

# Architecture

## MINNESOTA

### Workplace Interiors

N23942\*\*\*\*\*5-DIGIT 55419  
MATTHEW TIBBETTS  
5300 FREMONT AVE S  
MINNEAPOLIS MN 55419-1115  
C 95

Paperless Fantasies

Evolution of the American Office

To Save or Not to Save? The Guthrie Debate



# *Finishing Touches*

IMAGINE / TRANSFORM / AMAZE

FINISHES / MURALS / INTERIORS / EXTERIORS / PROPS / SIGNAGE



**APROPOS**  
PAINTING STUDIO

FOR MORE INFORMATION, PLEASE CALL: 612.672.0771 OR VISIT [WWW.APROPOSSTUDIO.COM](http://WWW.APROPOSSTUDIO.COM)

# Custom Solutions That Work!

By Barbara A. Nadel, FAIA

FROM HISTORIC COURTHOUSE  
RENOVATIONS TO RESIDENTIAL  
PROJECTS, MARVIN WINDOWS  
AND DOORS PROVIDES  
ARCHITECTS WITH DESIGN  
FLEXIBILITY, RELIABLE SERVICE  
AND CUSTOMIZED CAPABILITIES.

For over 80 years, the Warroad, Minnesota-based manufacturer has produced made-to-order windows and doors for residential and commercial construction, renovation, and historic restoration projects. Marvin offers over 11,000 standard styles, shapes and sizes, along with nearly unlimited custom possibilities to meet project requirements.

Marvin's new Wood Ultimate Double Hung window provides flexibility for historic renovations and other special installations. This product can be configured numerous ways, including traditional double hung, single hung or an operating round top window. Custom details, such as divided lites or special hardware colors to coordinate with building décor, are available. For more traditional applications, the optional simulated thick sills and ogee lugs capture the charm of old windows.

Custom capabilities don't necessarily mean additional premium costs or lead times of 12 weeks or longer. Marvin offers many standard options, such as unusual divided lite patterns or special exterior casing, considered custom work by other manufacturers. For example, Marvin's *Made for you* manufacturing process provides one-of-a-kind windows and doors to meet specific project needs, such as custom clad color, special glazing options, or other unique design requirements.

## Standard Sizes for Historic Homes

"Marvin's standard window selections are also excellent," says Eileen Koenigsberg, AIA, principal of Moore Koenigsberg Architecture, in Denver, Colorado. When Koenigsberg designed a two story, 600 square foot addition to her home in a Denver historic district, she specified standard Marvin Windows and Doors because of the variety and increments available. "The standard sizes perfectly matched the existing windows on the house. We used double hung cottage style windows on the first and second floors to maintain the historic look, along with regular double hung windows in the sun porch to let in more light," she says.



## Small Town Courthouse Maintains Operations

In recent years, Marvin has provided windows for many nonresidential applications, including universities, courthouses and healthcare facilities. In upstate New York, an area subject to cold temperatures and high winds, Marvin worked closely with architects and owners to meet the functional, environmental, acoustical and scheduling needs of a small town courthouse built at the turn of the century along a busy highway.

"During the renovation and new addition to the historic H. Douglas Barclay Courthouse for Oswego County in Pulaski, New York, Marvin was very willing to work within our constraints," says Sheila Weed, AIA, principal of Group 1 Design in Syracuse, New York, and former project architect with JCM Architectural Associates, of Syracuse for the courthouse.

"A small town cannot afford to close down a busy courthouse for even a few hours. The contractor replaced two or three windows at a time, and worked around the client's schedule, with no loss of downtime to the owner. As soon as the windows were installed, the work was done," Weed says.

Marvin customized over a dozen different window sizes and configurations for the project, including simulated divided lites to replicate the original windows in both the renovation of the existing building and the new addition. The double-paned, Low E II glass windows used in courtrooms, judges' chambers, and throughout the building effectively address cold climate concerns and block out ambient noise from adjacent highway traffic.

## Marvin Windows and Doors Custom Solutions

"Everything is in the details," says Hoffart. "Our project management personnel work with distributors and dealers for support on custom projects, proposals and drawings. We stay involved with ordering, production, delivery and field service through project close out. Our design support tools include the Marvin Design System, a CAD software package created with the design team in mind. The Marvin Design System runs either as a stand-alone format or with AutoCAD."

The Architectural Services Division in Warroad, about six miles from the Canadian border in northern Minnesota, is across the road from the company's manufacturing plant, where skilled workers turn truckloads of pine into custom-made window and door components.

Marvin's local architectural representatives, along with technical support from Marvin's Architectural Division, are available to provide for technical information, project coordination and product training to architects from concept to completion for all project needs.

For more product  
information and to  
receive a catalog,  
call 1-800-318-7232.

Check the website  
at [www.marvin.com](http://www.marvin.com)

*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.*

Advertising Supplement Provided by Marvin Windows and Doors

**MARVIN**  
Windows and Doors

Made for you.®

[www.marvin.com](http://www.marvin.com)

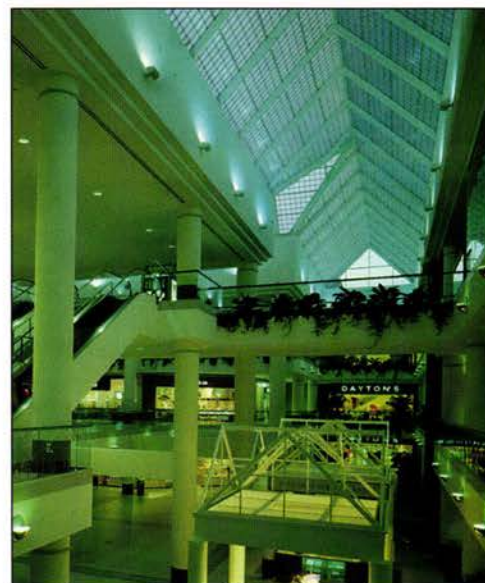
## Custom Results

*Project: Bloomington  
Assemblies of God  
Architect: Dennis Batty & Associates  
Product: Kalwall®*



*Project: Lake Superior College  
Architect: Leonard Parker Assoc.  
Product: Visionwall/Wausau Metals*

*Project: Southdale  
Shopping Center  
Architect: The Alliance  
Product: Kalwall®*



## Project after Project



*Project: Franklin Trust Incorporated  
Architect: NBBJ Architects  
Product: Total Door*

**W.L. HALL CO.**  
BUILDERS SPECIALTIES

14800 Martin Drive • Eden Prairie, MN 55344 • Phone (952) 937-8400 • Fax (952) 937-9126

# Contents

## Departments

- 5 Editor's Note**
- 7 Preview**
- 13 Endangered** Should the Guthrie Theater be saved? A look at the architectural history, preservation passions, cultural relevance and performance memories fueling the debate  
*By Robert Roscoe*
- 17 Interview** Furthering St. Paul's reconnection with the Mississippi River is the charge of Tim Griffin, AIA, first director of the city's Design Center  
*By Camille LeFevre*
- 19 Technology** Despite communication technologies that promised otherwise, the paperless office is still a myth  
*By Phillip Glenn Koski, AIA*
- 21 Practice** Benchmarking is common practice among architects whose clients see the comparative process as a way to acquire a strategic business advantage  
*By J. Trout Lowen*
- 23 Talking Point** How beer and sustainable design are community-building traditions  
*By Bill Beyer, FAIA*
- 63 Directory of Interior Architecture Firms**
- 71 Directory of Interior Design Firms**
- 74 Project Credits**
- 75 Advertising Index**
- 76 Lost Minnesota** John S. Bradstreet Crafthouse, Minneapolis  
*By Jack El-Hai*



MICHAEL MARREN

## Cover

**BORN**  
Architect: Walsh Bishop  
Associates, Minneapolis  
Photographer: Don F. Wong



JERRY SWANSON



DANA WHELOCK



DANA WHELOCK

## Features

- 24 The Evolving American Office** Since the 1900s, the office has been a microcosm of American social transformation and a yardstick of cultural progress  
*By Donald Albrecht and Chrysanthe B. Broikos*
- 28 Model Village** Walsh Bishop creates a vibrant "Information City" that reflects BORN's high-tech collaborative culture and desire for high-touch comfort  
*By Joel Hoekstra*
- 32 Back on Track** Leonard Parker Associates revitalizes a derelict train-engine repair house next to the Mississippi River into a home for Riley Hayes Advertising  
*By Camille LeFevre*
- 36 Good Growing** Krech, O'Brien, Mueller & Wass designs a new facility that triples Gerten Greenhouses's business  
*By Camille LeFevre*
- 38 Flight Club** Architectural Alliance enhances hospitality and hoteling at Northwest Airlines's prototype WorldClub  
*By Camille LeFevre*
- 42 Collegiate Renewal** Carlsen & Frank renews two beloved academic halls on the University of Minnesota's St. Paul campus  
*By Joel Hoekstra*
- 46 Office Places** Three architects and one intern architect reflect on their offices as icon and identity, muse and memory  
*Produced by Camille LeFevre*

## Staff

**Editor** Camille LeFevre [lefevre@aia-mn.org](mailto:lefevre@aia-mn.org)  
**Graphic Design** Rubin Cordaro Design [rcd115@aol.com](mailto:rcd115@aol.com)  
**Photographer** Don F. Wong [info@donwongphoto.com](mailto:info@donwongphoto.com)  
**Advertising Sales** Judith Van Dyne [vandyne@aia-mn.org](mailto:vandyne@aia-mn.org)  
**Publisher** Beverly Hauschild-Baron, Hon. AIA,  
[hauschild@aia-mn.org](mailto:hauschild@aia-mn.org)

# Style<sup>2</sup>

**We've taken style to the next level.**

**SQUARELINE™** expanded metal ceiling tiles not only add a striking, high-tech look to your spaces...they are also more affordable, easier to maintain and deliver better acoustics than traditional linear or perforated metal ceilings.

**SQUARELINE's** high style, low cost design is the ideal equation for covering large, open areas. And with four finishes to choose from, they're perfect for modern conference rooms, lobbies and retail facilities.

illbruck has a complete line of solutions that are a level above the rest: • **CONTOUR™** Ceiling Tiles • **FABRITEC™** Wall Panels • **SONEX®** Baffles/Panels. Whichever you choose, you'll get exceptional value, performance...and unparalleled style.

Call **1-800-225-1920** or visit **www.illbruck-archprod.com** today for product samples.

 **illbruck**  
Architectural Products

## AIA Minnesota A Society of the American Institute of Architects

### Board of Directors

**Susan Blumentals, FAIA**, President  
**Jeffrey Scherer, FAIA**, President Elect  
**David Dimond, AIA**, Secretary  
**Rebecca Greco, AIA**, Treasurer  
**Linda McCracken-Hunt, AIA**, Immediate Past Pres.  
**Ellen Luken, AIA, Pres.**, AIA Minneapolis  
**Sylvia Frank, AIA, Pres.**, AIA St. Paul  
**Tim Meyer, AIA, Pres.**, AIA Northern MN  
**Richard Carter, AIA**, Director  
**Richard Dahl, AIA**, Director  
**Thomas Fisher, Assoc. AIA**, Director  
**Michael Huber, AIA**, Director  
**Brian Morse, AIA**, Director  
**C. Josh Rownd, AIA**, Director  
**Michael Schrock, AIA**, Director  
**Mark Swenson, AIA**, Director  
**Brian Wass, AIA**, Director  
**Nicholas J. Smith**, Associate Representative  
**Alison Fritz & Mike Kisch**, Student Representative  
**Edward J. Kodet, Jr., FAIA**, Regional Director  
**Lisa Kennedy, AIA**, Regional Director  
**Beverly Hauschild-Baron, Hon. AIA**, Executive V.P.

### AIA Minnesota Publications Committee

**Robert Gerloff, AIA**, Chair  
**John Carmody**  
**Denise Disrud**  
**Thomas Fisher, Assoc. AIA**  
**Gina Greene, Allied. AIA**  
**Stephen Knowles, AIA**  
**Phillip Glenn Koski, AIA**  
**Frank Edgerton Martin**  
**Charles Orton, AIA**  
**Gordon Strom, AIA**

### Minnesota Architectural Foundation

**Howard Goltz, AIA**, President  
**Susan Blumentals, FAIA**, Vice President  
**Craig Rafferty, FAIA**, Secretary  
**Ralph Rapson, FAIA**, Treasurer  
**Daniel J. Avchen, FAIA**  
**Scott Berry, AIA**  
**John Cunningham, FAIA**  
**Kenneth Johnson, AIA**  
**Clint Hewitt**  
**Frank Nemeth, AIA**

### AIA Minnesota Staff

**Beverly Hauschild-Baron, Hon. AIA**, Executive Vice President, Publisher  
(hauschild@aia-mn.org)  
**Deanna Christiansen**, Continuing Education Director  
(christiansen@aia-mn.org)  
**Jennifer Gilhoi**, Communications Director  
(gilhoi@aia-mn.org)  
**Camille LeFevre**, Editor  
(lefevre@aia-mn.org)  
**SallyJane Mathias**, Exhibit Sales Director  
(mathias@aia-mn.org)  
**Tom Moua**, Financial Manager  
(moua@aia-mn.org)  
**Dorothy Rand**, Program Coordinator/AIGA  
(drand@aia-mn.org)  
**Judith Van Dyne**, Advertising Sales Director  
(vandyne@aia-mn.org)  
**Amber Wald**, Circulation Manager  
(duty@aia-mn.org)

*Architecture Minnesota* is published bimonthly by AIA Minnesota. The opinions expressed herein are not necessarily those of the Board of Directors or the editorial staff of *Architecture Minnesota*. Editorial offices: International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. FAX: (612) 338-7981. E-mail: lefevre@aia-mn.org. Web address: www.aia-mn.org. Note to subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. Subscription rate: \$18 for one year, \$3.50 for single issue. Postmaster: Send address change to *Architecture Minnesota* at above address. Periodical postage paid at Minneapolis and additional mailing offices. Advertising and Circulation: *Architecture Minnesota*, above address and phone. Printing: St. Croix Press. Color separations: Spectrum, Inc. Copyright 2001 by *Architecture Minnesota* (ISSN 0149-9106.)

## About Our Contributors

**RONALD ALBRECHT** is co-curator of the exhibition *On the Job: Design and the American Office*, which recently closed at the National Building Museum, and co-editor of the show's companion book.

**ILL BEYER, FAIA**, is a principal with Stageberg Beyer Sachs, Inc., Minneapolis. In November, he won a Gold Minnesota Magazine Publishers Award for his Talking Point column.

**CHRYSANTHE B. BROIKOS** is co-curator of the exhibition *On the Job: Design and the American Office*, which recently closed at the National Building Museum, and co-editor of the show's companion book.

**ACK EL-HAI** is a Minneapolis writer whose books include *Lost Minnesota: Stories of Vanished Places*, based on his column for *Architecture Minnesota*.

**INA GREENE, Allied AIA**, is a marketing director with LHB Engineers & Architects, Duluth, and member of the *Architecture Minnesota* Publications Committee.

**ETTE HAMMEL** is a Wayzata-based journalist specializing in architecture, who also reports for *Architectural Record*.

**DEL HOEKSTRA**, a Minneapolis writer and editor, is working on a book with Ralph Rapson, FAIA, which will be published by Afton Historical Society Press this fall.

**HILLIP GLENN KOSKI, AIA**, is an architect at Hammel, Green and Abrahamson, Inc., Minneapolis, and member of the *Architecture Minnesota* Publications Committee.

**TROUT LOWEN** is a freelance writer living in Minneapolis.

**OBERT ROSCOE** is head of his own firm, Design for Preservation, Minneapolis.

**DON F. WONG** is a registered architect turned architectural photographer who has won two AIA national awards for photography. Two of his covers for *Architecture Minnesota* have also won awards.

## 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's 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 blanched 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 Carlsen & 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 modems, 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."



DON F. WONG

*Camille LeFevre*

Camille LeFevre  
lefevre@aia-mn.org

Satisfaction spanning over half a century



minnesota prestress association

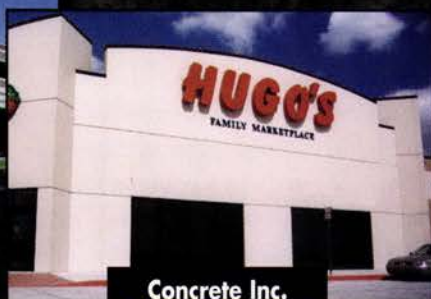
Producing creative solutions for a variety of building projects is business as usual for the eight Minnesota Prestress Association members. Each MnPA member is dedicated to higher standards in the design, production, and installation of prestressed concrete. Your guarantee of quality is assured. Each member maintains facilities which are PCI Certified, manufacturing only products made in accordance with stringent industry standards.



**Elk River Concrete Products**  
612-545-7473



**Hanson Spancrete Midwest**  
612-425-5555



**Concrete Inc.**  
1-800-732-4261



**Fabcon, Incorporated**  
612-890-4444  
[www.fabcon-usa.com](http://www.fabcon-usa.com)

Combine these higher standards with our ability to supply prompt delivery, and your project gets done right and on time. Established trust comes from a proven and winning track record of customer satisfaction. A satisfaction which spans over half a century.

MnPA member quality and reliance is available at an attractive price. The innovations offered by the eight MnPA members often result in low overall project costs. For specific answers, contact the member nearest you.



**Molin Concrete Products Co.**  
612-786-7722



**County Prestress Co.**  
612-425-2060



**Wells Concrete Products Co.**  
1-800-658-7049  
[www.wellsconcrete.com](http://www.wellsconcrete.com)

**Gage Bros. Concrete Products, Inc.**  
605-336-1180



**Savage, MN 55378-1298 • 612-890-4444**

## Calendar

### PRESERVE MINNESOTA SEPTEMBER 20-21 CENTRAL SQUARE GLENWOOD, MINNESOTA (651) 296-5434

Historians, architects, planners, public officials, property owners, school-facilities managers and citizen advocates converge for the 22nd annual, statewide historic-preservation conference.

### DANES ON THE MOVE SEPTEMBER 22-30 INTERNATIONAL DESIGN CENTER RICHFIELD, MINNESOTA (612) 341-3441

This small traveling exhibition presents 17 innovative examples of contemporary Danish seating.

### CELEBRATING CHURCHES IN THE AFRICAN-AMERICAN COMMUNITY OCTOBER 13 MINNEAPOLIS AND ST. PAUL, MINNESOTA (612) 341-8140

A free self-guided tour of African-American church buildings of architectural and historical interest. The tour complements a public-television series this fall on African-American spirituality titled "This Far by Faith."

### HOWARD BEN TRÉ: SCULPTING SPACE IN THE PUBLIC REALM THROUGH OCTOBER 28 MINNEAPOLIS INSTITUTE OF ARTS MINNEAPOLIS, MINNESOTA (612) 870-3000

The exhibition of the American artist's cast-glass sculpture focuses on his artworks for plazas and streetscapes, and includes his scheme for Target Plaza on Nicollet Mall, scheduled for completion in 2002.

## 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 Arvid 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.



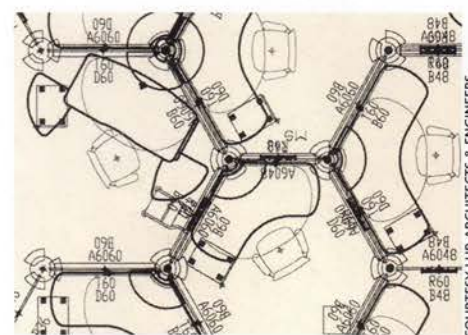
### INSIDER LINGO By Gina Greene, Allied AIA

## Churn Rate

Would you define "churn rate" as:

- the speed at which butter is made?
  - your heartbeat after a vigorous round of the Hokey-Pokey?
  - how fast the Tilt-A-Whirl has to go before you toss your cookies?
  - how often employees are moved about within a company with new work spaces created for them?
  - 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.



Flexible furniture systems at cMore Medical Solutions, Minneapolis, allow the company to expand and reconfigure work teams as necessary.

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.

# REROOFING AMERICA

**A NEW,  
Thicker, Stronger EPDM!**



CARLISLE'S  
**SURE-TOUGH™**

“We used Carlisle's FAST™ Adhesive to attach insulation to the concrete deck. It's non-penetrating. Then, a Sure-Tough, Fully-Adhered System was installed. No penetrations and a thicker membrane made this a perfect system solution.”

Gary Thompson  
Roofing Consultant for 20+ years

Bristol-Myers Squibb Company  
Wallingford, CT



- Sure-Tough black membrane is 75-mils thick, and systems can be installed over most smooth and irregular substrates.
- Puncture- and tear-resistant, Sure-Tough single-ply installations are backed by an enhanced Carlisle system warranty.
- Sure-Tough Systems are supported by Carlisle's nearly 40 years of EPDM experience and over 200,000 warranted installations.

**CARLISLE**

Carlisle SynTec Incorporated

**Your Single-Ply Solution™**

Carlisle, PA, USA  
800-4-SYNTEC

© 2000 Carlisle SynTec Incorporated  
Carlisle, Sure-Tough and FAST are  
trademarks of Carlisle SynTec Incorporated



**ARCHITECTURAL  
CONSULTANTS, INC.**  
5500 Lincoln Drive, Suite 155, Edina, MN 55436  
(952) 935-9800 FAX (952) 935-8502

carlisle-syntec.com

## Newsmakers *By Bette Hammel*

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 **SMSQ Architects, Inc., Northfield**. The Colonies consists of seven historic villages. SMSQ 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.

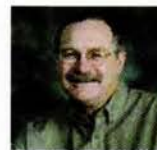
Development of the East River Flats Park and Parkway below the University of Minnesota's East Bank campus is in process. Working with the Minneapolis Park & Recreation Board, **Close Landscape Architecture, St. Paul**, preserved the park's natural character (including the central meadow), yet identified 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.

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.

## 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.

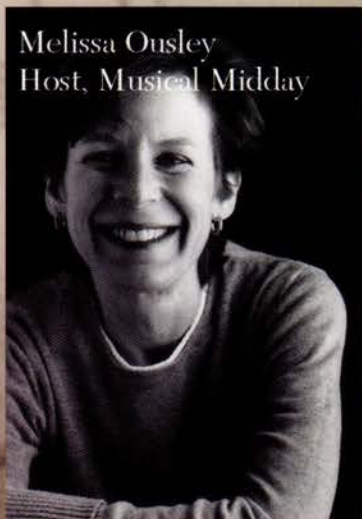
## 2001 AIA Minnesota Convention

**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](http://aia-mn.org) for more information.

# 89.3 WCAL's Musical Architects

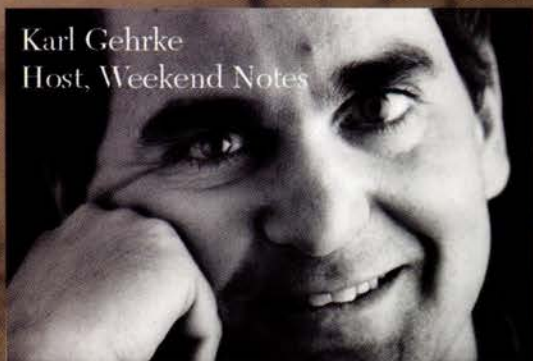
Melissa Ousley  
Host, Musical Midday



Steve Staruch  
Host, Top of the Day



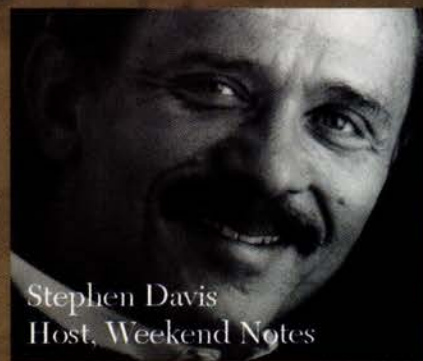
Karl Gehrke  
Host, Weekend Notes



Bill Morelock  
Host, Drivetime Classics



Stephen Davis  
Host, Weekend Notes



Designing days full of classical music  
and building on new ideas.

89.3 WCAL

MUSIC IDEAS

89.3 WCAL is the radio service of St. Olaf College, a founding member of National Public Radio and America's first listener-supported station.



Light travels at 186,000 miles per second.

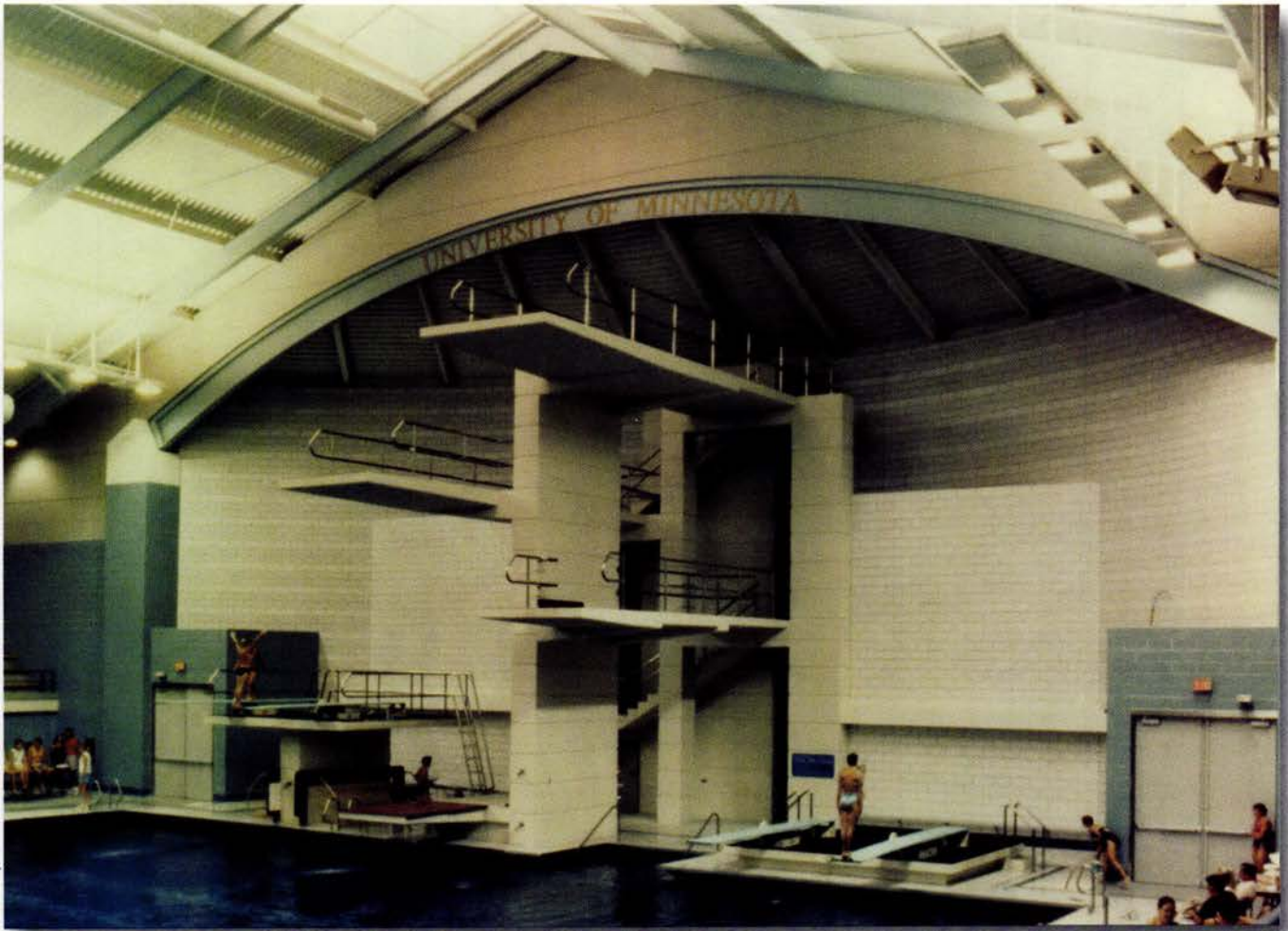
Give it a beautiful place to rest.

Edge Max® polycarbonate translucent glazing from Super Sky offers your clients many attractive alternatives over fiber-reinforced plastic and other materials. It has superior impact resistance, it's leak-free and fire safe. Plus Edge Max has a high insulation value (.26 NFRC), many shading coefficient options and span capability up to 34 feet. With light transmission options from 4% to 66%. Designed specifically for the premier polycarbonate glazing sheets from GE Plastics Lexan® Thermoclear® and backed by Super Sky's 10-year leak-free guarantee plus 10-year color stability warranty from GE Plastics. To learn more about Edge Max, contact Mark Brink & Associates at 952.949.1235.

Mark Brink has been partnered with Super Sky Products since 1981.  
Project: Data Recognition Corp. / Architect: Hammel Green Abrahamson, Inc.

**MB&A**  
ARCHITECTURAL PRODUCTS

# Whenever your firm needs great durable wall systems, think of us first.



*Project:* University of Minnesota Recreational Sports Facility, Minneapolis, MN    *Architect:* Stageberg Partnership

Ceramic glazed masonry by Stark Ceramics provide a cleanable, permanent, attractive finish for any area. A wide range of colors are available.



612-888-9239    [www.siouxcitybrick.com](http://www.siouxcitybrick.com)



Represented by Minnesota Brick and Tile

# Guthrie Theater

Minneapolis, Minnesota

BY ROBERT ROSCOE

*Editor's Note: At press time, the Walker Art Center announced it would begin a reuse study to investigate "all viable options" for the Guthrie Theater.*

**T**he 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 impor-



PHOTO FROM AIA MINNESOTA ARCHIVE



PHOTO COURTESY ROBERT ROSCOE

*The Guthrie Theater circa 1963, the original Rapson design, featured a façade of screens compiled in a modernist ensemble (top) and an interior with a thrust stage, theater-in-the-round-style seating and ceiling-mounted acoustical "clouds" that tilted and hovered in a whimsical pattern.*

tant 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*



**AIA Minnesota**

A Society of  
The American  
Institute of Architects

# Exhibit!

**67<sup>th</sup> Annual Convention & Products Exposition**

**October 30, 31 and November 1, 2001**

**Minneapolis Convention Center, Minneapolis, MN**

#### Current Exhibitors

- |   |   |                                     |  |
|---|---|-------------------------------------|--|
| Kate-Lo Tile                                  | Brock White Company                         | Hallmark Building supplies, Inc.    | The MountainStar Group, Inc.               |
| Acoustic Communication Systems                | CAD Technology Center                       | Harmon, Inc.                        | Navy Island Plywood                        |
| Action Floor Systems, LLC                     | Cold Spring Granite Company                 | Hauser Art Glass Co.                | Ochs Brick & Stone                         |
| Adolfson & Peterson Construction              | Concrete, Inc.                              | Hedberg Aggregates, Inc.            | Paper & Stone                              |
| Advance Corporation                           | Copy Equipment Inc.                         | INSPEC, Inc.                        | Pella Window and Doors - Twin Cities, Inc. |
| Aggregate Industries - Concrete Products Div. | D.L. Couch, Inc.                            | International Masonry Institute     | Plantscape Inc./Commerce                   |
| Albinson Reprographics                        | Designer Sign Systems, Inc.                 | IR Security and Safety              | Silk International                         |
| American Engineering Testing                  | DORALCO                                     | Jaecle Minnesota                    | Radius Track Corporation                   |
| Anchor Block Company                          | Driveway Design                             | Johns Manville                      | Revit Technology Corporation               |
| H. Robert Anderson and Associates, Inc.       | Eagle Window Dist. Co.                      | JTH Lighting Alliance               | Reward Wall Systems                        |
| Architectural Consultants, Inc.               | Empirehouse, Inc.                           | K.R. Kline & Associates, Inc.       | Schuler & Shook, Inc.                      |
| Artstone                                      | Energy Panel Structures, Inc.               | Knutson Construction Services, Inc. | Sun Control of Minnesota                   |
| Associated Wood Products, Inc.                | Engineering Repro Systems                   | Loucks Associates                   | Tierney Brothers, Inc.                     |
| Audio Visual & Film Group                     | Erickson Ellison and Associates, Inc. (EEA) | Luma Sales Associates               | TRACO                                      |
| AVI Systems                                   | Executive Office Concepts                   | Major Industries, Inc.              | Twin City Testing Corp.                    |
| Biewer Lumber                                 | Fabcon, Incorporated                        | Mankato-Kasota Stone Inc.           | Uhl Company, Inc.                          |
| Blasted Art Inc.                              | Fire Trak Corporation                       | Manomin Resawn Timbers              | USAquatics Inc.                            |
| Bossardt Corporation                          | Franz Repro                                 | Marvin Windows and Doors            | USProjects                                 |
| Boulder Creek Stone and Brick                 | G & J Awning and Canvas, Inc.               | Mautz Paint Co.                     | Vetter Stone Co.                           |
| Brass Light Gallery                           | Gage Brothers Concrete Products, Inc.       | Maxxon Corporation                  | Wausau Tile                                |
| Mark Brink & Associates                       | GF Office Furniture Ltd. Gruppo Inc.        | McCaren Designs, Inc.               | Weekes Forest Products                     |
|   | H & B Specialized Products                  | McElroy Metal, Inc.                 | Wells Concrete Products                    |
|   | W.L. Hall Company                           | Metallic Arts                       | Wilkie Sanderson                           |
|   |   | Metro Millwork                      | Xcel Energy                                |
|   |   | Minnesota Brick & Tile              |  |
|   |   | Molin Concrete Products             |  |

**Call 612/338-6763**

**SallyJane Mathias, [mathias@aia-mn.org](mailto:mathias@aia-mn.org)**

Continued from page 13

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](http://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.



PHOTOS COURTESY GUTHRIE THEATER



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

Continued on page 50

# CARPENTERS UNION

RECOGNIZED AS THE INDUSTRY LEADER

**110 Years of Quality**

*F*

*For Your Next Project*

Request the work be done  
by *Union Contractors*



*Ask your architect to specify  
contractors that participate in  
STATE CERTIFIED APPRENTICESHIP  
and TRAINING PROGRAMS*

**Make sure your  
Contractor has the  
Union Stamp of Approval**



## WE OFFER

- Highly Skilled Carpenters
- State Accredited Apprenticeship Programs
- Affiliated Contractors Group



*Photographs provided by:  
Ankeny Kell Architects, St. Paul*

**FOR MORE INFORMATION CONTACT**

842 Raymond Ave.  
St. Paul, MN 55114  
[carpmn@mtn.org](mailto:carpmn@mtn.org)

**LAKES AND PLAINS  
REGIONAL COUNCIL**  
*of*  
**CARPENTERS AND JOINERS**

Phone (651) 646-7200  
Fax (651) 645-8311  
Toll Free (877) 426-3722

# Timothy Griffin, AIA

As the new director of the St. Paul on the Mississippi Design Center, the architect's charge is to implement the development framework redefining St. Paul's relationship to the river

BY CAMILLE LEFEVRE

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.



COURTESY TIM GRIFFIN, AIA

"The framework sets forth a vision of reconnecting to the river and that reconnection is happening."

*Continued on page 53*

# The Possibilities are Endless Arriscraft Delivers the Natural Edge™

## Colonel By Retirement Home

L.D. Watson Architect Inc.

## Eganville Roman Catholic Church

Morris Thueman Architects

## Enjoy the Unique Benefits of Arriscraft

- ✓ Natural Edge™ technology
  - Consistent high quality and exceptional severe weather durability
  - Natural finishes
  - Sealing is not required
  - Unparalleled color
  - Complete customization
- ✓ Over 50 years of proven performance
- ✓ Installed using standard masonry techniques



## JDS Uniphase

Richard Chmiel Architect and Associates Incorporated



## OCHS BRICK & STONE

### Edina Yard & Showroom

7175 Cahill Road  
Edina, MN 55439  
952-903-0300

### North St. Paul Yard & Showroom

2225 McKnight Road  
North St. Paul, MN 55109  
651-770-2780

**ARRISCRAFT**  
INTERNATIONAL  
STONE • LIMESTONE • MARBLE • BRICK

[www.ochsbrick.com](http://www.ochsbrick.com)

# Paper Tiger

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

BY PHILLIP GLENN KOSKI, AIA



MIKE KUNNICK

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 Chrysanthé B. Broikos write in *On the Job: Design and the*

*While the technology that promised paperlessness continues to change the office landscape in subtle ways, paper still piles up all around us.*

*Continued on page 55*



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

You don't always notice energy inefficiencies in your business. As always, Xcel Energy wants to help you save money, especially now that everyone is dealing with rising energy costs. From HVAC systems to motors to lighting, we'll show you how to upgrade to energy-efficient equipment. We can even discuss financing and potential incentives. We're here to help. Contact your sales rep or call 1.800.481.4700.

# 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

*Continued on page 57*

# 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 craftworkers 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](http://www.imiweb.org), or call us toll free at 1-800-IMI-0988 for design, technical and construction consultation.



*The International Masonry Institute*



*The International Masonry Institute — a labor/management partnership of the International Union of Bricklayers and Allied Craftworkers and the contractors who employ its members.*

# Sudstainable Design

BY BILL BEYER, FAIA

**E**arly 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 unhoppy 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 Chrysanthé 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



JOEL KOYAMA



ARCHITECTURE MINNESOTA, 1979

In 1979, this cubicle was state of the art (above), but at E\*Trade/Private Accounts, Minneapolis, designed by Ellerbe Becket, Minneapolis (top), cubicles have morphed into workstations with desktops that follow the body's contours and computers needing minimal space.



DANA WHEELLOCK



©MICHAEL MARREN

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 contemporaneous 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 manageri-

al 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



NORTHWEST ARCHITECT, 1967

*In 1967, tablet arms were common on the hard, plastic chairs used in sales-training rooms (above), but today are found on the soft chairs and sofas in the informal meeting areas at Metris Companies, Minnetonka, designed by Ellerbe Becket (top).*



NORTHWEST ARCHITECT, 1967

*The lobby of Honeywell Corporation in 1967 (above) is minimalist compared with the colorful lobby featuring circular forms and soft chairs at Go East Design, St. Paul, designed by Collaborative Design Group, Inc., Minneapolis (top).*



DANA WHELOCK



GEORGE HEINRICH

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



ARCHITECTURE MINNESOTA, 1976

In 1976, Herman Miller's "Action Office" helped introduce flexible furniture to the corporate world (above). Today's version at Metris Companies features lower wall heights and an egalitarian layout that fronts a shared coffee bar (top left). At American Express Company's World Financial Center, New York City, designed by RSP Architects Ltd., Minneapolis, private areas are reserved for mobile employees needing hoteling space (top right).



DANA WHEELLOCK

typewriters to Dictaphones, fax machines to e-mail, in its efforts to increase the speed, volume and range of communications. As technologies changed, office design changed with them. Flexibility became the watchword of contemporary office design; modular wall, floor and ceiling systems as well as workstations were developed to accommodate the constantly shifting dynamics of organizational structures and technical systems. Facilitating change has also driven design as most office space had been speculatively built for unknown tenants with unknown needs.

Even some of the smallest innovations had tremendous impact on office life. The Modern Efficiency Desk, developed in 1915 for the Equitable Assurance Company's new Manhattan headquarters, was pivotal in the emergence of modern office culture. Little more than a table with shallow drawers, this new

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-flanneled 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



NORTHWEST ARCHITECT, 1961

The wide-open spaces of the 1961 executive office (above) have given way to smaller offices and executive boardrooms with democratic seating and pop-up computer monitors at Metris Companies (top).

Continued on page 62



## Model Village

DON F. WONG

BORN's new Minnetonka headquarters infuses the company's collaborative culture with high-touch comfort and high-tech work solutions *By Joel Hoekstra*



Project team (from left to right): Jocy Teske, Erin Obert, Kim Williamson, Assoc. AIA, Sandra Shea (Dennis Walsh, AIA, not pictured).

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.



*The stairway in the fourth-floor reception area (opposite) leads to the fifth-floor lounge, one of several comfortable areas in which employees can meet and work informally (top). The circular table in the presentation room reflects BORN's democratic values (above).*



*"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.*



DON F. WONG

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 Dis-

trict" 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 Redepinning, 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.

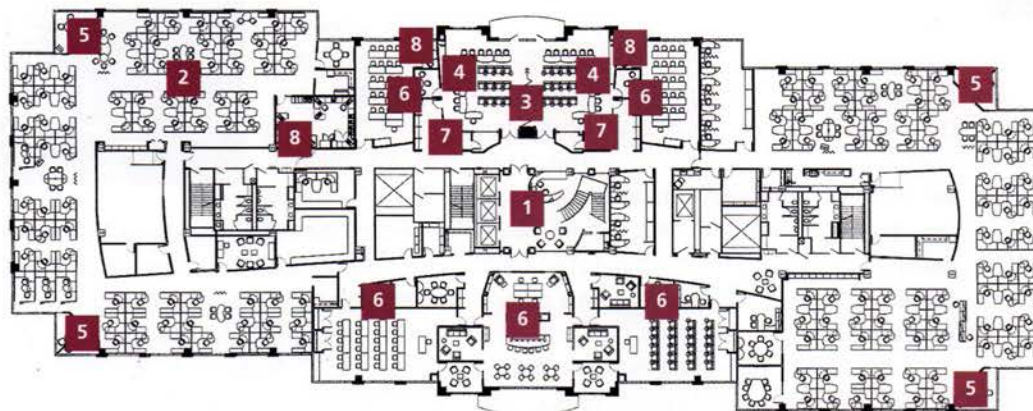
BORN's response to its new headquarters has been enthusiastic. "Many employees have brought their families in to see it; some even brought their neighbors! They feel good about working for a company that invested time, money and effort in creating a positive, unique environment for them to work in,"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



Fourth-floor plan

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



DANA WHEELLOCK

## 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*



Project team (from left to right): Virginia Pappas, Sara Rothholz Weiner, Assoc. AIA, Jennifer Koenigsman, Paul Hagen, AIA, Robert Cook, AIA.

The derelict engine-repair house (right), with its linear shape and three-story "hero" wall, was transformed into a gallery and informal meeting area lined with offices (opposite), which feature train-like sliding doors (top).

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-



DANA WHEELLOCK





DANA WHEELLOCK



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-



DANA WHELOCK

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 three-story 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

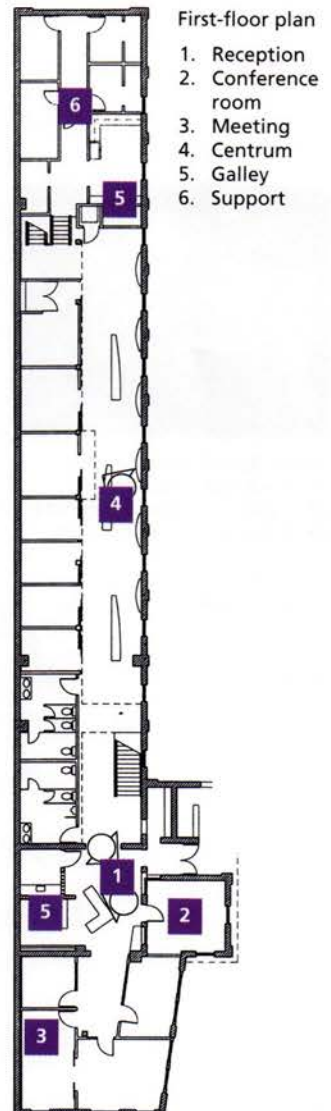
with South First Street), where offices have views of the river.

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**





BRIAN DROEGE

## Good Growing

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



DAN GREVAR

Project team (from left to right): Jim Krech, Brady Mueller, AIA, Brian Wass, AIA, Dan O'Brien, AIA (Heidi Myers, AIA, not pictured).

The facility's open light-filled plan allows customers to move easily through a seamless integration of indoor and outdoor spaces (top, opposite top and opposite below).

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 field-stone, 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."



BRIAN DROEGE

The project team, Pitera says, "took our ideas and put them into a practical, buildable, economically enduring 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**





ALEX STEINBERG

## 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*



Project team (from left to right): Jay Fasteen, AIA, Jeanne Sterner, Sharry Cooper, Assoc. AIA, Dennis LaFrance, AIA.

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 luggage room with lockers for recharging and storing laptops. 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



ALEX STEINBERG

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).*



ALEX STEINBERG

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 workplaces 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.

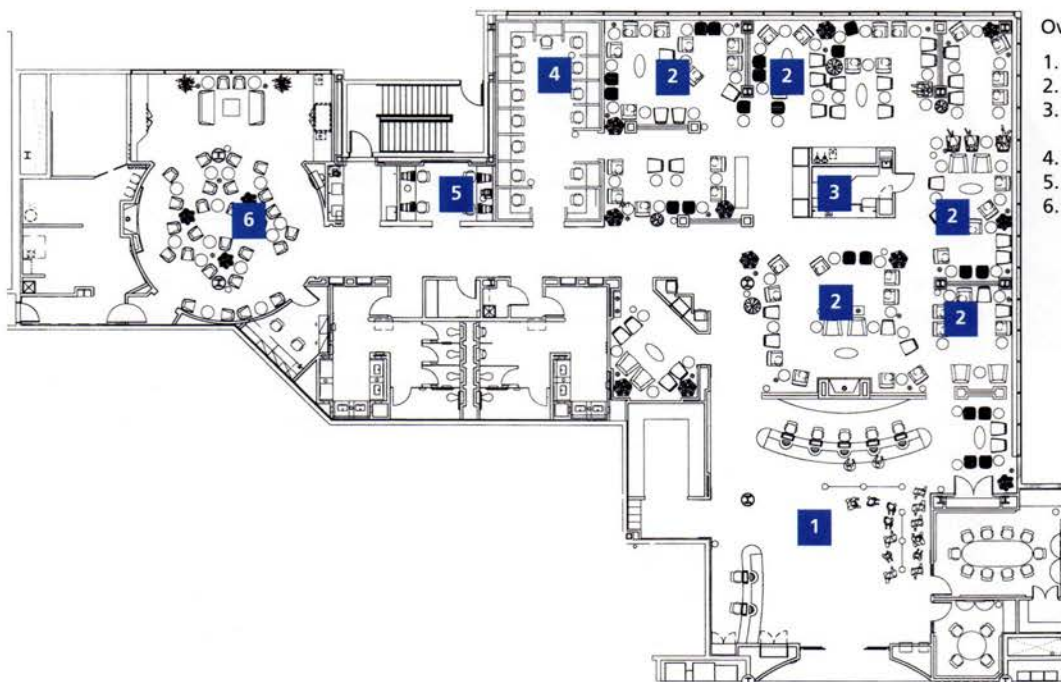


ALEX STEINBERG

A long narrow corridor, complemented by a maple light fixture (opposite), leads to the club's bar/lounge with burnished-copper ceiling, mohair-upholstered chairs, fireplace and beverage bar (above).

In designing the third-generation WorldClub, 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



JERRY SWANSON

## 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*



Project team (from left to right): Peter Curtis, AIA, Sylvia Frank, AIA, Peter Carlsen, AIA.

**O**lder 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 ruminant 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.



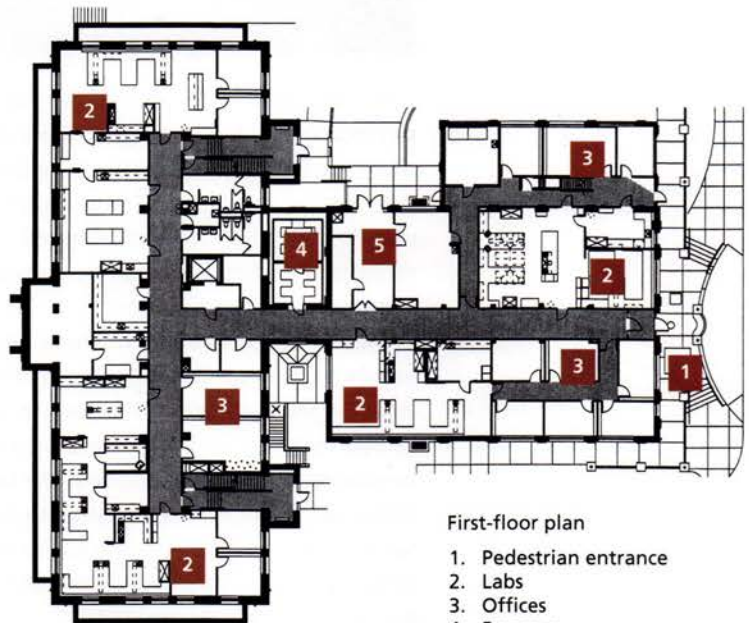
JERRY SWANSON

*In renovating Haecker Hall (top left), the administrative offices for the Department of Animal Science (above), the project team hid mechanicals inside a dropped ceiling that stops short of obscuring curved windows (left and opposite).*

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



First-floor plan

1. Pedestrian entrance
2. Labs
3. Offices
4. Freezers
5. Service entrance



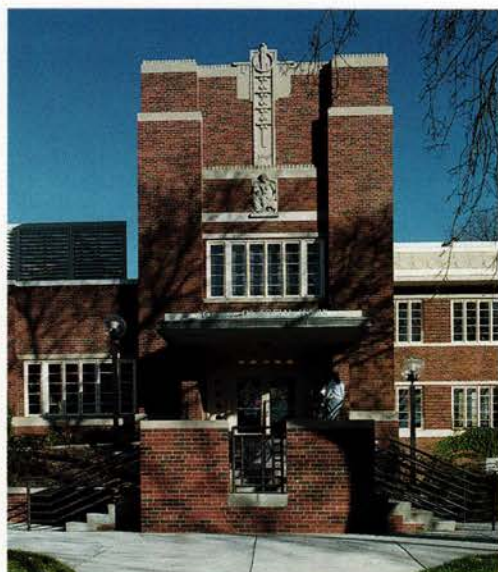
The circular motif first seen around Peters Hall's main entrance (above right and right) is repeated in office doors (above). The project team also designed state-of-the-art labs (opposite) and bench alcoves for waiting students (right).



computer lab. Like the offices and classrooms throughout the building, these areas are fully wired for Internet access. "We integrated wireways within the ceilings," says Peter Carlsen, principal, AIA, "so cables for electronic communications and digital data can be easily adapted to new technologies over time."

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 Archi-



SYLVIA FRANK, AIA

tecture, 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



SYLVIA FRANK, AIA

courtyard 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."

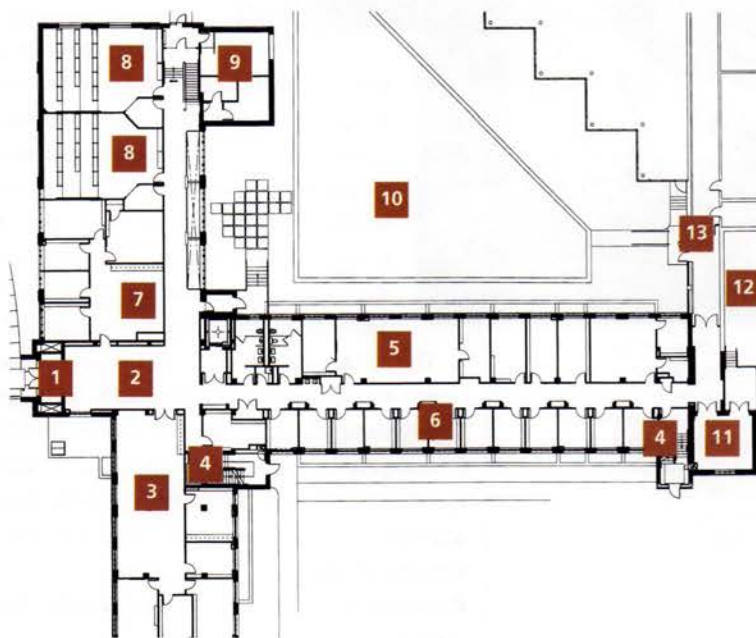
#### Haecker Hall and Peters Hall Renovations

University of Minnesota

St. Paul, Minnesota

Carlsen & Frank Architects

St. Paul, Minnesota



First-floor plan

- |                            |                                 |
|----------------------------|---------------------------------|
| 1. Main entry              | 8. Distance-learning classrooms |
| 2. Entry hall              | 9. Building services & storage  |
| 3. Administrative offices  | 10. Courtyard                   |
| 4. New stair tower         | 11. Delivery                    |
| 5. Graduate-school offices | 12. Loading dock                |
| 6. Staff offices           | 13. Link to Earle Brown Center  |
| 7. Program offices         |                                 |



DANA WHEELLOCK



## Office Places

Reflections on architectural  
offices as icon and identity,  
muse and memory

*Produced by Camille LeFevre*



*The offices of The Weidt Group, located on the east side of the building overlooking the wetland (above), are filled with energy-saving daylight due to the 18-foot-high glass wall (top), says Jay Johnson, AIA (middle).*

### **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.*



COURTESY SCHROCK DEVETTER ARCHITECTS



*An icon of modern architecture, the Close Building (below), says Michael Schrock, AIA (middle), provides office space for Schrock DeVetter Architects that "reflects the ideals of our profession" (top).*





© SAARIN FORRAI PHOTOGRAPHY

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 of-

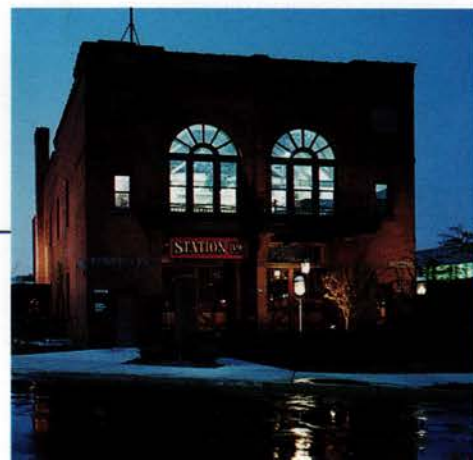
fice environment that's a welcome change from our dark, closed-in space upstairs.

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 overwhelms 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.*

SU BLUMENTALS, FAIA



Located in the historic D-Barn at the Earle Brown Heritage Center (top), the “farm team” at Blumentals/Architecture takes inspiration from its tranquil offices in the restored hayloft (above), says John Klockeman, AIA (left).



MAUTZ

# America's great architects specify Mautz Paints

Mautz Paints  
Made in Wisconsin  
Since 1922

Photo by Joe De Maio



That's why Mautz Paints  
were specified for the  
Monona Terrace  
Convention Center

Frank Lloyd Wright's concept  
of the Monona Terrace  
Convention Center provides  
a creative example of awe-  
inspiring architectural design.

Mautz Paint is proud that it was  
selected to provide the paint for  
this prestigious structure.

For over 75 years Mautz has  
provided consistent and reliable  
quality paints for many  
architectural monuments,  
as well as for homes,  
businesses and industry.

*Mautz - Providing a  
full range of quality products  
to handle your most  
demanding specifications.*

Mautz Paint Company - Corporate Office  
P.O. Box 7068, Madison, WI 53707-7068  
[www.mautz.com](http://www.mautz.com)

## endangered

Continued from page 15

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 Ciulei, 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

# HOWARD BEN TRÉ

Sculpting Space in the Public Realm

On view through October 28




Using industrially cast glass, American artist Howard Ben Tré pushes the limits of sculpture to create elegant designs for public spaces. The exhibition includes a symposium with the artist on September 15 exploring the role of public art and community. Symposium reservations: (612) 870-3202

It's innovative, it's powerful and it's **free**.



2400 Third Avenue S.  
Minneapolis, MN 55404  
(612) 870-3131  
[www.artsmia.org](http://www.artsmia.org)

This exhibition is organized by The Minneapolis Institute of Arts with support from Target Corporation. 

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 reuses 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

*Continued on page 52*



## Loss.

Most professional liability insurers will try to protect your resources **after** you have a claim. But you can expect a lot more from DPIC. For more than 25 years, DPIC and its specialist agents have delivered programs that work to stop losses **before** they happen.

Expect more and get it. Call the DPIC agent below or visit us on the Web at [www.dpic.com](http://www.dpic.com).

H. Robert Anderson & Associates, Inc.  
Theresa Anderson  
Duane Johnson  
Jeanne Danmeier

952.893.1933



**DPIC Companies**  
Orion Capital

**A.M. Best Rating: "A" (Excellent).** Policies are underwritten by Security Insurance Company of Hartford, Design Professionals Insurance Company and The Connecticut Indemnity Company. The issuing company varies by state. DPIC, Monterey, CA, is wholly owned by Orion Capital Corporation, a NYSE-listed corporation with assets over \$3.5 billion. © 1998 DPIC Companies, Inc.

## Prevention.



### 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 on 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 reenters 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**



*Transforming*

*interiors to suit your business.*

Greiner Construction specializes in high-end interior construction. We take pride in making sure every detail is just right.

And every project meets your exact standards. Our people make the difference. We employ our own finish carpenters—experienced, polite professionals with the skill to complete your job on time. And on budget. Our standards aren't just high. They're impeccable. That's why architects large and small rely on us to bring their most demanding design ideas to life.

**GC**  
**Greiner**  
**Construction**

*Interior Improvements and Expansions*

**When Quality Counts, Count on a Professional**  
High-end installation is our specialty

612.338.1696  
www.greinerconst.com

## 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 Wigginton 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 em-

braced 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. Secondly, 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-

*Continued on page 54*

# REAL WOOD FLOORING

# THE CHOICE OF A LIFETIME

**LON MUSOLF**  
DISTRIBUTING  
INCORPORATED  
Wholesale Wood Flooring



**YOUR  
RESOURCE FOR**  
• **Specification  
Consulting**  
• **Full Product  
Sampling**  
• **Professional  
Referrals**

**Showrooms:**  
**Vadnais Heights**  
**651-484-3020**  
(Shown in Photo)

**Eden Prairie**  
**952-946-1332**

## interview

*Continued from page 53*

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. **AM**

Let Red Lake Custom Doors  
add the "Finishing Touch" to your home.



Before

For product information and a free  
brochure call

1-866-733-5253

P.O. Box 294  
Highway #1 East Industrial Park  
Redby, Minnesota 56670

RL  
Custom Doors

[www.redlakecustomdoors.com](http://www.redlakecustomdoors.com)



After



Owned and operated by the  
Red Lake Band of Chippewa Indians

## 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.

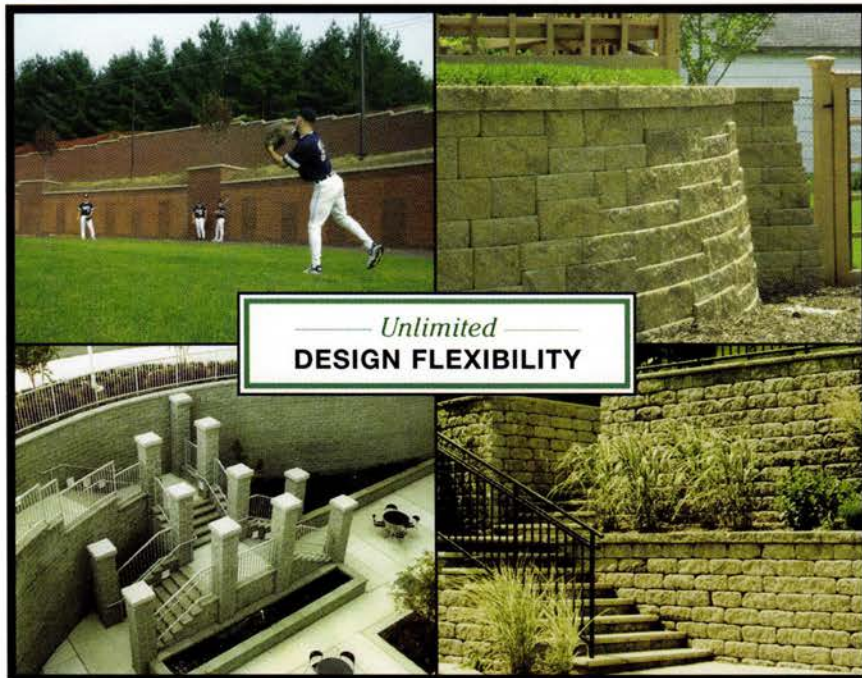
Perhaps our appetite for paper can be linked to another technological advance, the desktop printer. During a bygone era in which paper copies were the result of faded carbon-tissue transfers and mimeographs, correspondence between groups of people usually depended on an original and a couple of copies 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*



— Unlimited —  
**DESIGN FLEXIBILITY**

for more info call or  visit us at  
**VERSA-LOK®**  
Retaining Wall Systems  
**1-800-770-4525**  
www.versa-lok.com

The VERSA-LOK system provides vast design abilities, including beautiful inside and outside corners, a wide array of curves, columns, and steps. Call today for the latest trend-setting designs and receive our Construction Details CD-Rom.

## interior design...

translating who you are through  
interior architecture and design.



**Short Elliott Hendrickson Inc.**  
1.800.325.2055 • www.sehinc.com

## technology

*Continued from page 55*

the head of his or her own customized publishing regime.

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**

## practice

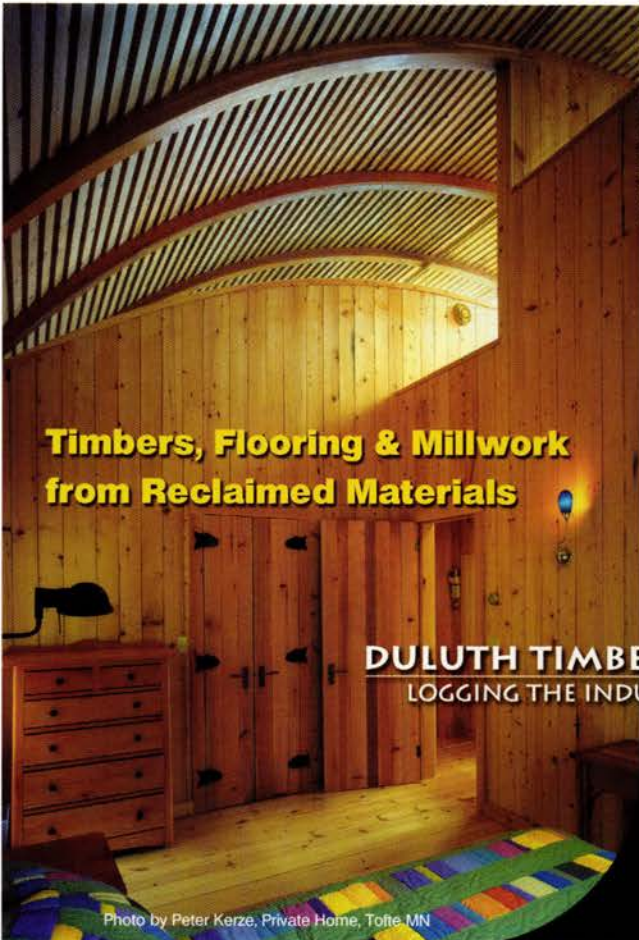
*Continued from page 21*

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 on page 58*



**Timbers, Flooring & Millwork  
from Reclaimed Materials**

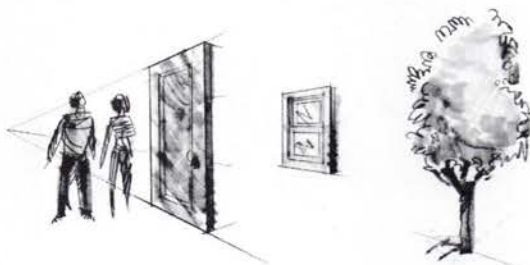
**DULUTH TIMBER COMPANY**  
LOGGING THE INDUSTRIAL FOREST

Photo by Peter Kerze, Private Home, Tofte, MN

**The Art of Play**  
Architect,  
Sally Nettleton,  
plays well with  
the best of them...

P.O. Box 16717  
Duluth, MN 55805  
218-727-2145  
218-727-0393 Fax  
liz@duluthtimber.com

## r e l a t i o n s h i p s



Architects sculpt relationships between materials, structures, and environment. Heritage builds relationships with architects. For projects in northern Minnesota and Wisconsin, rely on us.

12 years experience / commercial & residential / custom & historical  
windows / doors / cabinetry / interior design / sales & installation

**Heritage  
Window & Door** 

1626 Elmira Avenue • Superior, WI 54880  
715-394-7390 • 800-546-5447 • [www.heritagewindow.com](http://www.heritagewindow.com)

## practice

Continued from page 57

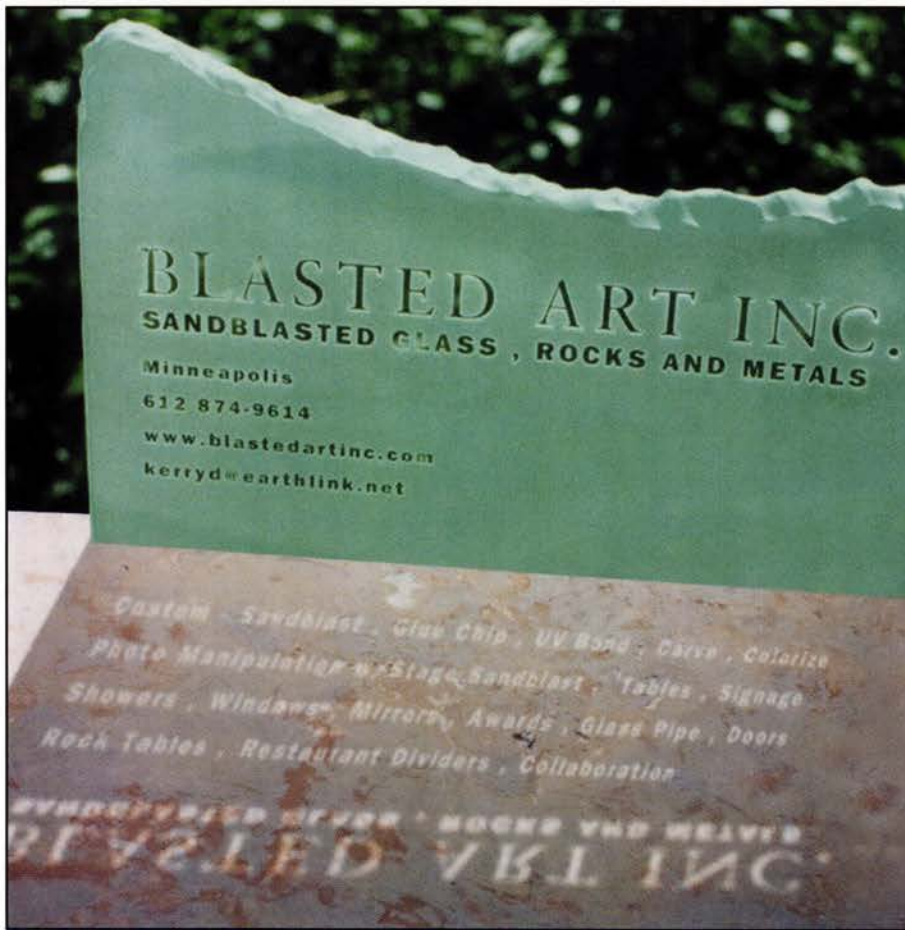
The result is a design that clusters offices around a "main street," an inviting, light-filled space with comfortable seating that is wired for computer and phone access. Employees on the way to the lab, to their offices, to the cafeteria or to a conference room pass through a common area that offers 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 pre-design 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



# Coming

Nov/Dec

## Global Architecture

Directory: General Contractors

For advertising information  
Call Judith Van Dyne 612/338-6763.



© 1998 JELD-WEN, Inc. JELD-WEN, Pozzi and JELD-WEN are registered trademarks of JELD-WEN, Inc. All rights reserved.

You sweat the details on a project until it's virtually perfect. Expect no less involvement from our artisans, who average 8 to 10 years' experience shaping our exquisite designs to within 1/16 inch of spec. From one good home to another.



HANDCRAFTED IN BEND, OREGON.™

**TRIMPAC INC**

Millwork and Hardware Specialists

P.O. Box 277 • St. Cloud, MN 56302 •

Phone (800) 745-5501 • Fax (320) 202-3202

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 or-

ganizations, 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

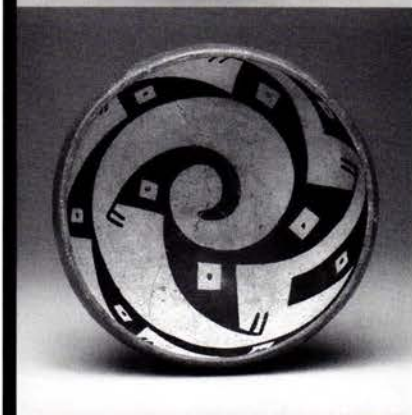
across the country. At the end of the benchmarking process, they chose a U-shaped table that suited their needs. "There are times when it's really helpful for our clients to see other kinds of experiences, to witness other ideas for themselves," Loehr says, adding that "benchmarking gives us the opportunity 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*

# Antiques Show and Sale



*Featuring 40  
nationally  
known dealers*

**October 19–21  
International  
Market Square**

275 Market Street  
Minneapolis, MN 55405

Preview Party Oct. 18, 5–9 p.m.

Friday, Oct. 19, 12–5 p.m.

Saturday, Oct. 20, 12–5 p.m.

Sunday, Oct. 21, 12–5 p.m.

For more information call

(612) 870-3039

[www.artsmia.org](http://www.artsmia.org)

Show Manager, Robert C. Lawler



Presented by the Decorative Arts Council of  
The Minneapolis Institute of Arts

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**

Goodbye metal box.



## Hello Inclinator's Spectralift™

The **industry's only fiberglass** wheelchair lift. A 54" lift with 20 standard colors, smooth drive system and an industry-leading warranty. All this at a price that makes Spectralift the best value in its class. But then again, there's really no other wheelchair lift in its class.

**www.afsonl.com | www.sweets.com**

EXCLUSIVE INCLINATOR DEALER

## Metro Elevator

1721 MAIN STREET  
HOPKINS, MN 55343  
**952-932-9868**  
[hmetroelev@aol.com](mailto:hmetroelev@aol.com)

www.inclinator.com

the truth is,

we don't save  
historic buildings

we help you do it.

**PRESERVATION ALLIANCE OF MINNESOTA**

[www.mnpreservation.org](http://www.mnpreservation.org)  
612-341-8140  
[info@mnpreservation.org](mailto:info@mnpreservation.org)

SUSTAINABLE DESIGN SINCE 1977



## THE WEIDT GROUP

COLLABORATION - ANALYSIS - RESEARCH

CONTACT US FOR ASSISTANCE WITH  
DAYLIGHTING, ENERGY CONSERVATION,  
PASSIVE SOLAR DESIGN, GREEN POWER OR  
OTHER SUSTAINABLE DESIGN SOLUTIONS.

5800 BAKER ROAD • MINNETONKA, MINNESOTA 55345  
PHONE • 612.938.1588 FACSIMILE 612.938.1480

r e p r i n t s

### Order AM Reprints

r e p r i n t s

### And Get The Most For Your Marketing Dollar

r e p r i n t s

### Custom Formatting Available

r e p r i n t s

### For More Information Call

r e p r i n t s

### Camille LeFevre, Editor

r e p r i n t s

612/338-6763

r e p r i n t s

## The Evolving American Office

*Continued from page 27*

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 multitiered enclosures of vintage Wootton 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

*Continued on page 70*

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 retail facilities, justice facilities to libraries, etc.

Consider contacting these firms to discuss with them your specific project needs.

## 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 Specifiers Institute
FAIA	Fellow and Registered Member of the American Institute of Architects
FASID	Fellow, American Society of Interior Designers
FIIDA	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

■ **ANDERSON ARCHITECTURE, inc.**  
616 Summit Ave., Ste. 104  
St. Paul, MN 55102  
Tel: 651/228-0494  
Fax: 651/228-0498  
E-mail: info@andersonarchitectureinc.com  
Web: www.andersonarchitectureinc.com  
Established 1998

Mark Carsten Anderson AIA  
—  
Firm Personnel by Discipline  
Architect 1  
Interior Designers 1  
Other Technical 2  
Administrative 1

—  
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

■ **ANKENY KELL ARCHITECTS, P.A.**  
821 Raymond Ave., Ste. 400  
St. Paul, MN 55114-1525  
Tel: 651/645-6806  
Fax: 651/645-0079  
E-mail: elagerquist@ankenykell.com  
Web: www.ankenykell.com  
Established 1976

—  
Duane A. Kell FAIA  
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

Continued on next column

Work %  
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); Blaine 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)

■ **ARCHITECTURAL ALLIANCE**  
400 Clifton Avenue S.  
Minneapolis, MN 55403  
Tel: 612/874-4127  
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 IIDA  
—  
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

■ **THE ASSOCIATED ARCHITECTS, INC.**  
241 South Cleveland Ave.  
St. Paul, MN 55105  
Tel: 651/698-0808  
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  
Residences/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

■ **BDH & YOUNG SPACE DESIGN, INC.**

4510 W. 77<sup>th</sup> St., Ste. 101  
Edina, MN 55435  
Tel: 952/893-9020  
Fax: 952/893-9299  
E-mail: general@bdhyoung.com  
Web: www.bdhyoung.com  
Established 1971

Jill Brecount  
Kim Dennis  
Darcy Hield  
Kathy Young  
Karen Harris  
Patrick Giordana

CID  
IIDA, CID  
CID  
CID  
CID  
AIA

— Firm Personnel by Discipline

Architects 3  
Interior Designers 18  
Other Technical 6  
Administrative 2  
Total in Firm 29

Work %

Housing/Multiple 20  
Office Bldgs/Banks/Financial 50  
Manufacturing/Industrial 10  
Medical/Health Care 15  
Churches/Worship 5

— Ryan Companies, U.S., Minneapolis, MN; Elk Ridge Health-Allina, Elk River, MN; Walser Automotive Group, Multiple Metro Locations, MN; Larson Allen E-Source, Minneapolis, MN; MN. Heart, Edina, MN; Bracketts Crossing Country Club, Lakeville, MN

■ **BOARMAN KROOS VOGEL GROUP INC.**

222 North 2<sup>nd</sup> Street  
Minneapolis, MN 55401  
Tel: 612/339-3752  
Fax: 612/339-6212  
Web: www.bkvgroup.com  
Established 1978

— Jack Boarman AIA  
David Kroos AIA  
Gary Vogel AIA

Continued on next column

Firm Personnel by Discipline

Architects 28  
Interior Designers 4  
Engineers 8  
Other Technical 2  
Total in Firm 42

Work %

Housing/Multiple 13  
Residences/New, Remodel, Additions 1  
Office Bldgs/Banks/Financial 30  
Retail/Commercial 5  
Churches/Worship 1  
Municipal 30  
Education/Academic 10  
Interior Architecture 10

— Marquette Branch Banks, Various Locations; Kinney & Lange Law Office, Minneapolis, MN; City of Maple Grove City Hall, Maple Grove, MN; Hermantown Fire and Police Facility, Hermantown, MN; Anoka County Library, Anoka, MN; Eagle Crest Dementia Center, Roseville, MN

■ **BWBR ARCHITECTS, INC.**

Lawson Commons  
380 St. Peter Street, Ste. 600  
Saint Paul, MN 55102-1996  
Tel: 651/222-3701  
Fax: 651/222-8961  
Web: www.bwbr.com  
Established 1922

— C. Jay Sleiter AIA  
Terry L. Anderson AIA  
Stephen P. Patrick AIA  
Timothy J. Sessions AIA  
Peter G. Smith AIA  
Brian B. Buchholz AIA, CID  
John A. Strachota AIA

— Firm Personnel by Discipline  
Architects 51  
Interior Designers 7  
Other Technical 4  
Administrative 19  
Total in Firm 81

Work %

Housing/Multiple 5  
Office Bldgs/Banks/Financial 10  
Manufacturing/Industrial 10  
Medical/Health Care 50  
Churches/Worship 5  
Education/Academic 10  
Corrections/Detention/Justice 10

Continued on next column

Macromedia Office Relocation, Minneapolis, MN; Regions Hospital Expansion 2000, St. Paul, MN; Fairview Southdale Hospital Expansion, Ramp and Skyway, Edina, MN; University of Northern Iowa McCollum Science Hall Addition, Cedar Falls, IA; Saint Ambrose of Woodbury Catholic Community, Woodbury, MN; Pentair Corporation Executive Offices, Minneapolis, MN

■ **COLLABORATIVE DESIGN GROUP, INC.**

1501 Washington Avenue S., Ste. 300  
Minneapolis, MN 55454  
Tel: 612/332-3654  
Fax: 612/332-3626  
E-mail: lseppings@collaborativedesigngroup.com  
Web: www.collaborativedesigngroup.com  
Established 2001

— Lee Seppings AIA  
William D. Hickey AIA  
Michael W. Jordan AIA  
Harold C. Olsen AIA  
James O'Shea AIA  
Craig A. Milkert PE

Firm Personnel by Discipline

Architects 10  
Interior Designers 4  
Engineers 3  
Other Technical 2  
Administrative 4  
Total in Firm 23

Work %

Housing/Multiple 20  
Office Bldgs/Banks/Financial 20  
Retail/Commercial 10  
Manufacturing/Industrial 20  
Municipal 30  
Education/Academic 20

Continued on next column

Go East Design, New Corporate Headquarters, Oakdale, MN; Plasti 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 New Addition/Remodel, University of Minnesota, Minneapolis, MN; Roseville Library Remodeling, Roseville, MN

■ **CONSTRUCT ARCHITECTS, INC./THOMS WHITCOMB ARCHITECT**

3750 Minnehaha Avenue  
Minneapolis, MN 55406  
Tel: 612/724-9877  
Fax: 612/724-1394  
E-mail: julie@constructarchitects.com  
Established 1997

— Richard C. Lundin II AIA  
Julie Oseid MacLeod  
Thomas Whitcomb AIA

Firm Personnel by Discipline

Architects 4  
Interior Designers 1  
Other Technical 2  
Total in Firm 6

Work %

Residences/New, Remodel, Additions 40  
Office Bldgs/Banks/Financial 20  
Retail/Commercial 40

— Baker Associates, Wayzata, MN; Schall Executive Search Partners, Minneapolis, MN; Kiwi Beach, Mall of America, Bloomington, MN; Eyecare Associates, P.A., Minneapolis, MN; The Urban Retreat, Minneapolis, MN; Bank Vista Financial Center, Sartell, MN

# DLR GROUP

9521 W. 78<sup>th</sup> Street  
Eden Prairie, MN 55344  
Tel: 952/941-8950  
Fax: 952/941-7965  
E-mail:  
gdavenport@dlrgroup.com  
Web: www.dlrgroup.com  
Established 1966

Other Offices: Chicago, IL; Colorado Springs and Denver, CO; Des Moines, IA; Farmington, NM; Honolulu, HI; Kansas City, MO; Milwaukee, WI; Omaha, NE; Orlando and Tampa, FL; Overland Park, KS; Phoenix, AZ; Portland, OR; Sacramento, CA; Seattle, WA; Sioux Falls, SD; Philadelphia, PA

W. Griff Davenport AIA  
George Fantauzza AIA, CID  
William Lawrence AIA  
Tom Sindelar AIA  
Jon Crump AIA  
Matt Johnson AIA

Firm Personnel by Discipline  
Architects 23  
Interior Designers 3  
Engineers 17  
Other Technical 14  
Administrative 9  
Total in Firm 66

Work %  
Housing/Multiple 5  
Office Bldgs/Banks/Financial 10  
Manufacturing/Industrial 5  
Education/Academic 60  
Government Facilities 20

B. H. Whipple Federal Building Renovation, Fort Snelling, MN; Nygard Remodel, Minneapolis, MN; Amazon.com, Renovation, Seattle, WA; New Protein Design Labs, Plymouth, MN; New Boeing Corporate Offices, Everett, WA; New Employees Reinsurance Corporation (ERC/GE), Kansas City, KS

# DANIEL K. DUFFY, ARCHITECTS, INC.

930 Fairfield Way  
Minnetonka, MN 55305  
Tel: 952/541-7888  
Fax: 952/541-6014  
E-mail: duffyarch@aol.com  
Web: www.duffyarchitects.com  
Established 1994

Daniel K. Duffy AIA, CID  
Firm Personnel by Discipline  
Architect and Interior Designer 1  
Administrative 1  
Total in Firm 2

Work %  
Residences/New, Remodel, Additions 10  
Office Bldgs/Banks/Financial 20  
Medical/Health Care 25  
Education/Academic 25  
Interior Architecture 20  
Private Residence, Linden Hills, Minneapolis, MN; Fridley OB/GYN Clinic, Fridley, MN; Piper Breast Center Remodel, Minneapolis, MN; Minneapolis Heart Institute CV Business/Administrative Offices, Minneapolis, MN; Carpet King Corporate Offices, Minneapolis, MN; Whiting Public Library, Whiting, IA

# E design

1422 West Lake Street, 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

Debora Emert CID  
Claudia Reichert CID  
Richard Sutton AIA, CID

Firm Personnel by Discipline  
Architects 1  
Interior Designers 13  
Administrative 2  
Total in Firm 16

Work %  
Office Bldgs/Banks/Financial 70  
Retail/Commercial 5  
Medical/Health Care 15  
Municipal 10

Continued on next column

Virchow Krause & Co., Bloomington, MN; St. Jude Medical ATG Corp., Maple Grove, MN; CNS, Inc., Eden Prairie, MN; The Ackerman Group, Minneapolis, MN; Tennant Company, Golden Valley, MN; Craig Hallum, Minneapolis, MN

# ELLERBE BECKET

800 LaSalle Avenue  
Minneapolis, MN 55402  
Tel: 612/376-2000  
Fax: 612/376-2418  
Web: www.ellerbebecket.com  
Established 1909

Other Offices:  
Egypt; Greenville, SC; Kansas City, MO; Russia; Phoenix, AZ; San Francisco, CA; Seattle, WA; Korea; Washington, DC

Rick Lincicome AIA  
Janice Carleen Linster IIDA, ASID, CID

David Loehr AIA  
Richard Miller AIA

Firm Personnel by Discipline  
Architects 267  
Interior Designers 63  
Engineers 212  
Other Technical 40  
Administrative 159  
Total in Firm 741

Work %  
Office Bldgs/Banks/Financial 15  
Retail/Commercial 15  
Medical/Health Care 20  
Education/Academic 20

Target Plaza South, Minneapolis, MN; Metris Companies, Minnetonka, MN; Coffman Memorial Union Renovation, University of Minnesota, Minneapolis, MN; Mayo Clinic, Leslie and Susan Gonda Building, Rochester, MN; Hewlett-Packard Korea, Seoul, Korea

# GLT ARCHITECTS

808 Courthouse Square  
St. Cloud, MN 56303  
Tel: 320/252-3740  
Fax: 320/255-0683  
E-mail: gltarchitects.com  
Web: www.gltarchitects.com  
Established 1976

Other MN Office: Newport, 651/459-9566

David Leapaldt AIA, NCARB, CID

Daniel Tideman AIA, CID, NCARB

John Frischmann AIA  
Steve Paasch AIA

Firm Personnel by Discipline  
Architects 7  
Interior Designers 1  
Other Technical 4  
Administrative 7  
Total in Firm 19

Work %  
Office Bldgs/Banks/Financial 5  
Health Care (Inpatient/Outpatient/Senior Housing) 20  
Churches/Worship 5  
Municipal 15  
Education/Academic 45  
Restoration/Preservation 10

Art/Heritage Place, St. Joseph, MN; St. Anthony Parish, St. Cloud, MN; Southside Boys and Girls Club, St. Cloud, MN; Yankton Nursing Home, Assisted Living and Congregate Apartments, Yankton, SD; ISD 47 High School, Sauk Rapids, MN; Itasca Community College, Grand Rapids, MN

■ **HAMMEL, 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, FIIDA  
John Crosby CID  
Joe Mayhew AIA, CID  
Todd Messerli  
Laurie Rother ASID, CID  
Chris Vickery 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: ltapper@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

Firm Personnel by Discipline

Architects 49  
Interior Designers 5  
Engineers 31  
Other Technical 6  
Administrative 14  
Total in Firm 105

—  
Work %  
Housing/Multiple 5  
Residences/New, Additions, Remodel 5  
Office Bldgs/Banks/Financial 10  
Retail/Commercial 5  
Manufacturing/Industrial 5  
Medical/Health Care 5  
Churches/Worship 5  
Municipal 10  
Education/Academic 30  
Fine and Performing Arts 20

—  
IBM Mid-America Employees Federal Credit Union (New), Rochester, MN; Macalester College Olin Rice Halls of Science Addition and Renovation, St. Paul, MN; Central College Vermeer Science Center Renovation and Expansion, Pella, IA; Rochester International Airport Renovation, Rochester, MN; Rochester Public Schools Continuing Services Renovations and Additions, Rochester, MN; Northwest Bank Headquarters Renovation, Rochester, MN

■ **HORTY ELVING & ASSOC. INC.**

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

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

Firm Personnel by Discipline

Architects 10  
Interior Designers 3  
Engineers 4  
Other Technical 4  
Administrative 4  
Total in Firm 25

—  
Work %  
Housing/Multiple (Senior, Assted. Lvg., Student) 20  
Medical/Health Care 80

—  
Bridges Medical Services New Hospital Clinic and Nursing Home, Ada, MN; New Ogalalla Community and Clinic, Ogalalla, NE; Regina Medical Center New

Continued on next column

Inpatient Addition and Outpatient Surgery Addition, Hastings, MN; Outagamie County Health Center New Skilled Nursing, Appleton, WI; Covenant Retirement Community of Minnesota Nursing Care Renovation and 129-unit Senior Housing Addition, Golden Valley, MN; Ag Mueller University Student Housing, Minneapolis, MN

■ **IIDA NORTHLAND CHAPTER**

(International Interior Design Association)  
3131 Fernbrook Lane N., Suite 111  
Plymouth, MN 55447  
Tel: 763/744-1403  
Toll: 1-888-799IIDA  
Fax: 763/566-5780  
E-mail: jnolan@synergy-resource.com  
Web: www.IIDA.com  
Established 1995

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

—  
Professional Association.

■ **JAFVERT MUELLER ARCHITECT'S, INC.**

3600 West 80<sup>th</sup> Street, Ste. 175  
Bloomington, MN 55431  
Tel: 952/897-5001  
Fax: 952/897-5073  
E-mail: JMARCHIT@aol.com  
Established 1972

—  
Lloyd R. Jafvert AIA  
Steven P. Mueller

Firm Personnel by Discipline

Architects 3  
Engineers 3  
Other Technical 1  
Administrative 1  
Total in Firm 8

—  
Work %  
Housing/Multiple 5  
Residences/New, Remodel, Addition 5  
Office Bldgs/Banks/Financial 50  
Retail/Commercial 5  
Manufacturing/Industrial 15  
Medical/Health Care 10  
Churches/Worship 10

—  
Northland/Marquette Capital Group, Bloomington, MN; VHA Upper Midwest, Bloomington, MN; Agere Systems, Mendota Heights, MN; Partners in Pediatrics, Maple Grove, MN; Partners in Pediatrics, Brooklyn Park, MN

■ **KKE ARCHITECTS**

300 First Avenue North  
Minneapolis, MN 55401  
Tel: 612/339-4200  
Fax: 612/342-9267  
Established 1968

—  
Stephen J. Lanak, CID  
Roxanne L. DeCoster CID  
Nancy Novak

Firm Personnel by Discipline

Architects 89  
Interior Designers 7  
Engineers 1  
Other Technical 48  
Administrative 30  
Total in Firm 175

—  
Work %

Housing/Multiple 5  
Residences/New, Remodel, Additions 5  
Office Bldgs/Banks/Financial 30  
Retail/Commercial 5  
Medical/Health Care 15  
Municipal 10  
Education/Academic 25  
Hospitality/Entertainment 5

—  
Clover Ridge Elementary School, Chaska, MN; Navitaire Inc., Minneapolis, MN; Courage Center, Golden Valley, MN; Sherburne County Government Center, Elk River, MN; St. Paul Eye Clinic, St. Paul, MN; Mystic Lake Casino Hotel Buffet, Shakopee, MN

■ **KODET ARCHITECTURAL GROUP, LTD.**

15 Groveland Terrace  
Minneapolis, MN 55403-1154  
Tel: 612/377-2737  
Fax: 612/377-1331  
E-mail: arch@kodet.com  
Web: www.kodet.com  
Established: 1983

—  
Edward J. Kodet, Jr. FAIA, CSI, CID  
Kenneth W. Stone AIA, CID  
Joan Bren AIA, CID  
Jeff Walz AIA

Firm Personnel by Discipline

Architects 5  
Other Technical 10  
Administrative 3  
Total in Firm 18

Continued on next column

Office Bldgs/Banks/Financial	5
Retail/Commercial	15
Medical/Health Care	5
Churches/Worship	25
Municipal	15
Education/Academic	25
Recreation/Parks	10

Hawthorne K-8 School, Minneapolis, MN; DNR Windom Office Headquarters, Windom, MN; Bloomington Maintenance Facility, Bloomington, MN; St. Joseph the Worker Catholic Church, Maple Grove, MN; Hennepin County Hopkins Public Library, Hopkins, MN; Golden Valley Parks and Recreation Buildings Renovation, Golden Valley, MN

**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 PE  
Daniel J. O'Brien AIA, CID  
Brady R. Mueller AIA, CID  
Brian C. Wass AIA, CID  
Cindy Douthett Nagel CID

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 Remodeling, St. Louis Park, MN; Caribou 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.**

7151 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 AIA  
Raymond M. Mazorol AIA  
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	5
Retail/Commercial	80
Manufacturing/Industrial	5

The Museum Company (New), Desert Passage at Aladdin, Las Vegas, NV; The Museum Company (New), E-Walk, 42<sup>nd</sup> Street, New York, NY; Franklin Covey New Effectiveness Center, Irving, TX; New Bockstruck Jewelers, St. Paul, MN; New Kiddie Kandids, Stonebriar Mall, Frisco, TX; MDI Warehouse/Office Remodel, St. Paul, MN

**LHB**

250 Third Avenue N., Ste. 450  
Minneapolis, MN 55401  
Tel: 612/338-2029  
Fax: 612/338-2088  
E-mail: joellyn.gum@LHBcorp.com  
Web: www.LHBcorp.com  
Established 1965

Other MN Office: Duluth, 218/727-8446

Richard A. Carter AIA, CID  
Rachelle Schoessler Lynn CID, ASID  
Michael A. Fischer AIA  
Sue M. Anderson CID, IIDA  
Douglas L. Friend AIA  
Steven H. McNeill AIA

Firm Personnel by Discipline	
Architects	23
Interior Designers	7
Engineers	29
Other Technical	43
Administrative	28
Total in Firm	130

Continued on next column

Housing/Multiple	10
Residences/New, Remodel, Additions	10
Office Bldgs/Banks/Financial	15
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

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

119 North Second Street  
Minneapolis, MN 55401  
Tel: 612/375-0336  
Fax: 612/342-2216  
E-mail: amyn@msrltd.com  
Web: www.msrltd.com  
Established 1981

Thomas Meyer AIA  
Jeffrey Scherer FAIA  
Garth Rockcastle FAIA  
Lynn Barnhouse CID  
Marc Partridge AIA, CID  
Patricia Fitzgerald AIA

Firm Personnel by Discipline	
Architects	48
Interior Designers	9
Other Technical	11
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	50

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 Gould 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: cjnelson-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 FAIA, CID  
Gary Mahaffey FAIA, CID  
Stephan Huh FAIA, CID  
Francis Bulbulian AIA  
Ray Greco AIA, CID  
Sara Rothholz Weiner Assoc. AIA

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	15

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-eland Lewis Nilan Sipkins & Johnson, Minneapolis, MN

# 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](mailto:linda.manning@perkinswill.com)  
Web: [www.perkinswill.com](http://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. Paepfer 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 Interi-  
ors/New, Richfield, MN; Allianz  
New Interiors, Plymouth, MN;  
New BBDO Offices, Minneapolis,  
MN; Capella Education Compa-  
ny 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](mailto:info@popearch.com)  
Web: [www.popearch.com](http://www.popearch.com)  
Established 1974

Jon R. Pope AIA, CID  
Daniel M. Klecker AIA  
Paul A. Holmes AIA Assoc.

Continued on next column

## Firm Personnel by Discipline

Architects 23  
Interior Designers 5  
Other Technical 5  
Administrative 6  
Total in Firm 39

Work %  
Office Bldgs/Banks/Financial 35  
Retail/Commercial 10  
Manufacturing/Industrial 40  
Education/Academic 15

US Bank, St. Paul, MN; Good-  
will/Easter Seals, St. Paul, MN; Ar-  
gony University, Eagan, MN; MN  
Institute of Public Health,  
Moundview, MN; Micron Tech-  
nology, Minneapolis, MN; Pro-  
metric, Edina, MN

## RSP ARCHITECTS LTD.

120 First Avenue N.  
Minneapolis, MN 55401  
Tel: 612/339-0313  
Fax: 612/339-6760  
E-mail: [heather.beal@rsparch.com](mailto:heather.beal@rsparch.com)  
Web: [www.rsparch.com](http://www.rsparch.com)  
Established 1978

Other Office; Phoenix, AZ  
Reeve Hutchinson CID, IFMA  
David C. Norback AIA  
Michael J. Plautz AIA

Firm Personnel by Discipline  
Architects 118  
Interior Designers 44  
Other Technical 43  
Administrative 33  
Total in Firm 238

Work %  
Housing/Multiple 5  
Office Bldgs/Banks/Financial 45  
Retail/Commercial 20  
Manufacturing/Industrial 10  
Medical/Health Care 5  
Municipal 5  
Education/Academic 5  
Government/Military 5

American Express Financial Cen-  
ter, Minneapolis, MN; Metris  
Companies, Phoenix, AZ; Target  
Corporation Financial Services,  
Tempe, AZ; Renewal by Andersen  
Corporate Offices, Cottage  
Grove, MN; Grain Belt Brew-  
house, Minneapolis, MN

# SETTER LEACH & LINDSTROM

1100 Peavey Building  
730 Second Avenue S.  
Minneapolis, MN 55402-2454  
Tel: 612/338-8741  
Fax: 612/338-4840

E-mail:  
[ncameron@setterleach.com](mailto:ncameron@setterleach.com)  
Web: [www.setterleach.com](http://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  
Architects 47  
Interior Designers 6  
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

Qwest Business & Government Services Group (BGS), Golden Valley, MN; Minneapolis Con-  
vention 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 Of-  
fice, Minneapolis, MN

# SHORT ELLIOTT HENDRICKSON INC.

3535 Vadnais Center Drive  
St. Paul, MN 55110  
Tel: 800/325-2055  
Fax: 651/490-2150  
Web: [www.SEHINC.com](http://www.SEHINC.com)  
Established 1927

Other MN Offices:  
Minnetonka - 800/734-6757  
St. Cloud - 800/572-0617  
Duluth - 888/722-0547  
Virginia - 218/741-4284  
Grand Rapids - 218/326-4508  
Gaylord - 800/838-8666  
Worthington - 507/376-5888  
Glencoe - 320/864-2885  
Rochester - 507/529-7200

Other Offices: Chippewa Falls,  
Rice Lake, Wausau, Madison,  
Appleton and Milwaukee, WI;  
Lake County, IN; Chicago, IL;  
Houghton, MI; Sioux Falls, SD;  
Bozeman, MT; Fort Collins and  
Denver, CO

Nancy Schultz AIA  
Brad Forbrook AIA  
Steve Gausman AIA

Firm Personnel by Discipline  
Architects 23  
Interior Designers 1  
Engineers 233  
Other Technical 258  
Administrative 96  
Total in Firm 611

Work %  
Office Bldgs/Banks/Financial 10  
Retail/Commercial 15  
Manufacturing/Industrial 15  
Churches/Worship 5  
Municipal 40  
Education/Academic 15

Worthington Regional Hospital Addition/Remodel, Worthing-  
ton, MN; Parkwood 18 Cinema Addition/Remodel, St. Cloud,  
MN; MNDOT Headquarters Addi-  
tion/Remodel, St. Cloud, MN; St.  
Cloud University (SCSU) Book-  
store Interior Remodel, St. Cloud,  
MN; New Ramsey Fire Station,  
Ramsey, MN; Herold Precision  
Metals, LLC Addition/Remodel,  
White Bear Township, MN

■ **SKD ARCHITECTS INC.**  
11140 Highway 55, Ste. A  
Plymouth, MN 55441  
Tel: 763/591-6115  
Fax: 763/591-6119  
E-mail: skd@mninter.net  
Established 1977  
—  
Steven A. Kleineman AIA, CID  
—  
Firm Personnel by Discipline  
Architects 2  
Interior Designers 1  
Other Technical 5  
Administrative 1  
Total in Firm 9  
—

Work %  
Residences/New, Remodel, Additions 25  
Office Bldgs/Banks/Financial 50  
Retail/Commercial 5  
Manufacturing/Industrial 20  
—  
Erstad & Riemer Remodel/Interior Design, Bloomington, MN; Cambria - New/Interior Design, Le Sueur, MN; Donatos on Main Remodel/Interior Design, Maple Grove, MN; Seasonal Specialties Remodel/Interior Design, Eden Prairie, MN; Alliance Bank Space Plan/Interior Design, Edina, MN; Barry Residence - New/Interior Design, Minnetonka, MN

■ **STANIUS JOHNSON ARCHITECTS, INC.**

1831 East Eighth Street  
Duluth, MN 55812  
Tel: 218/724-8578  
Fax: 218/724-8717  
E-mail: ken.johnson@staniusjohnson.com  
Web: www.staniusjohnson.com  
Established 1976  
—

Kenneth D. Johnson AIA  
Ronald E. Stanius AIA, CCS  
Rickard A. Stanius AIA, CSI  
—

Firm Personnel by Discipline  
Architects 11  
Interior Designers 1  
Other Technical 1  
Administrative 4  
Total in Firm 17  
—

Work %  
Housing/Multiple 15  
Municipal 15  
Education/Academic 70  
—

Continued on next column

Weber Music Performance Hall, University of Minnesota, Duluth, MN; Library, University of Minnesota, Duluth, MN; Mechanical Engineering Building, University of Minnesota, Minneapolis, MN; Jail, Law Enforcement Center, Douglas County, Superior, WI; Public Safety Building, Hermantown, MN; Student Housing, Fond Du Lac Tribal and Community College, Cloquet, MN

■ **STATION 19 ARCHITECTS, INC.**

2001 University Avenue, Ste. 100  
Minneapolis, MN 55414  
Tel: 612/623-1800  
Fax: 612/623-0012  
E-mail: station19@station19.com  
Web: www.station19.com  
Established 1979  
—

Richard Brownlee AIA, CID  
Nicole LeBarron

Thompson Assoc. AIA  
Audrey Hollatz CID  
—

Firm Personnel by Discipline  
Architects 6  
Interior Designers 3  
Other Technical 9  
Administrative 2  
Total in Firm 20  
—

Work %  
Churches/Worship 70  
Municipal 10  
Education/Academic 20  
—

Community of the Cross Worship Addition, Bloomington, MN; Station 19 Offices, Minneapolis, MN; Hosanna!, New Facility (3) Phases, Lakeville, MN; Our Lady of Grace School and Library Addition, Edina, MN; St. Maron's Catholic Church Addition and Remodel, Minneapolis, MN; Steele County Office Building, New Construction, Faribault, MN

■ **TSP ONE, INC.**

21 Water Street  
Excelsior, MN 55331  
Tel: 952/474-3291  
Fax: 952/474-3928  
E-mail: pliskaje@teamtsp.com  
Web: www.teamtsp.com  
Established 1969  
—

Other MN Office: Rochester - 507/288-8155  
—

Justine Pliska IIDA  
J. Nicholas Ruehl AIA, CID  
Bert Haglund AIA  
Steven D. Sorensen AIA  
William T. Meschke AIA, CID  
—

Continued on next column

Firm Personnel by Discipline  
Architects 28  
Interior Designers 3  
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, Rochester, MN

■ **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 CID, IIDA  
—

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

Work %  
Housing/Multiple 10  
Office Bldgs/Banks/Financial 40  
Retail/Commercial 5  
Manufacturing/Industrial 10  
Entertainment/Hospitality 35  
—

Continued on next column

Excel Energy Corporate Headquarters, Minneapolis, MN; Hubert H. Humphrey Airport Terminal, Minneapolis/St. Paul International Airport, MN; Marquette Plaza, Minneapolis, MN; International Decision Systems Corporate offices, Minneapolis, MN; Isleta Resort and Casino, Albuquerque, NM; Northern Lights Resort and Casino, Walker, MN

■ **WOLD ARCHITECTS AND ENGINEERS**

305 St. Peter Street  
St. Paul, MN 55102  
Tel: 651/227-7773  
Fax: 651/223-5646  
E-mail: mail@woldae.com  
Web: www.woldae.com  
Established 1968  
—

Other Offices: Elgin, IL; Troy, MI

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

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

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

Hastings High School, Hastings, MN; Winona Middle School, Winona, MN; Century Junior High School, Lakeville, MN; Ramsey County Juvenile and Family Justice Center, Saint Paul, MN; Dakota County Northern Service Center, Hastings, MN; Scott County Justice Center, Shakopee, MN

GET STARTED  
GET AHEAD  
GET IN STEP  
GET INVOLVED

GET  
CONNECTED  
WITH  
I I D A

THE INTERNATIONAL INTERIOR DESIGN 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•799IIDA  
F 763•566•5780 WEB [www.iida.com](http://www.iida.com)

## 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.*

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

### legend

AIA	American Institute of Architects
ASID	American Society of Interior Designers
CID	Certified Interior Designer
FAIA	Fellow and Registered Member of the American Institute of Architects
FASID	Fellow, American Society of Interior Designers
FIIDA	Fellow, International Interior Designers Association
IFMA	International Facilities Management Association

● **ARCHITECTURAL ALLIANCE**  
400 Clifton Avenue S.  
Minneapolis, MN 55403  
Tel: 612/874-4127  
Fax: 612/871-7212  
E-mail:  
dmalmgren@archalliance.com  
Web: www.archalliance.com  
Established 1970

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

—  
Tom DeAngelo AIA, CID  
Dennis LaFrance AIA, CID  
Peter Vesterholt AIA, CID  
Sharry Cooper IIDA

—  
Firm Personnel by Discipline  
Interior Designers 8  
Architects 77  
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 Head-  
quarters, St. Paul, MN; Restaurant  
Aquavit of Minneapolis, Minneapo-  
lis, MN; Northwest Airlines World  
Clubs, Nationwide; Minneapolis/St.  
Paul International Airport - North-  
star Crossing, MN; Blue Cross Blue  
Shield Customer Service Center, Ea-  
gan, MN; Phoenix Sky Harbor In-  
ternational Airport, Phoenix, AZ

● **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 AIA  
Paul Snyder AIA  
Dan Moll AIA, CID  
Diane Taylor CID, IIDA Assoc.  
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

Work %  
Office Bldgs/Banks/Financial 5  
Churches/Worship 5  
Education/Academic 90  
—  
New Century Community School  
(K-8), Park Rapids, MN; Northrop  
Community Center Historic Ren-  
ovation, Rochester, MN; New An-  
dover 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: 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  
Interior Designers 1  
Architects 4  
Other Technical 4  
Administrative 2  
Total in Firm 11

—  
Work %  
Housing/Multiple 10  
Residences/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 Com-  
munity Recreation Center, Saint  
Paul, MN; Saint Paul Schools -  
Four Seasons Arts+ Elementary,  
Saint Paul, MN; Community Arts  
Building, Luther College, Deco-  
rah, IA; Friends of Minnesota Ele-  
mentary School, Saint Paul, MN

● **CUNNINGHAM GROUP**

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

Continued on next column

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

John W. Cuningham FAIA  
John E. Hamilton AIA  
John E. Quiter AIA  
Thomas L. Hoskens AIA  
Richard Solberg AIA  
Douglas Lowe AIA

—  
Firm Personnel by Discipline  
Interior Designers 6  
Architects 71  
Other Technical 18  
Administrative 34  
Total in Firm 129

—  
Work %  
Housing/Multiple (includes Hotels) 15  
Office Bldgs/Banks/Financial 5  
Retail/Commercial 20  
Churches/Worship 5  
Education/Academic 30  
Entertainment 25

—  
Crowne Plaza Northstar Restau-  
rant, Bar and Lobby Remodeling,  
Minneapolis, MN; Children's  
Home Society of Minnesota New  
Administration Building, Saint  
Paul, MN; Game Works Remodel-  
ing, Seattle, WA; Grand Casino  
Switzerland, Zurich, Switzerland;  
Bloomington Public Schools,  
Bloomington, MN; Artist's Jour-  
ney at Experience Music Project,  
Seattle, WA

● **E design**  
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

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

—  
Firm Personnel by Discipline  
Interior Designers 13  
Architects 1  
Administrative 2  
Total in Firm 16

—  
Work %  
Office Bldgs/Banks/Financial 70  
Retail/Commercial 5  
Medical/Healthcare 15  
Municipal 10

Continued on next column

Brookdale Regional Center, Brook-  
lyn Center, MN; Ceridian Employ-  
er Services, Nationwide; Health-  
Partners, Bloomington, MN; The  
St. Paul - Dallas, TX; Hartford, CT;  
Orange, CA; Bound to be Read, St.  
Paul, MN; World Trade Center  
Atrium Remodel, St. Paul, MN

● **HORTY ELVING & ASSOC. INC.**

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

—  
Thomas Horty FAIA, FACHA  
Barbara Kassanchuk  
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 %  
Housing/Multiple (Senior,  
Asstd. Lvg., Student) 20  
Medical/Health Care 80

—  
Bridges Medical Services, New  
Hospital/Clinic/Nursing Home,  
Ada, MN; New Ogalalla Commu-  
nity Hospital and Clinic, Ogalalla,  
NE; Regina Medical Center New  
Inpatient Addition and Outpa-  
tient Surgery Additions, Hastings,  
MN; Outagamie County Health  
Center New Skilled Nursing, Ap-  
pleton, WI; Covenant Retirement  
Community of MN Nursing Care  
Renovation and 129-unit Senior  
Housing Addition, Golden Valley,  
MN; Ag Mueller University Stu-  
dent Housing, Minneapolis, MN

● **IIDA NORTHLAND CHAPTER**

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

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

—  
Professional Association

● <b>KKK ARCHITECTS</b>					
300 First Avenue North					
Minneapolis, MN 55401					
Tel: 612/339-4200					
Fax: 612/342-9267					
Established 1968					
—					
Stephen J. Lanak	CID				
Roxanne L. DeCoster	CID				
Nancy Novak					
—					
Firm Personnel by Discipline					
Interior Designers	7				
Architects	89				
Engineers	1				
Other Technical	48				
Administrative	30				
Total in Firm	175				
—					
	Work %				
Housing/Multiple	5				
Residences/New, Remodel, Additions	5				
Office Bldgs/Banks/Financial	30				
Retail/Commercial	5				
Medical/Health Care	15				
Municipal	10				
Education/Academic	25				
Hospitality/Entertainment	5				
—					
Clover Ridge Elementary School, Chaska, MN; Navitaire Inc., Minneapolis, MN; Courage Center, Golden Valley, MN; Sherburne County Government Center, Elk River, MN; St. Paul Eye Clinic, St. Paul, MN; Mystic Lake Casino Hotel Buffet, Shakopee, MN					
● <b>KRECH, O'BRIEN, MUELLER &amp; WASS, INC.</b>					
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	PE				
Daniel J. O'Brien	AIA, CID				
Brady R. Mueller	AIA, CID				
Brian C. Wass	AIA, CID				
Cindy Douthett Nagel	CID				
—					
Firm Personnel by Discipline					
Interior Designers	2				
Architects	7				
Engineers	3				
Other Technical	7				
Construction Management	2				
Administrative	3				
Total in Firm	23				
—					
Continued on next column					
	Work %				
Housing/Multiple	5				
Residences/New, Remodel, Additions	5				
Office Bldgs/Banks/Financial	5				
Retail/Commercial	80				
Manufacturing/Industrial	5				
—					
The Museum Company (New), Desert Passage @ Aladdin, Las Vegas, NV; The Museum Company (New), E-walk, 42 <sup>nd</sup> St., New York, NY; Franklin Covey, Effectiveness Center (New), Irving, TX; New Bockstruck Jewelers, St. Paul, MN; New Kiddie Kandidates, Stonebriar Mall, Frisco, TX; MDI, (Remodel, Warehouse/Office), St. Paul, MN					
● <b>MEYER, SCHERER &amp; ROCKCASTLE, LTD.</b>					
119 North Second St.					
Minneapolis, MN 55401					
Tel: 612/375-0336					
Fax: 612/342-2216					
E-mail: amyn@msrltd.com					
Web: www.msrltd.com					
Established 1981					
—					
Continued on next column					
	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 Remodeling, St. Louis Park, MN; Caribou Coffee Corporate and Production Facility Analysis, Minneapolis, MN; Krenmer 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					
● <b>L + M ASSOCIATES, LTD.</b>					
7151 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	AIA				
Raymond M. Mazorol	AIA				
—					
Firm Personnel by Discipline					
Interior Designers	1				
Architects	4				
Other Technical	4				
Administrative	1				
Total in Firm	10				
—					
	Work %				
Housing/Multiple	5				
Residences/New, Remodel, Additions	5				
Office Bldgs/Banks/Financial	5				
Retail/Commercial	80				
Manufacturing/Industrial	5				
—					
Todd E. Mohagen					
Mark L. Hansen					
Lyn A. Berglund					
—					
Firm Personnel by Discipline					
Interior Designers	5				
Architects	6				
Other Technical	5				
Administrative	4				
Total in Firm	20				
—					
	Work %				
Office Bldgs/Banks/Financial	40				
Retail/Commercial	10				
Medical/Health Care	40				
Education/Academic	10				
—					
International Market Square Lobby Renovation, Minneapolis, MN; Wasie Foundation New Corporate Offices, Minneapolis, MN; Groves Academy Renovation and Addition, St. Louis Park, MN; Health-East: Bethesda Rehabilitation Hospital Renovation, St. Paul, MN; MN Gastroenterology: North Metro Endoscopy Center and Clinic, Coon Rapids, MN; MN Gastroenterology: Pediatrics Clinic, St. Paul, MN					
● <b>THE LEONARD PARKER ASSOCIATES, ARCHITECTS INC.</b>					
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: cjnelson-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	FAIA, CID				
Gary Mahaffey	FAIA, CID				
Stephan Huh	FAIA, CID				
Francis Bulbulian	AIA				
Ray Greco	AIA, CID				
Sara Rothholz Weiner	Assoc. AIA				
—					
Firm Personnel by Discipline					
Interior Designers	7				
Architects	31				
Other Technical	6				
Administrative	6				
Total in Firm	50				
—					
Housing/Multiple	10				
Office Bldgs/Banks/Financial	15				
Retail/Commercial	5				
Municipal	20				
Education/Academic	15				
Convention Centers	20				
Libraries	15				
—					
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; Halleland Lewis Nilan Sipskins & Johnson, Minneapolis, MN					
● <b>POPE ASSOCIATES</b>					
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 Pope	AIA, CID				
Daniel M. Klecker	AIA				
Paul A. Holmes	Assoc. AIA				
—					
Continued on next column					

**Firm Personnel by Discipline**

Interior Designers	5
Architects	23
Other Technical	5
Administrative	6
Total in Firm	39

	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

● **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, Private Aircraft	10

Redstone Grill, Minnetonka, MN; M/Y Anson Bell - Oceangoing 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@rsparch.com  
Web: www.rsparch.com  
Established 1978

Other Office: Phoenix, AZ

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

**Firm Personnel by Discipline**

Interior Designers	44
Architects	118
Other Technical	43
Administrative	33
Total in Firm	238

	Work %
Housing/Multiple	5
Office Bldgs/Banks/Financial	45
Retail/Commercial	20
Manufacturing/Industrial	10

Medical/Health Care 5  
Municipal 5  
Education/Academic 5  
Government/Military 5

American Express Financial Center, Minneapolis, MN; Metris Companies, Phoenix, AZ; Target Corporation Financial Services, Tempe, AZ; Renewal by Andersen Corporate Offices, Cottage Grove, MN; Grain Belt Brewhouse, Minneapolis, MN

● **SETTER LEACH & LINDSTROM**

1100 Peavey Building  
730 Second Avenue S.  
Minneapolis, MN 55402-2454  
Tel: 612/338-8741  
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

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

● **SHORT ELLIOTT HENDRICKSON INC.**

3535 Vadnais Center Drive  
St. Paul, MN 55110  
Tel: 800-325/2055  
Fax: 651/490-2150  
Web: www.sehinc.com  
Established 1927

**Other MN Offices:**

Minnetonka - 800/734-6757  
St. Cloud - 800-572-0617  
Duluth - 888/722-0547  
Virginia - 218/741-4284  
Grand Rapids - 218/326-4508  
Gaylord - 800/838-8666  
Worthington - 507/376-5888  
Glencoe - 320/864-2885  
Rochester - 507/529-7200

Other Offices: Chippewa Falls, Rice Lake, Wausau, Madison, Appleton and Milwaukee, WI; Lake County, IN; Chicago, IL; Houghton, MI; Sioux Falls, SD; Bozeman, MT; Fort Collins and Denver, CO

Nancy Schultz	AIA
Brad Forbrook	AIA
Steve Gausman	AIA

**Firm Personnel by Discipline**

Interior Designers	1
Architects	23
Engineers	233
Other Technical	258
Administrative	96
Total in Firm	611

	Work %
Office Bldgs/Banks/Financial	10
Retail/Commercial	15
Manufacturing/Industrial	15
Churches/Worship	5
Municipal	40
Education/Academic	15

Worthington Regional Hospital Addition/Remodel, Worthington, MN; Parkwood 18 Cinema Addition/Remodel, St. Cloud, MN; MNDOT Headquarters Addition/Remodel, St. Cloud, MN; St. Cloud University (SCSU) Bookstore Interior Remodel, St. Cloud, MN; New Ramsey Fire Station, Ramsey, MN; Herold Precision Metals, LLC Addition/Remodel, White Bear Township, MN

● **SKD ARCHITECTS INC.**

11140 Highway 55, Ste. A  
Plymouth, MN 55441  
Tel: 763/591-6115  
Fax: 763/591-6119  
E-mail: skd@mninter.net  
Established 1977

Steven A. Kleineman AIA, CID

*Continued on next column*

**Firm Personnel by Discipline**

Interior Designers	1
Architects	2
Other Technical	5
Administrative	1
Total in Firm	9

	Work %
Residences/New, Remodel, Additions	25
Office Bldgs/Banks/Financial	50
Retail/Commercial	5
Manufacturing/Industrial	20

Erstad & Riemer Remodel/Interior Design, Bloomington, MN; Cambria (New/Interior Design), Le Sueur, MN; Donatos on Main Remodel/Interior Design, Maple Grove, MN; Seasonal Specialties Remodel/Interior Design, Eden Prairie, MN; Alliance Bank Space Plan/Interior Design, Edina, MN; Barry Residence (New/Interior Design), Minnetonka, MN

● **TSP ONE, INC.**

21 Water Street  
Excelsior, MN 55331  
Tel: 952/474-3291  
Fax: 952/474-3928  
E-mail: pliskaje@teamtsp.com  
Web: www.teamtsp.com  
Established 1969

Other MN Office:  
Rochester - 507/288-8155

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

*Continued on next column*

● **UNITED PROPERTIES – INTERIOR DESIGN SERVICES**

3500 West 80<sup>th</sup> 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

Continued on next column

Work %  
Housing/Multiple (Hotels) 10  
Office Bldgs/Banks/Financial 40  
Retail/Commercial 5  
Manufacturing/Industrial 10  
Entertainment/Hospitality 35

—  
Excel Energy Corporate Headquarters, Minneapolis, MN; Hubert H. Humphrey Airport Terminal, Minneapolis/St. Paul International Airport, MN; Marquette Plaza, Minneapolis, MN; International Decision Systems Corporate Offices, Minneapolis, MN; Isleta Resort and Casino, Albuquerque, NM; Northern Lights Resort and Casino, Walker, MN

● **WOLD ARCHITECTS AND ENGINEERS**

305 St. Peter Street  
Saint Paul, MN 55102  
Tel: 651/227-7773  
Fax: 651/223-5646  
E-mail: mail@woldae.com  
Web: www.woldae.com  
Established 1968

—  
Other Offices: Elgin, IL and Troy, MI

—  
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

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

—  
Hastings High School, Hastings, MN; Winona Middle School, Winona, MN; Century Junior High School, Lakeville, MN; Ramsey County Juvenile and Family Justice Center, Saint Paul, MN; Dakota County Northern Service Center, Hastings, MN; Scott County Justice Center, Shakopee, MN

**BORN**

Location: Minnetonka, MN  
Client: BORN, Rick Born, president  
Architect: Walsh Bishop Associates, Inc.  
Principal-in-charge: Dennis Walsh, AIA  
Project manager: Kim Williamson, Assoc. AIA, Jocy Teske

Project lead codesigners: Sandra Shea, Erin Obert  
Project team: Tracy Shand, furniture 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 Krepps, Riley Hayes

Landscape architect: Yardscapes

Building exterior: Design Partnership

Photographer: Dana Wheelock

**Northwest Airlines WorldClub**

Location: Minneapolis/St. Paul International Airport  
Client: Northwest Airlines (Jim Greenwald, Mike Mahoney, Steve Mayberry, Judy Brandt)  
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 Multi — Tile X Design  
 Granite floors: Midwest Tile, Marble and Granite, Inc. of Minnesota  
 Field Granite: Paricema White  
 Accent Granites: Tan Brown, Black Galaxy Gold and Black Andes  
 Glass-tile walls: Bisazza North America  
 Bathroom tile: Marte — Granitogres  
 Ceramica Casalgrande Padana  
 Wood-veneer laminate: Formica Ligna  
 Faux-copper ceiling artist: Dan Scargall  
 Wallcoverings: Knoll Textiles — Progression and Carnegie — Xorel  
 Carpet: Invasion — 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.  
 Flooring materials: Grazinni Brothers, Tile X Design, Shaw Contract  
 Window systems: Marvin Windows  
 Photographer: Jerry Swanson

#### *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

#### **ADVERTISING INDEX**

AIA Documents, Cov. III  
 AIA Minnesota, Cov. IV  
 AIA Minnesota Convention & Products Expo, p. 14  
 H. Robert Anderson & Associates/DPIC Companies, p. 52  
 Apropos Painting Studio, Cov. II  
 Architectural Consultants, Inc., p. 8  
 Blasted Art, p. 58  
 Carpenters Union, p. 16  
 Directory of Interior Architecture, pp. 63-69  
 Directory of Interior Design, pp. 70-73  
 Duluth Timber Company, p. 57  
 Greiner Construction, p. 53  
 W.L. Hall Co., p. 2  
 Heritage Window & Door, p. 57  
 IIDA (International Interior Design Association), p. 70  
 illbruck Architectural Products, p. 4  
 Inclinator/Metro Elevator, p. 61  
 International Masonry Institute, p. 22  
 Marvin Windows and Doors, p. 1  
 Mautz Paint Company, p. 50  
 MB&A Architectural Products, p. 11  
 The Minneapolis Institute of Arts Antique Show and Sale, p. 60  
 The Minneapolis Institute of Arts Howard Ben Tré Exhibit, p. 51  
 Minnesota Brick & Tile/Stark Ceramics, p. 12  
 Minnesota Prestress Association, p. 6  
 Lon Musolf Distributing, Wholesale Wood Flooring, p. 54  
 Ochs Brick & Stone/Arriscraft International, p. 18  
 Preservation Alliance of Minnesota, p. 61  
 Red Lake Custom Doors, p. 55  
 SEH (Short Elliott Hendrickson Inc.), p. 56  
 Trimpac/Pozzi, p. 59  
 Versa-Lok Retaining Wall Systems, p. 56  
 WCAL - 89.3, p. 10  
 The Weidt Group, p. 62  
 Xcel Energy, p. 20



*John S. Bradstreet Crafhouse, 327 S. Seventh Street, Minneapolis (1904-1919)*

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 Crafhouse, 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 Crafhouse's opening, vandals beheaded a stone Buddha in the Japanese garden.)

Inside Crafhouse, 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, Crafhouse 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 Crafhouse 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**