Facility, Bemidji, MN; St. Cloud State University Learning Resource Center, St. Cloud, MN; Riley Hayes Advertising, Minneapolis, MN; Briggs & Morgan Law Firm, Minneapolis, MN; Hal-leland Lewis Nilan Sipkins & Johnson, Minneapolis, MN  

LHB  
250 Third Avenue N., Ste. 450  
Minneapolis, MN 55401  
Tel: 612/338-2029  
Fax: 612/338-2088  
E-mail: joelxy.gum@LHBcorp.com  
Web: www.LHBcorp.com  
Established 1965  
—  
Other MN Office: Duluth, 218/272-8446  
—  
Richard A. Carter  
Rachelle Schoessler Lynn  
Michael A. Fischer  
Sue M. Anderson  
Douglas L. Friend  
Steven H. McNeill  
—  
Firm Personnel by Discipline  
Architects: 23  
Interior Designers: 7  
Engineers: 29  
Other Technical: 43  
Administrative: 28  
Total in Firm: 130  
—  
Continued on next column  

New Pre-paid Legal Services Corporate Headquarters, Ada, Oklahoma; Mill City Museum (Adaptive Re-use), Minneapolis, MN; 801 Washington Lofts (Adaptive Re-use), Minneapolis, MN; Marriott Hotel Remodel, Minneapolis, MN; Mount Prospect Public Library Expansion, Mount Prospect, IL; Carleton College Laurence McKinley Guild Library Master Planning/Building Program, Northfield, MN  

THE LEONARD PARKER ASSOCIATES, ARCHITECTS, INC.  
A part of The Durrant Group  
430 Oak Grove Street, Ste. 300  
Minneapolis, MN 55403  
Tel: 612/871-6864  
Fax: 612/871-6868  
E-mail: cilpencer-parker@durrant.com  
Web: www.parkerarch.com  
Established 1957  
—  
Other Offices: Austin and San Antonio, TX; Denver, CO; Des Moines and Dubuque, IA; Eau Claire, Hartland and Madison, WI; Honolulu, HI; Phoenix and Tucson, AZ; Sacramento, CA; St. Louis, MO; St. Charles, IL; Vancouver, BC  
—  
Leonard Parker  
Gary Mahaffey  
Stephan Huh  
Francis Bulbunan  
Ray Greco  
Sara Rothholz Weiner  
—  
Firm Personnel by Discipline  
Architects: 31  
Interior Designers: 7  
Other Technical: 6  
Administrative: 6  
Total in Firm: 50  
—  
Work %:  
Housing/Multiple: 10  
Office Bldgs/Banks/Financial: 15  
Retail/Commercial: 5  
Municipal: 20  
Education/Academic: 15  
Convention Centers: 20  
Libraries: 5  
—  
Continued on next column  
—  
Paid Advertising  
SEPTEMBER – OCTOBER 2001  
67
PERKINS & WILL
701 Fourth Avenue S., Ste. 100
Minneapolis, MN 55415
Tel: 612/339-1102
Fax: 612/337-5040
E-mail: linda.manning@perkinswill.com
Web: www.perkinswill.com
Established 1935
—
Other Offices: Atlanta, GA; Chicago, IL; New York, NY; Charlotte and Durham, NC; Miami, FL; Pasadena, and Santa Monica, CA; Paris, France
—
James E. Young
ASID, CID
Charles D. Knight
AIA
David H. Dimond
AIA, CID
David R. Paepker
AIA, CID
Lisa F. Pool
CID
Jeffrey D. Ziebarth
AIA
—
Firm Personnel by Discipline
Architects 160
Interior Designers 76
Other Technical 162
Administrative 119
Total in Firm 517
—
Work %
Office Bldgs/Banks/Financial 50
Retail/Commercial 20
Medical/Health Care 10
Education/Academic 20
—
New Fallon Offices, Minneapolis, MN; West Group Headquarters
Interiors/Remodel, Eagan, MN; Best Buy Headquarters Interiors/New, Richfield, MN; Allianz New Interiors, Plymouth, MN; New BBDO Offices, Minneapolis, MN; Capella Education Company Offices, Minneapolis, MN

POPE ASSOCIATES INC.
1255 Energy Park Drive
St. Paul, MN 55108
Tel: 651/642-9200
Fax: 651/642-1101
E-mail: info@popearch.com
Web: www.popearch.com
Established 1974
—
Jon R. Pope
AIA, CID
Daniel M. Kleecker
AIA
Paul A. Holmes
AIA Assoc.
—
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**Paid Advertising**

SEPTEMBER - OCTOBER 2001 69
The Evolving American Office
Continued from page 62

Mary Tyler Moore Show” (1970-77), “LA Law” (1986-92) and “Ally McBeal” (1997-) have charted the domesticated business realms where coworkers are surrogate families. Office life on “Murphy Brown” (1988-98), for example, unfolded in the show’s shared newsroom-cum-kitchen. The recent introduction of a unisex bathroom in Ally McBeal’s law firm moves the nation a step closer to understanding and accepting the contemporary office as a home away from home.

Exactly where one’s office is has become less important in an age of e-mail, cell phones, faxes and teleconferencing. Whether these technologies will feel “real” enough for people to completely forgo face-to-face contact has yet to be determined. People will increasingly work at home, on airplanes, in restaurants—anywhere that new technologies reach. However, it seems likely that people will need human contact and the social cohesion of the office’s physical space to be productive. More than any other single factor, this need suggests that the office, continuing to change into forms we can’t yet imagine, is here to stay.

This article is reprinted, with the permission of Princeton Architectural Press, from On the Job: Design and the American Office, a companion book to an exhibition of the same name, which ran this year at the National Building Museum in Washington D.C.

T

he 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. Contact them to discuss your specific project needs.

The International Interior Designers Association (IIDA) will connect you to an international design organization of over 10,000 members in 34 chapters around the world committed to enhancing the quality of life through excellence in interior design while advancing interior design through knowledge. The international resources, networking opportunities, advocacy, and related services will provide you with a vital link to an ever expanding global arena. We’d like to hear from you!

To find out more about IIDA please write or call:

IIDA.
3131 Fernbrook Lane, Suite 111
Plymouth, MN 55447
T 763-566-5999 TOLL 1-888-799-IIDA
F 763-566-5780 WEB www.iida.com
### Architectural Alliance

400 Clifton Avenue S.
Minneapolis, MN 55403
Tel: 612/877-4127
Fax: 612/871-7212
E-mail: dmalingren@archalliance.com
Web: www.archalliance.com
Established 1970

- Other MNC Office: Minneapolis/ St. Paul International Airport - 612/726-9012

- Tom DeAngelo AIA, CID
- Dennis LaFrance
- Peter Vesterholk AIA, CID
- Sherry Cooper IIDP

**Firm Personnel by Discipline**

**Interior Designers:** 8

**Architects:** 77

**Other Technical:** 2

**Administrative:** 10

Total in Firm: 97

- Work: 57%

- Office Bldgs/Banks/Financial: 5
- Churches/Worship: 5
- Education/Academic: 90
- New Century Community School (K-8), Park Rapids, MN; Northrop Community Center Historic Renovation, Rochester, MN; New Annderow High School, Andover, MN; New Woodland Elementary School, Brooklyn Park, MN; New Red Rocks Elementary School, Woodbury, MN; New Woodcrest Church, Eagan, MN

### The Associated Architects, Inc.

241 South Cleveland Avenue
St. Paul, MN 55105
Tel: 651/698-0808
Fax: 651/698-0459
E-mail: taal@taar.com
Web: www.taar.com
Established 1961

- Ronald W. Buelow AIA
- James W. Cox AIA
- Steven E. Albertson
- Michelle K. Devine

**Firm Personnel by Discipline**

**Interior Designers:** 1

**Architects:** 4

**Other Technical:** 2

**Administrative:** 2

Total in Firm: 11

- Work: 10%

- Housing/Multiple: 15
- Residences/New, Remodel, Additions: 5
- Retail/Commercial: 5
- Medical/Health Care: 5
- Churches/Worship: 5
- Municipal: 15
- Education/Academic: 35
- Cultural/Recreation: 20

### Armstrong, Torseth, Skold & Rydeen, Inc.

8701 Golden Valley Road, Ste. 300
Minneapolis, MN 55427
Tel: 800/545-3731
Fax: 763/525-3289
E-mail: information@atsr.com
Web: www.atsr.com
Established 1944

- Other Office: Phoenix, AZ

- Paul Erickson AIA
- Ken Grabow
- Paul Snyder AIA
- Dan Moll AIA, CID
- Diane Taylor CID, IIDP
- Elena Peltsman AIA, CID

**Firm Personnel by Discipline**

**Interior Designers:** 5

**Architects:** 66

**Engineers:** 50

**Other Technical:** 27

**Administrative:** 12

Total in Firm: 160

- Continued on next column

### Cuningham Group

201 Main Street SE, #325
Minneapolis, MN 55414
Tel: 612/379-3400
Fax: 612/379-4400
E-mail: jcuningham@cuningham.com
Web: www.cuningham.com
Established 1968

- Other Offices: Los Angeles, CA; Phoenix, AZ; Madrid, Spain

**John W. Cuningham**

- AIA
- John E. Hamilton
- Thomas L. Hokesen
- Richard Solberg
- Douglas Lowe

**Firm Personnel by Discipline**

**Interior Designers:** 6

**Architects:** 71

**Other Technical:** 18

**Administrative:** 34

Total in Firm: 129

- Work: 90%

### Horty Elving & Assoc. Inc.

503 E. Grant Street
Minneapolis, MN 55404
Tel: 612/332-4422
Fax: 612/344-1282
E-mail: hortyelving.com
Established 1955

- Thomas Horty AIA, FACHA
- Barbara Kassanach
- James C. Elving PE
- Leo Monster Assoc. AIA
- Rick Moore AIA
- Dan Williamson

**Firm Personnel by Discipline**

**Interior Designers:** 3

**Architects:** 10

**Engineers:** 4

**Other Technical:** 4

**Administrative:** 4

Total in Firm: 25

- Work: 90%

### Rydeen, Inc.

1422 West Lake St., Ste. 300
Minneapolis, MN 55408
Tel: 612/822-1211
Fax: 612/822-1006
E-mail: rsutton@edesign-interiors.com
Web: www.edesign-interiors.com
Established 1988

- Deborah Emer CIND
- Claudia Reichert CID
- Richard Sutton AIA, CID

**Firm Personnel by Discipline**

**Interior Designers:** 13

**Architects:** 1

**Administrative:** 2

Total in Firm: 16

- Work: 90%

- Office Bldgs/Banks/Financial: 15
- Retail/Commercial: 5
- Medical/Healthcare: 15
- Municipal: 10

- Continued on next column

### IIDA Northland Chapter

(Internal Interior Design Association)

3131 Fernbrook Lane N., Ste. 111
Plymouth, MN 55447
Tel: 763/744-1403
Fax: 763/566-5780
Toll: 1-888-799-IIDA
E-mail: jnolan@synergy-resource.com
Web: www.IIDAnorthland.com

- Other Office: IIDA Headquarters, Chicago, IL, 888/799-4432
- Professional Association

Paid Advertising
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<td>Residences/New, Remodel, Additions</td>
<td>Fax: 612/342-9267</td>
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<td>Novartis Nutrition Corporation</td>
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<td>Kremer Spring, Inc.</td>
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<td>Bodyshop Addition</td>
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<td>Pet Care New Veterinary Clinic</td>
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<td>Andover, MN</td>
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<td>and Other Additions, Eagan, MN</td>
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<tr>
<td>L + M ASSOCIATES, LTD.</td>
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<tr>
<td>7151 Medical Blvd., Ste. 171</td>
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<tr>
<td>Edina, MN 55439</td>
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<tr>
<td>Tel: 952/944-7576</td>
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<tr>
<td>Fax: 952/944-7585</td>
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<tr>
<td>E-mail: <a href="mailto:architect@lm.com">architect@lm.com</a></td>
<td></td>
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<tr>
<td>Web: <a href="http://www.lm.com">www.lm.com</a></td>
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<td>Donald W. Laukka</td>
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<td>The Museum Company (New)</td>
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<tr>
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<td>MOHAGEN ARCHITECTS, LTD.</td>
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<tr>
<td>Wayzata, MN 55391</td>
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<td>Tel: 952/473-1985</td>
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<tr>
<td>Fax: 952/473-1340</td>
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<tr>
<td>E-mail: <a href="mailto:tmohagen@mohagen.com">tmohagen@mohagen.com</a></td>
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<tr>
<td>Todd E. Mohagen</td>
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<td></td>
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<tr>
<td>Mark L. Hansen</td>
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<td></td>
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<tr>
<td>Lyn A. Berglund, ASID, CID</td>
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<td>Firm Personnel by Discipline</td>
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<td>THE LEONARD PARKER ASSOCIATES, ARCHITECTS INC.</td>
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<tr>
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<tr>
<td>E-mail: <a href="mailto:cjnelson-parker@durrant.com">cjnelson-parker@durrant.com</a></td>
<td></td>
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<tr>
<td>Web: <a href="http://www.parkerarch.com">www.parkerarch.com</a></td>
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<td>Other Offices: Austin and San Antonio, TX</td>
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<tr>
<td>Francis Bullbun</td>
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<td>Ray Greco</td>
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<tr>
<td>Sara Rothholz Weiner</td>
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<td>Firm Personnel by Discipline</td>
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<tr>
<td>POPE ASSOCIATES</td>
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<td>1255 Energy Park Drive</td>
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<tr>
<td>St. Paul, MN 55108</td>
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<tr>
<td>E-mail: <a href="mailto:info@parexch.com">info@parexch.com</a></td>
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<tr>
<td>Web: <a href="http://www.parexch.com">www.parexch.com</a></td>
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<tr>
<td>Established 1974</td>
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<tr>
<td>Jon Pope</td>
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<tr>
<td>Daniel M. Klecker</td>
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<td>Paul A. Holmes</td>
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<tr>
<td>Assoc. AIA</td>
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Continued on next column
Reeve Nelson (IDA) established 1978
  - Other Office: Phoenix, AZ
  - Deeve Hutchinson CID, IFMA
  - David C. Norback AIA
  - Michael J. Plautz AIA

Continued on next column

*SHORT ELLIOTT HENDRICKSON INC.*

11140 Highway 55, Ste. A
Plymouth, MN 55441
Tel: 763/591-6155
Fax: 763/591-6119
E-mail: skd@mninter.net
Established 1977
  - Steven A. Kleineman AIA, CID

Continued on next column

**DIRECTORY OF INTERIOR DESIGN FIRMS**

**Firm Personnel by Discipline**

<table>
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<th>Discipline</th>
<th>IDA</th>
<th>AIA</th>
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<td>238</td>
<td>278</td>
<td>340</td>
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  - Work %
    - Office Bldgs/Banks/Financial 35
    - Retail/Commercial 10
    - Manufacturing/Industrial 40
    - Education/Academic 15

  - US Bank, St. Paul, MN; Goodwill/Easter Seals, St. Paul, MN; Argosy University, Eagan, MN; MN Institute of Public Health, Mounds View, MN; Micron Technology, Minneapolis, MN; Prometric, Edina, MN

**Ramy Engler, Ltd.**

1201 Currie Avenue N
Minneapolis, MN 55403
Tel: 612/339-9494
Fax: 612/339-1963
E-mail: steven@ramseyengler.com
Web: www.ramseyengler.com
Established 1981
  - Other Office: La Jolla, CA
  - Laura Ramsey Engler ASID, CID
  - Steven Engler

  - Firm Personnel by Discipline
    - Interior Designers 9
    - Administrative 4
    - Total in Firm 13

  - Work %
    - Residences/New, Remodel, Additions 80
    - Retail 10
    - Ocean-going Vessels 10

  - Redstone Grill, Minnetonka, MN
  - M/Y Anson Bell – Ocean-going Vessel
  - Private Residences in MN, CA, CO, FL

**RSA Architects Ltd.**

120 First Avenue North
Minneapolis, MN 55401
Tel: 612/339-0313
Fax: 612/339-6760
E-mail: heather.beal@rsarch.com
Web: www.rsarch.com
Established 1978
  - Other Office: Phoenix, AZ
  - Reeve Hutchinson CID, IFMA
  - David C. Norback AIA
  - Michael J. Plautz AIA

  - Work %
    - Office Bldgs/Banks/Financial 15
    - Retail/Commercial 10
    - Manufacturing/Industrial 15
    - Medical/Health Care 10
    - Education/Academic 5

  - Government/Military, Convention Centers, Airports, Correctional Facilities 45

  - Qwest Business & Government Services Group (BGS), Golden Valley, MN; Minneapolis Convention Center, Minneapolis, MN; Hennepin County Public Safety Facility, Minneapolis, MN; Fairview Red Wing Medical Center, Red Wing, MN; Consolidated Education Center, Ellsworth Air Force Base, SD; Metropolitan Airports Commission, General Office, Minneapolis, MN

**Setter Leach & Lindstrom**

1100 Peavey Building
730 Second Avenue S
Minneapolis, MN 55402-2454
Tel: 612/339-8741
Fax: 612/338-4840
E-mail: ncameron@setterleach.com
Web: www.setterleach.com
Established 1917
  - Nancy Cameron IIDA
  - Sara Kunnick IIDA
  - Steve Singer AIA, CID
  - Jerry Ritter AIA, CID
  - Phil Vogel AIA, CID
  - Frank Anderson AIA, CID

  - Firm Personnel by Discipline
    - Interior Designers 6
    - Architects 47
    - Engineers 58
    - Other Technical 4
    - Administrative 23
    - Total in Firm 138

  - Work %
    - Office Bldgs/Banks/Financial 15
    - Retail/Commercial 10
    - Manufacturing/Industrial 15
    - Medical/Health Care 10
    - Education/Academic 5
    - Government/Military, Convention Centers, Airports, Correctional Facilities 45

**Skd Architects Inc.**

11140 Highway 55, Ste. A
Plymouth, MN 55441
Tel: 763/591-6155
Fax: 763/591-6119
E-mail: skd@mninter.net
Established 1977
  - Steven A. Kleineman AIA, CID

Continued on next column

**Tsp One, Inc.**

21 Water Street
Excelsior, MN 55331
Tel: 952/474-3291
Fax: 952/474-3928
E-mail: pliskaje@team tsp.com
Web: www.teamtsp.com
Established 1969
  - Justine Pliska IIDA
  - J. Nicholas Ruehl AIA, CID
  - Bert Haglund AIA
  - Steven D. Sorensen AIA
  - William T. Meschke AIA, CID

  - Firm Personnel by Discipline
    - Interior Designers 3
    - Architects 28
    - Engineers 13
    - Other Technical 1
    - Administrative 12
    - Total in Firm 57

  - Work %
    - Office Bldgs/Banks/Financial 30
    - Medical/Health Care 30
    - Municipal 10
    - Education/Academic 30

  - Hazelden Foundation, Projects Nationwide; Various Projects, Mayo Clinic, Rochester, MN; City Hall Addition and Remodeling, Lake City, MN; ISD 495 K-12 School and Administrative Space, Grand Meadow, MN; Horticulture Center Addition, Rochester Community Technical College, MN

**Ramsey Engler, Ltd.**

1201 Currie Avenue N
Minneapolis, MN 55403
Tel: 612/339-9494
Fax: 612/339-1963
E-mail: steven@ramseyengler.com
Web: www.ramseyengler.com
Established 1981
  - Other Office: La Jolla, CA
  - Laura Ramsey Engler ASID, CID
  - Steven Engler

  - Firm Personnel by Discipline
    - Interior Designers 9
    - Administrative 4
    - Total in Firm 13

  - Work %
    - Residences/New, Remodel, Additions 80
    - Retail 10
    - Ocean-going Vessels 10

  - Redstone Grill, Minnetonka, MN
  - M/Y Anson Bell – Ocean-going Vessel
  - Private Residences in MN, CA, CO, FL

**Rsp Architects Ltd.**

120 First Avenue North
Minneapolis, MN 55401
Tel: 612/339-0313
Fax: 612/339-6760
E-mail: heather.beal@rsarch.com
Web: www.rsarch.com
Established 1978
  - Other Office: Phoenix, AZ
  - Reeve Hutchinson CID, IFMA
  - David C. Norback AIA
  - Michael J. Plautz AIA

  - Continued on next column
**UNITED PROPERTIES – INTERIOR DESIGN SERVICES**
3500 West 80th Street
Minneapolis, MN 55345
Tel: 952/893-7589
Fax: 952/837-8554
Web: www.uproperties.com
Established: United Properties in 1950; Design Services Dept. in 1999

- Kristen Raptke CID
- Shelley Erion IIDA, CID

**Firm Personnel by Discipline**
- Interior Designers: 5
- Architects: 1
- Other Technical: 1
- Administrative: 1
- Total in Dept.: 8

- Housing/Multiple: 5
- Office Bldgs/Banks/Financial: 70
- Retail/Commercial: 5
- Manufacturing/Industrial: 15
- Medical Facilities/Health Care: 5

- Marquette Financial Companies (new/remodel); Champion Air (new); First State Banks of Texas (new/remodel); The Pointe of St. Paul (remodel); GSA – Food Safety Inspection Services (remodel); GSA – USDA – Animal Plant, Health, Inspection Services (remodel)

**WALSH BISHOP ASSOCIATES, INC.**
900 Second Avenue S., Ste. 300
Minneapolis, MN 55402
Tel: 612/338-8799
Fax: 612/337-5785
E-mail: wba@walshbishop.com
Web: www.walshbishop.com
Established 1984

- Dennis Walsh AIA
- Kim Williamson CID, ASID, IIDA, CFM, AIA Assoc.
- Robert J. Walsh AIA, CID, CFM
- Paul Pink AIA
- Michael Shields AIA
- Jocy Teske IIDA, CID

**Firm Personnel by Discipline**
- Interior Designers: 20
- Architects: 27
- Other Technical: 14
- Administrative: 4
- Total in Firm: 65

---

**WOLDS ARCHITECTS AND ENGINEERS**
305 St. Peter Street
Saint Paul, MN 55102
Tel: 651/227-7773
Fax: 651/225-5646
E-mail: mail@woldae.com
Web: www.woldae.com
Established 1968

- Kevin P. Sullivan AIA
- Michael S. Cox AIA
- R. Scott McQueen AIA
- Jill Smith IIDA

**Firm Personnel by Discipline**
- Interior Designers: 5
- Architects: 54
- Engineers: 17
- Other Technical: 10
- Administrative: 15
- Total in Firm: 101

- Office Bldgs/Banks/Financial: 10
- Municipal: 10
- Education/Academic: 60
- Justice/Defenation Facilities: 25

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**BORN**
Location: Minnetonka, MN
Client: BORN, Rick Born, president
Principal-in-charge: Dennis Walsh, AIA
Project manager: Kim Williamson, Assoc. AIA, Jocy Teske
Project lead designers: Sandra Shea, Erin Obert
Project team: Tracy Shand, furnitue selection; Zanna Christen, technical support
Mechanical-engineering team: Dunham Associates
Electrical-engineering team: Dunham Associates
Lighting designer: Walsh Bishop
Interior design: Walsh Bishop
Construction manager: Brian Butterfield, McGough Construction
Cabinetwork: Hebrink
Flooring systems/materials: Lees Carpets; Karistan Carpets; Twin City Tile and Marble
Millwork: Hebrink
Photographer: Don F. Wong

**Riley Hayes Advertising**
Location: Minneapolis, MN
Client: Riley Hayes Advertising
Architect: The Leonard Parker Associates
Architects, a part of The Durrant Group
Principal-in-charge:
- Leonard S. Parker, FAIA
Project director: Sara Rothholz Weiner, Assoc. AIA
Project team: Robert Cook, AIA; Paul Hagen, AIA; Virginia Pappas, Jennifer Koenigsman

Interior design: The Leonard Parker Associates Architects, a part of The Durrant Group
Design of benches, reception desk, conference table: Tom Hayes and Kerry Krepp, Riley Hayes
Landscape architect: Yardscapes
Building exterior: Design Partnership
Photographer: Dana Wheelock

**Northwest Airlines WorldClub**
Location: Minneapolis/St. Paul International Airport
Client: Northwest Airlines
Architect: Architectural Alliance
Principal-in-charge: Dennis LaFrance, AIA
Project architect: John Myaya
Construction administrator: Jay Fasteen, AIA
Project lead designer: Dennis LaFrance, AIA
Project designer: Jeanne Sterner
Interior designer: Sharry Cooper, Assoc. AIA
Mechanical-engineering team: Steen Engineering
Lighting designer: Schuler & Shook — Michael DeBlase and Julia Gordon
Food-service consultant: Robert Rippe & Associates — Christina Guyott
General contractor: Morcon Construction — Pete Nelson
Millwork/cabinet work: Concepts Plus
Interior plantings: Plantscape
Window treatment: MechoShade
Systems — ThermoVeil
Cast glass: Joel Berman Glass Studio
Slate architectural walls: English
Field Granite: Paricema White
Accent Granites: Tan Brown, Black Galaxy
Gold and Black Andes
Glass-tile walls: Bisazza North America
Bathroom tile: Marte — Granitogres
Ceramic Casalgrande Padana
Wood-veneer laminate: Formica Ligna
Faux-copper ceiling artist: Dan Scargall
Wallcoverings: Knoll Textiles — Progression and Carnegie — Xorel
Carpet: Invision — Labyrinth and Spin
Art consultant: Dene Dampier, Northwest Airlines
Photographer: Alex Steinberg

**University of Minnesota, St. Paul, Renovations**

**Haecker Hall Renovation**

Location: University of Minnesota, St. Paul Campus
Client: University of Minnesota Department of Animal Sciences
Project manager: LaSalle Group
Architect: Carlsen & Frank Architects
Principal-in-charge: Peter Carlsen, AIA
Project architects: Peter Carlsen, AIA, Sylvia Frank, AIA, Peter Curtis, AIA, Heather Sexton, Intern
Structural engineer: J. H. Dahlmeier Engineering Inc., Bob Fisher
Mechanical engineer: Mechanical Systems Design, Inc.
Electrical engineer: Wunderlich-Malec Engineering, Inc., Wally Sharp
Civil engineer: Development Engineering, P.A.
Interior designer: Carlsen & Frank Architects
Landscape architect: University of Minnesota
General contractor: CyCon, Inc.
Brick subcontractor: Hines Sharp Brick
Cabinetwork: N.W.I.
Window systems: Marvin Windows
Photographer: Sylvia Frank, AIA

**Peters Hall Renewal**

Location: University of Minnesota, St. Paul Campus
Client: School of Social Work
Project manager: University of Minnesota Facilities Management - Ken Almer
Architect: Carlsen & Frank Architects
Principal-in-charge: Sylvia Frank, AIA
Project architects: Peter Carlsen, AIA, Sylvia Frank, AIA, Peter Curtis, AIA, Juliet Borja, Intern
Structural engineer: J. H. Dahlmeier Engineering Inc.
Mechanical engineer: Mechanical Systems Design, Inc., Bob Fisher
Electrical engineer: Wunderlich-Malec Engineering, Inc., Wally Sharp
Civil engineer: Development Engineering, P.A.
Interior designer: Carlsen & Frank Architects
Landscape architect: University of Minnesota
General contractor: CyCon, Inc.
Brick subcontractor: Hines & Sons, Inc.
Cabinetwork: N.W.I.
Window systems: Marvin Windows
Photographer: Sylvia Frank, AIA

**Gerten Greenhouses Inc.**

Location: Inver Grove Heights, MN
Client: Gerten Greenhouses Inc.
Architect: Krech, O'Brien, Mueller & Wass, Inc.
Principal-in-charge: Brady Mueller, AIA
Project manager: Brady Mueller, AIA
Project architects: Brady Mueller, AIA, Heidi Myers, AIA
Project lead designer: Brady Mueller, AIA, Heidi Myers, AIA
Project team: Brady Mueller, AIA, Heidi Myers, AIA, Brian Wass, AIA, Vince DiGiorno, AIA, Brian Watts, Denton Mack, Lori Kukuska
Structural-engineering team: Krech, O’Brien, Mueller & Wass, Inc.
Jim Krech, PE, Mike Lisowski, PE
Mechanical-engineering team: Spriggs Plumbing & Heating, Falcon Fire Protection
Electrical-engineering team: M & W Electric, Ries Electric Co.
Civil-engineering team: Ulteig Engineers, Inc.
Lighting designer: Gerten Greenhouses Inc.
Interior design: Gerten Greenhouses Inc. & Krech, O’Brien, Mueller & Wass
Construction manager: Garth Ristau, Langer Construction Company
Landscape architect: Gerten Greenhouses Inc.
Landscape project team: Gerten Greenhouses Inc.
Face brick: Gerten Greenhouses Inc.
Stone: Gerten Greenhouses Inc.
Window systems: Greenhouses by Albert J. Lauer, Inc.
Photographer: Brian Droege

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Although John S. Bradstreet was born much too early to host an interior-design program on cable TV, he would have filled the role admirably. A flashily dressed and widely traveled man with a striking mustache, Bradstreet introduced countless people throughout the world to the design and furniture styles of the Far East. In Minnesota, where he lived and worked for nearly all of his career, Bradstreet left his imprint on the interiors of numerous commercial and residential spaces, including the Grand Opera House in Minneapolis, the dining rooms of Donaldson’s Department Store, the dining room of the Minneapolis Club and the Glensheen mansion in Duluth.

Born in 1845, Bradstreet moved to Minneapolis from Massachusetts at the age of 28. At first an advocate of Moorish-inspired interior design, he eventually grew attracted to Japanese art. In 1904, he purchased an Italianate house in Minneapolis and remodeled it from top to bottom to create workshops, galleries and a salesroom for furnishings of his own design, as well as those imported from abroad.

This structure, which Bradstreet called Crafthouse, seemed truly of another world, designed with salutes to the architectural styles of the Near East, the Far East, and the Arts and Crafts movement. (Evidently not everyone appreciated it; soon after Crafthouse’s opening, vandals beheaded a stone Buddha in the Japanese garden.)

Inside Crafthouse, Bradstreet let his creativity run riot. In the entrance hall, paneled with Sugi wood, a fireplace topped by a huge carving of lotus leaves greeted visitors. A large Oriental showroom provided views of the Minneapolis streetscape through windows of East Indian- and Egyptian-influenced design. Another showroom was decorated in dull yellows, suggesting “simulated sunlight void of glare,” one observer recorded. Unlike many design galleries of Bradstreet’s (and our) time, Crafthouse aimed to give each object on exhibit some distance from its nearest neighbor, in order to emphasize its effect and beauty.

Perhaps Bradstreet made his most personal design statement in his private office, which is pictured here in a photo dating from 1904. Wainscoted in contrasting sassafras and cypress, the office had walls of Japanese leather and copper-stenciled wallpaper. The large bookcase, which Bradstreet said had once belonged to a Buddhist priest in southern Japan, was carved in a subtle pattern of cherry blossoms. Other furnishings in the room were fashioned from mahogany and designed in American styles intended to remind their owner of his New England origins.

After Bradstreet’s death in 1914, his company survived only a few years. Most of Crafthouse was demolished in 1919. Bradstreet bequeathed his office to the Minneapolis Institute of Arts, which later disposed of it. The museum has since acquired another Bradstreet room from the Prindle House in Duluth. 

Jack El-Hai