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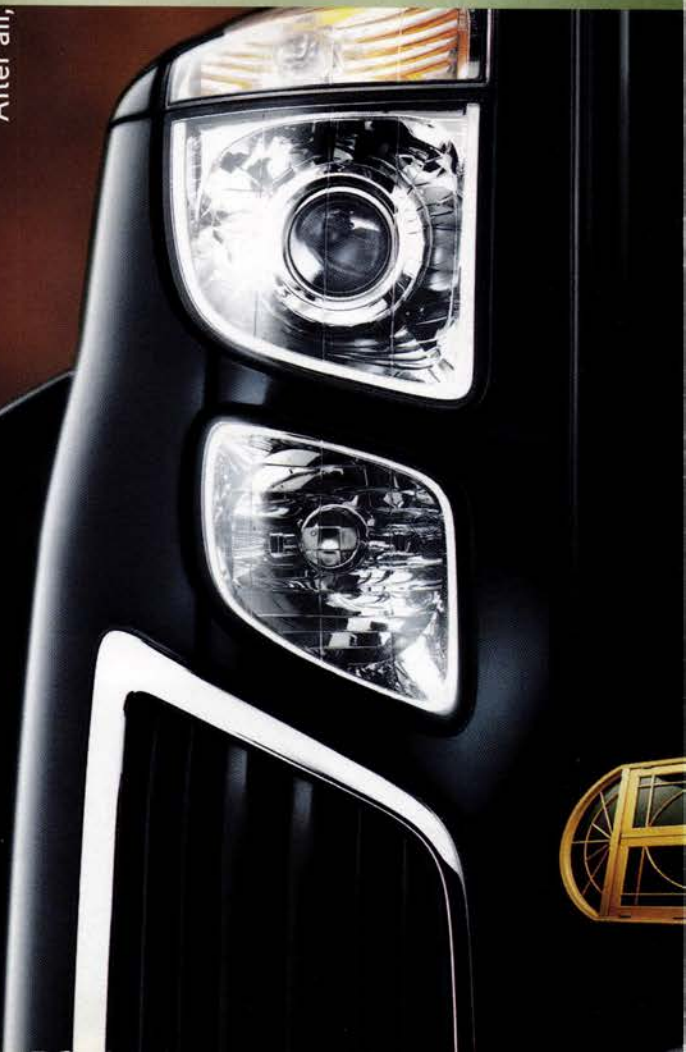
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Contents

Departments

- 5 Editor's Note**
- 9 Preview** Rapson Hall dedication, "programming," young architects awarded, Rapson rocker
- 17 Newsmakers** Perkins & Will, Ralph Rapson & Associates, Stanius Johnson Architects, Hammel Green and Abrahamson
- 19 Endangered** Despite proposals for adaptive reuse, the Duluth Armory, plagued by structural problems and hazardous materials, is slated for demolition *By Robert Roscoe*
- 21 Technology** The search for green products includes satisfying needs for improved indoor-air quality, resource efficiency and waste reduction *By Rebecca Foss*
- 23 Practice** Casting aside tensions of the past, in-house architects and interior designers are collaborating to bring integrated design solutions to architectural projects *By Camille LeFevre*
- 25 Talking Point** At look at homeland security through memories of a trip abroad *By Bill Beyer, FAIA*
- 62 Directory of Interior Architecture Firms**
- 69 Directory of Interior Design Firms**
- 74 Project Credits**
- 75 Advertising Index**
- 76 Lost Minnesota** Fountain Cave, Mississippi River Bluffs, St. Paul *By Jack El-Hai*



Cover

Walter Library
Architect: Stageberg Beyer Sachs, Inc.
Photographer: Dana Wheelock



COURTESY VASSAR COLLEGE

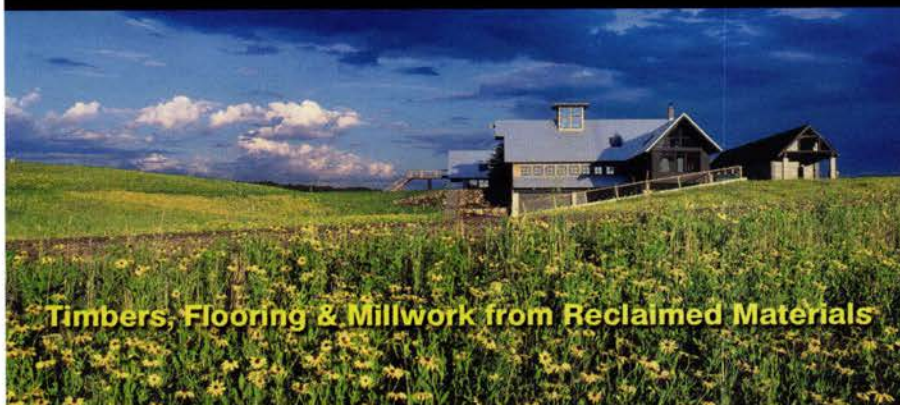
Features

- 26 Library Legacy** Stageberg Beyer Sachs balances historic restoration and high-tech adaptive reuse in renewing Walter Library *By Judith Neiswander*
- 32 Retro Mode** The Leonard Parker Associates revives a dormitory lounge at Vassar College originally designed by Eero Saarinen *By Camille LeFevre*
- 34 Historic Character** Meyer, Scherer & Rockcastle revamps St. Paul's Drake Marble Building, starting with new offices for the Northwest Area Foundation *By Barbara Knox*
- 38 Fabric Art** LEAD, Inc., transforms a brick box into a soft space for a chiropractic practice with the application of fabric architecture *By Camille LeFevre*
- 40 Council Keep** Skaaden-Helmes Architects and MacDonald & Mack Architects reveal the historic grandeur of the Minneapolis City Council chamber *By Judith Neiswander*
- 42 American Icon** Paulsen Architects turns an abandoned Kmart in Austin into a corporate headquarters and SPAM™ Museum for Hormel Foods *By Camille LeFevre*
- 46 Objects of Design** Four architects share their forays into the art and business of furniture design *By Camille LeFevre*
- 50 Asian Aesthetic** Two Japanese rooms at the Minneapolis Institute of Arts provide architectural contexts for Japanese art and artifacts *By Jane King Hession, Assoc. AIA*

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Renewed Vision

Contributors

LL BEYER, FAIA, is a principal at Stageberg Beyer Sachs, Inc., Minneapolis. In 2000 he won a Gold Minnesota Magazine Publishers Award for his Talking Point column.

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

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DITH NEISWANDER is a Minneapolis-based freelance writer and architectural historian.

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Earlier this year, I helped facilitate an early morning AIA Minnesota event, called an Eye Opener, based on a special section in the January–February 2002 edition of *Architecture Minnesota* that focused on architectural practice in a post-9/11 world. In that section, issues surrounding the design of buildings with reinforced structures and enhanced security, as well as the symbolic value of architecture, were at the fore.

We assumed participants would delve into these issues at the Eye Opener, as well. Instead, the discussion turned toward broader, deeper waters as several streams of thought converged. Comments about the federal government's policies toward the Middle East—based on America's dependence on oil—which have fomented a culture of hatred toward America, generated talk about the differences between the capitalism and consumerism America exports and, again, the effects of those exports on Muslim and underdeveloped countries.

A debate about social-justice issues ensued, along with a critical look at how the isolationist, imperialist tendencies of this country are a detriment to cultural and natural resources around the world. That led to an honest discussion about the resources buildings (in their construction and operation) annually devour, including 40 percent of the world's total energy usage and 40 percent of the total raw-material flow in the global economy. On the other end, building-construction and demolition waste represents 25 to 35 percent of all waste landfilled in the U.S.

The Eye Opener concluded with several participants calling for architects to undertake their work with renewed awareness. Architects, they said, need to consciously evaluate every decision they make—whether it concerns siting, structure, systems or materials—as to whether that choice is the most socially and environmentally responsible alternative.

To this end, preserving and reusing existing buildings emerged as a salient option. I hope this interiors edition of *Architecture Minnesota* contributes to that discussion. In each of the projects profiled, the design team renewed, restored, re-

vived or adaptively reused a building's interior space to make it viable for another generation of users.

Paulsen Architects turned an abandoned Kmart into a museum

and corporate office. LEAD, Inc., used fabric to transform a hard, uninspired brick box into soft rooms for a chiropractic practice. The Leonard Parker Associates returned the Noyes dormitory lounge at Vassar College to its modernist, technicolor origins.

Stageberg Beyer Sachs not only orchestrated the restoration of the University of Minnesota's historic Walter Library; the design team had the building wired throughout for high-speed Internet and data access and replaced the library's 12-story stack core with a Digital Technology Center. The restoration of the Minneapolis City Council chamber, undertaken by Skaaden-Helmes and MacDonald & Mack, took place on a smaller scale, but also required high-tech adaptation.

With the Northwest Area Foundation's new offices at the top of the restored Drake Marble Building, sustainability went beyond saving the building itself to the selection of green materials for the interiors. In the Technology column, Rebecca Foss details the considerations architects must make when selecting green products and systems for clients.

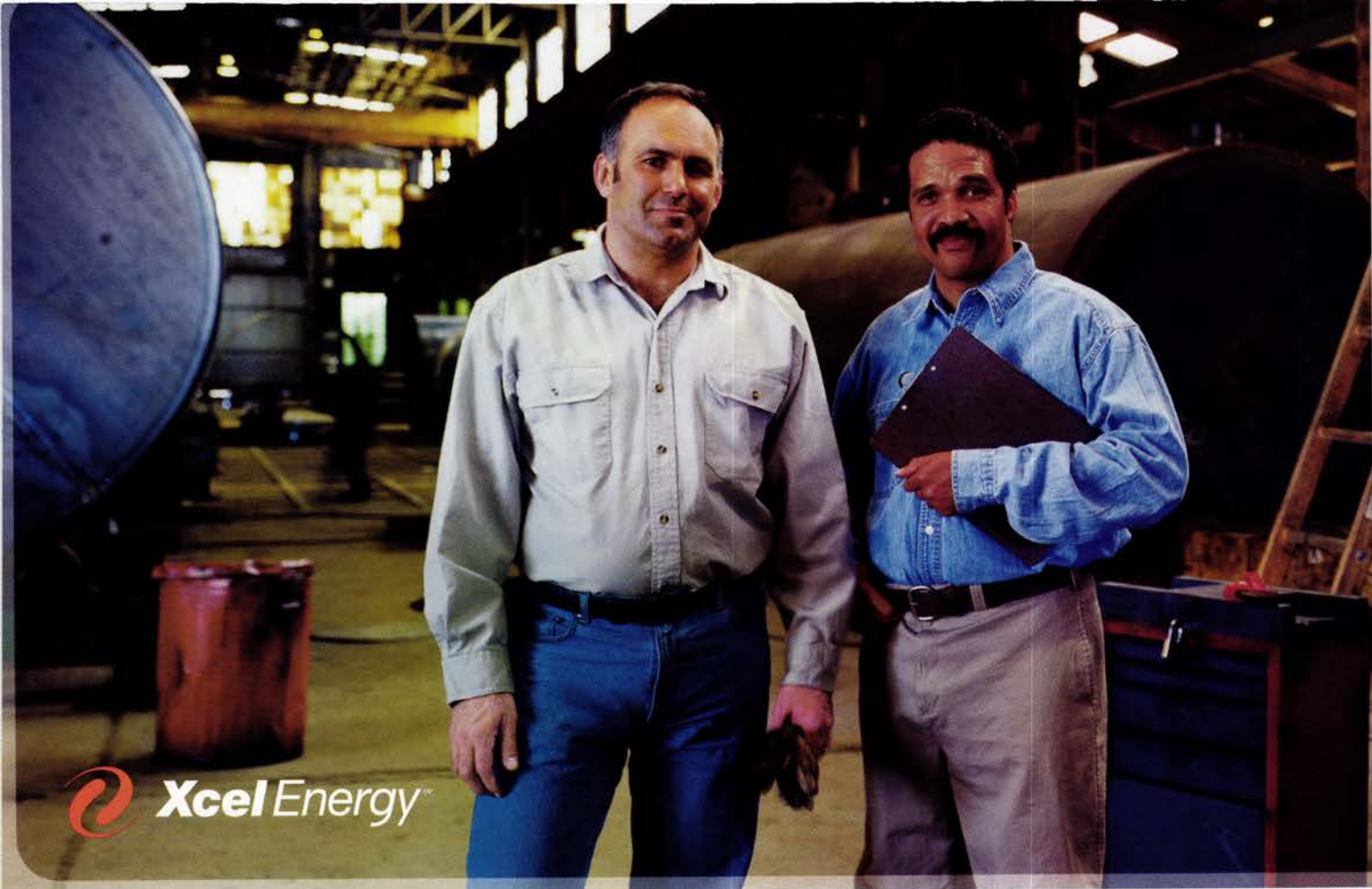
As the Eye Opener's participants concluded, the architectural profession's primary responsibility in a post-9/11 world is to evaluate its effect on human and natural communities here and abroad. As the projects featured in this edition of *Architecture Minnesota* illustrate, renewing the workaday interiors and historical treasures already in our midst is a step in the right direction.



DON F. WONG

Camille LeFevre

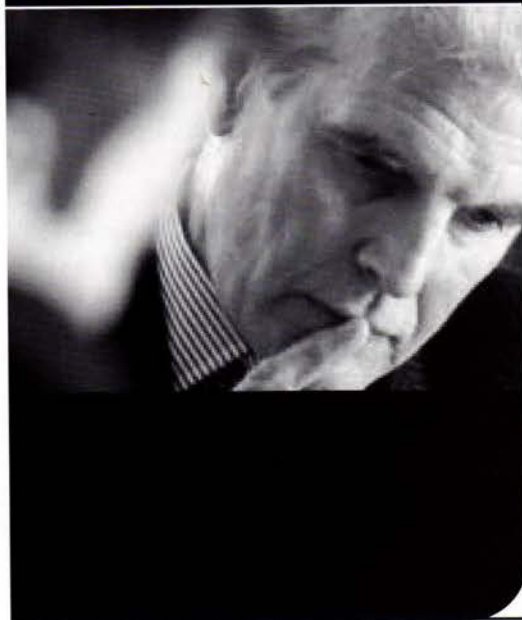
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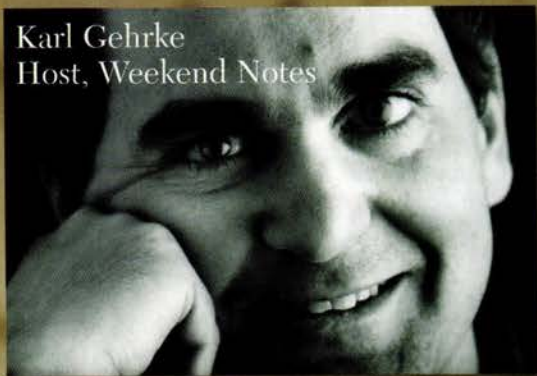
Melissa Ousley
Host, Musical Midday



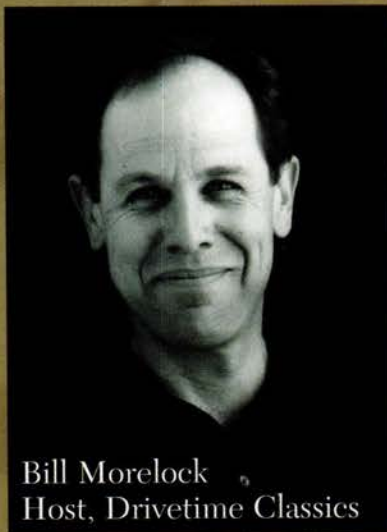
Steve Staruch
Host, Top of the Day



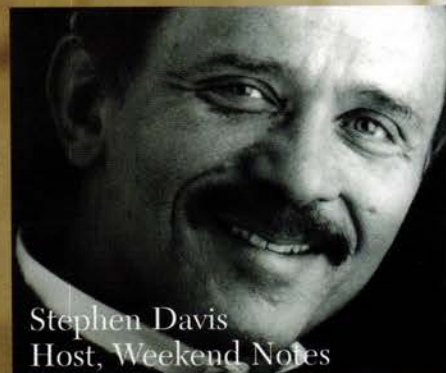
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"Architecture Minnesota, the primary public outreach tool of AIA Minnesota, is published to educate the public about architecture designed by AIA Minnesota members, and to communicate the spirit and value of quality architecture to both the public and our membership."



PATRICK NAU

Using the above Mission Statement for *Architecture Minnesota* as a guiding principle, AIA Minnesota's editor develops our bi-monthly magazine to reflect the breadth, depth and diversity of

work accomplished by Minnesota architects. AIA Minnesota is proud of our members' work and proud of the magazine we produce to showcase that work.

Most architectural projects reach a successful conclusion through the contributions of many people. To acknowledge those contributions, *Architecture Minnesota* includes a Credits page at the back of the magazine, the information for which is provided by the architectural firm that worked on the project. Typically a dozen or more individuals are identified for each project. They include interior designers, lighting designers, landscape architects, structural engineers, mechanical engineers, civil engineers, kitchen designers and many more.

A recent example of a consultant's work being a large part of a project's success can be found in the July – August 2002 issue. In the article "Best Seller," the substantive contributions of interior designers C. Suzanne Bates and Jennifer Haug, from E design, Minneapolis, and lighting designer Carol Chaffee were not

included in the story, although all three individuals were acknowledged in the Credits. True to the Mission Statement of the magazine, the article focused on the work of Dan Rominski, AIA, principal, Architecture Unlimited, Inc., St. Paul.

We would like to incorporate consultants' contributions into the body of the article, but space does not permit it. In an effort to position our editorial content so it is more inclusive, however, beginning with this edition of *Architecture Minnesota* we will endeavor to acknowledge the important work of consultants in the body of the story when that work was a major focus of the project.

Beverly F. Hauschild-Baron

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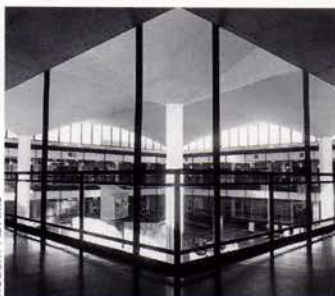
Ralph Rapson Hall Dedication

ON OCTOBER 5, the College of Architecture and Landscape Architecture, University of Minnesota, officially dedicates its renovated building and new 50,000-square-foot addition to Ralph Rapson, FAIA, head of the architecture school for 30 years and leader in the International Style. Evening



WARREN BRULAND

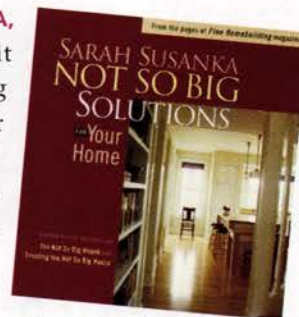
events include a lecture by Bill Pedersen, FAIA, Kohn Pedersen Fox Associates, P.C., New York; a panel discussion with former and current deans of CALA, Rapson, Harrison Fraker, FAIA, and Tom Fisher, Assoc. AIA; and a gallery talk by John Roloff, public artist. Steven Holl, AIA, Steven Holl Architects, New York, who designed the addition in conjunction with Vincent James Associates, Rozeboom Miller Architects, Inc., and Ellerbe Becket, all of Minneapolis, will also be on hand to answer questions and enjoy the festivities. For more information, visit www.cala.umn.edu/rapson/ or call (612) 624-1832. — C. L.



ROBERT ADAMS

New Releases

SARAH SUSANKA, AIA, has done it again. Continuing the theme of her first two influential works, her new book, *Not So Big Solutions for Your Home* (Taunton



Press), provides more than 30 design solutions originally featured in Taunton's *Fine Homebuilding* magazine. The book includes details on site selection, designing a gracious entry, the kitchen/family room relationship, porches and pantries, maximizing a remodeling budget and the art of additions. More than 30 color photographs, along with more than 150 drawings from Susanka's own sketchbook, illustrate practical home-design ideas for everyday living. Visit www.taunton.com for more information. — C. L.

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The exhibition celebrates the 100-year anniversary of Breuer's birth with drawings, models and photographs of his many buildings at St. John's, two Minnesota houses (the Sharkey house, Duluth, and the Kacmarcik house, St. Paul), plus examples of Breuer's furniture from the institute's collection.

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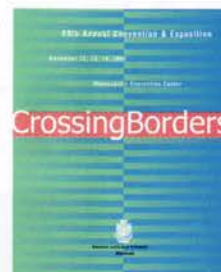
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The exhibition highlights the London-based architect's most recent projects in Europe, North America and Asia through drawings, field paintings, models and three-dimensional computer images and animations.

2002 AIA Minnesota Convention

THE THEME OF AIA MINNESOTA'S 68TH ANNUAL STATE CONVENTION,

November 12–15 at the Minneapolis Convention Center, is "Crossing Borders," with an eye toward exploring and celebrating the connections between design communities and cultures. Nearly 2,000 architects, landscape architects, interior designers, engineers and other design professionals attend the convention, which features an exhibit hall,



educational programs and keynote speakers. In his keynote address, Robert Ulrich, CEO, Target Corporation, Minneapolis, will talk about Target's use of talented designers to capture the attention of the American public and the borders the corporation has crossed in using design to further its business.

The convention also features the announcement of Honor Awards winners. Two of this year's jurors have been confirmed: Shirley Blumberg, Assoc. AIA, principal, Kuwabara Payne McKenna Blumberg Architects, Toronto, whose firm is recognized internationally for excellence in architecture, urban design and interior design with an award-winning portfolio of institutional and cultural projects completed throughout North America and Europe; and Tom Buresh, principal, Guthrie + Buresh Architects, West Hollywood, California, whose firm's work includes commercial, single-family residences/additions, interiors and public-works projects in the Los Angeles area, as well as conceptual and academic work that's been exhibited throughout the U.S. and Europe. Please visit aia-mn.org for more information. — C. L.

In the article "Screen Savers," published in the July – August 2002 issue of *Architecture Minnesota*, the following information was omitted: The renovation of the Suburban World Theater, completed in 2000 by Harris Architects, Inc., Minneapolis, included restoration of the main house; a new kitchen, tiered seating, sound system, lobby and exterior entrance; and a renovated marquee.

Rapson Rocker

THE "RAPID ROCKER," designed by Ralph Rapson, FAIA, as part of the Knoll "Rapson Line" in 1945, is about to make a comeback. The rocker was first introduced as part of the Knoll "Rapson Line" in 1945, which featured eight pieces including the rocking chair. Because of wartime restrictions, the rocker that Knoll produced was built of straight wood pieces, but the original design for the rocker was in bentwood. About 20 versions of this bentwood rocker were later built around 1949 and sold in Rapson's store, Rapson, Inc., in Boston, Massachusetts. Ralph Rapson & Associates, Inc., Minneapolis, is working to ensure mass fabrication of this bentwood design and has begun negotiations with retailers for introduction. For more information, call (612) 333-4561. — C. L.



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Young Architects Honored

The AIA Minnesota Awards Committee selected seven architects to receive the Young Architect Award for 2002. The award is given to architects who are members of AIA Minnesota, have been licensed less than 10 years and have shown exceptional leadership in service to the profession, the community, design, planning and/or education. Following are the seven award recipients and the jury's comments on their selection:



Pete Keely, AIA, Elness Swenson Graham Architects, Inc., Minneapolis, has made a large impact on livable communities through his dedication to creative and high-quality community-oriented multifamily and student-housing projects. His design abilities have resulted in his emerging national reputation as a housing expert.



Nathan Knutson, AIA, Vincent James Associates, Minneapolis, embodies the manager/designer model with the depth of his design skill, contract-administration skill and financial capacity. He has provided leadership on several national award-winning projects with his attention to detail and clarity.



Phillip Glenn Koski, AIA, Hammel, Green and Abrahamson, Inc., Minneapolis, demonstrates involvement in the profession and the community through his extensive civic engagement. His resume demonstrates an impressive range of design projects from parking ramps to historic preservation.



Roxanne Nelson, AIA, Hammel, Green and Abrahamson, Inc., Minneapolis, is an emerging voice nationally in the education sector of the profession with a strong body of work in a challenging



project type: schools. She is admired for her maturity as a designer and her clients' absolute faith in her skills and judgment.

Paul Neseth, AIA, Locus Architecture, Ltd., Minneapolis, is a carpenter and an architect of extraordinary skill who demonstrates the courage of his convictions by combining both talents. Clients say working with him is a wonderful experience that lets them realize a project that exceeds their initial ideas and vision.



Paul Neuhaus, AIA, The Leonard Parker Associates, Minneapolis, is an exceptional designer who combines vision with an unflappable ability to solve problems in the field. His passion for design and his individual talent are communicated through his role as a mentor to students and his role as a patient and thoughtful collaborator to project-team members.



Wynne Yelland, AIA, Locus Architecture, Ltd., Minneapolis, has embarked on a hands-on career in architecture that creates, interprets and implements each project individually. His work is significant not only for quality design, but also for the manner of execution.

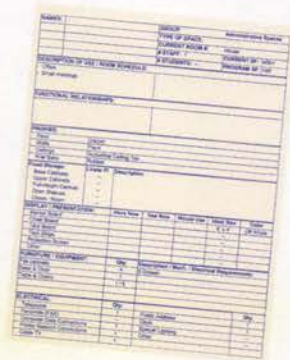
INSIDER LINGO *By Gina Greene*

Programming

Architects are super sleuths, solving intricate mysteries like "The Case of Programming." Before architects design a project, they must decide how to best configure the space for the end users. Programming, an information-gathering process, is the starting point. With pencil, paper and five discussion points for the end users—goals, facts, concepts, needs, problems—architects solve program mysteries in no time.

During the programming process, clues uncovered may include: number of people who will occupy the space; number and size of spaces required to fulfill jobs; adjacencies (should administrative staff be near the work room? should architects be near the research library?); circulation system; future expansion needs; furniture and equipment requirements; open versus closed space; times of day a space is used; budget and phasing.

If a design job is small, a program may include several sentences stating the project's goals and a list of the required spaces and furniture. For large projects, a program may contain detailed information about the current and future needs of the company. With all the clues tallied and the facts gathered, architects mark their case CLOSED.





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Newsmakers By Bette Hammel

Talk about a free-wheeling design! **Perkins & Will**, Minneapolis, has more than captured the creative spirit of the global ad agency Fallon Worldwide in its design of Fallon's new offices in downtown Minneapolis. The firm transformed the top five floors of the tower at 50 South Sixth Street from a bare typical corporate space into a glistening contemporary office filled with light. Visitors enter on the 28th floor via a glass bridge. Behind the receptionists, an elegant bamboo stairway leads up to level 29 where I saw a copywriter whiz by on a skateboard. One floor below a work of art is plainly visible: the famous BMW Fallon art car. Across the bridge is a curving blue art wall that helps break up the long floor plan. Light pours in not only through the glass curtain wall, but through 12 skylights. To cut through the roof for the skylights, the firm had to get permission from **Skidmore Owings & Merrill**, Chicago, which originally designed the tower. For the work interiors, Perkins & Will devised "curvicles" instead of the usual office cubicles. The new office is the third space Perkins & Will has created for Fallon.

Never let it be said that **Ralph Rapson, FAIA**, allows age or health problems to interfere with his work. Topping off a lifetime of accomplishments, he has come up with yet another ingenious design: a glass conservatory for the Minnesota Landscape Arboretum, Chanhassen. The project is currently in the fundraising stage. Not the usual geodesic dome, this conservatory resembles a great pile of fractured ice cubes triangulated like the sheared-off floes of ice that pile up on the winter shores of Lake Superior. Rapson says the project is as innovative as his original Guthrie Theater design.

Now that the College of Architecture and Landscape Architecture building at the University of Minnesota will bear his name, Rapson says he feels "very humbled and honored." He stresses that he is accepting this tribute "with the understanding that it represents the input of many people."

Meanwhile, his firm, **Ralph Rapson & Associates**, Minneapolis, headed by **Toby Rapson, AIA**, has recently completed renovating a southeast-Minneapolis Ford showroom into colorful galleries and studio space for the Textile Center of Minnesota. Among other commissions, the firm designed a modern prairie-style clubhouse complete with large center fireplace, timber-truss entry, dining areas and locker rooms for the new Legends golf course near Prior Lake.

Hammel Green and Abrahamson Inc., Minneapolis, has been busy on both sides of the Mississippi River, tackling the diverse challenges of designing a new downtown St. Paul restaurant and restoring the 1916 Pantages Theater in downtown Minneapolis.

Working with his client David Fhima, a Moroccan-born chef specializing in French-Mediterranean cuisine, John Crosby, director of interiors, created a dazzling contemporary space based on French tricolors. The project features reflective lighting in red and blue, a glass-lined bar and wine room, a blue entry corridor and white muslin-like draperies to help divide the space. The restaurant is in the Lawson block on Wabasha Avenue at Fifth Street, St. Paul.

For the Pantages Theater restoration on Hennepin Avenue, Ginny Lackovic, intern architect, says that the project team, headed by **John Hecker, AIA**, project architect, was able to re-create the Greek-inspired gold, blue and ivory wall and ceiling designs, thanks to the discovery of original shop drawings. Cleaning also revealed ornate detailing on an art-glass skylight that was previously covered with dark paint. Renovation of the theater lobby, which had become nearly unrecognizable after three remodels, was led by **Phillip Glenn Koski, AIA**, project designer. "The lobby design, which is deferential to the jewel box of an auditorium," he explains, "is contemporary and relies on lighting and color (blue carpet and Arabian gold stone) to provide a transition from an updated steel-and-translucent-glass marquee (internally illuminated with programmable multicolored LED lights) to the historic auditorium interior." When Pantages opens in November, it will be the smallest of three historic theaters on Hennepin Avenue.

Ken Johnson, AIA, president and design principal, **Stanius Johnson Architects, Inc.**, Duluth, reports that the new Weber Music Hall at the University of Minnesota Duluth will be completed this fall. As architect of record, the firm collaborated with **Cesar Pelli & Associates**, New Haven, Conn., designers of the facility. Room acoustics were the foremost consideration for the design of this music-performance lab. Johnson says the interior has a spectacular volume in an elliptical dome shape devised for acoustical excellence. Specially designed for live performance and high-quality audio/video recording, the lab will seat 350 people and provide performance space for up to 70 orchestra and 75 chorus members.

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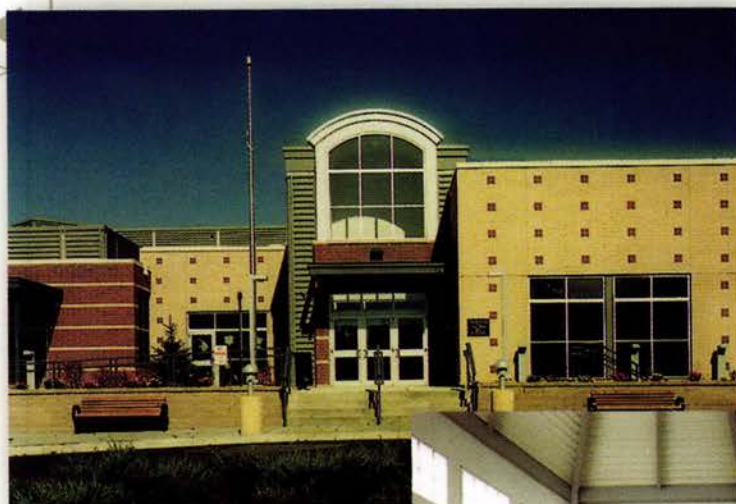
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Duluth Armory

Duluth, Minnesota

BY ROBERT ROSCOE

The Duluth Armory, built in 1915, offers a somewhat Classical Revival presence to its neighbors along London Road, up the shore of Lake Superior from Duluth's downtown business district. The building's almost collegiate-style architecture marks a transition from the late-19th-century castle-like armories built in so many American cities to early 20th-century structures of a different style and purpose.

The battlement features commonly associated with armories—thick masonry walls with narrow slits (reminiscent of the building type's medieval forebears), projecting corner towers and reinforced balconies—became popular after the Civil War. At that time, segments of the American workforce formed labor unions in reaction to what they felt was industrialization gone berserk. As a result, cities began to fear their own workers and armories took on the form and function of fortresses designed to support urban militias to repel rioters.

The armory, designed by Duluth residents Clyde W. Kelly and Owen J. Williams, was built for the National Guard and the state Naval Militia. Its 116,800 square feet of floor space made the structure the largest armory in Minnesota at the time of its construction.

Built with red brick and trimmed with smooth-cut stone, the building's central three-and-a-half-story section composes the façade's simple articulation. This central section projects slightly from similarly constructed wings, forming a well-balanced and straightforward symmetry.

In addition, symmetrically placed flat piers flank inset window bays that emphasize a rhythm of plain verticality that contrasts with a horizontal stone band separating the ground level from the upper three floors. Each pier rises uninterrupted above the stone band to provide symbolic support for simulated capitals of flattened, abstracted geometrical elements.

In floor plan, the armory's large drill hall is flanked by a four-story office section facing London Road and by various classrooms, assembly rooms and ancillary spaces with views of Lake Superior. A spacious top-floor ballroom adds to the character and utility of the armory. The basement contains spaces once used as galleries for target practice. Below the basement is a large culvert through which Chester Creek passes before emptying into Lake Superior several hundred feet away.



THOMAS ZAHN

Structural problems and lead contamination caused during prior uses have endangered the Duluth Armory, but several suggestions for adaptive reuse have been proposed nonetheless.

Soon after its construction, the Duluth Armory began to serve the local population in benign ways. In 1918, the armory sheltered survivors of the Cloquet fire. In the early 1940s, a Works Progress Administration program sponsored an addition shared by various users and the armory became a favorite facility for large-scale events that drew people from all over the Upper Midwest. In 1959, the place's stature increased when Buddy Holly, Ritchie Valens and the Big Bopper played their second-to-last concert in the armory (with future folk-rock musician Bob Dylan in attendance) prior to their fatal plane crash in Iowa.

In the 1960s, Duluth built a large convention center and the armory's fortunes began to wane. By the 1970s, Duluth's public-works department was using the building for its operations and converted the auditorium into a parking garage to store snow-removal and street-maintenance vehicles.

A 1996-97 engineering report found severe structural deterioration in the drill-hall/auditorium floor and recommended complete floor replacement. Shortly thereafter, the East Hillside/Enclion Neighborhood Coalition requested that the city preserve the armory as a community resource, thus initiating a struggle to save the building.

A few years later, a masonry fragment fell off the building and cracked a car windshield. The city building inspector subsequently

Continued on page 53

Oshkosh Water Filtration Plant

Oshkosh, WI

LOCATION

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Green Criteria

The search for green products includes satisfying client needs for improved indoor-air quality, cost effectiveness and waste reduction

BY REBECCA FOSS



GUILFORD OF MAINE

Change in the way architects design and build usually occurs for three reasons: forces at work in the industry (new technologies available or lack of product availability); contact with new ideas (introduced design or social concepts that affect our need for materials and products); and alterations in the natural environment (shifts in climate that affect human needs for shelter or economic health). The need for green, sustainable or high-performance products in architectural projects is prompted by all three.

Changes in the natural environment, the effects of pollution and the diminution of natural resources have caused governments to enact more stringent laws around the design and construction of buildings. Response to these laws requires new design philosophies, technologies and products. Clients, reacting to these perceived changes, are also demanding solutions that meet new green requirements.

Rising to the challenge, architects and interior designers are searching for innovative products and systems to satisfy the need for improved indoor-air quality, resource efficiency and waste reduction, which, in turn, has led to the development of more environmentally responsible products.

Definitions of such products vary, but they generally break down into the following categories: products made from environmentally preferable

materials with low life-cycle impact; products that reduce environmental impact during construction, renovation and demolition; products that reduce environmental impact during building operations; and products that contribute to a healthy indoor environment.

When architects or interior designers choose a green product or system, they incrementally change their perception of materials in general; new questions are asked, unforeseen possibilities arise and the selection process can become easier or more frustrating. For instance, if design professionals begin to look for products that use materials more wisely, they begin to see the need to carry that resource efficiency over to the amount of space they design, as well.

Similarly, a search for products with low VOC (volatile organic compounds) levels instructs design professionals on the value and importance of incorporating appropriate fresh-air distribution throughout a building in a more holistic manner. Likewise, daylight and viewspace are intrinsically connected to such material qualities as light reflected. Thus, the search for green products, by its very character, leads to a change in design philosophy.

When selecting materials or products for a project, architects and interior designers typically

Product manufacturers such as Guilford of Maine are perceived as a positive resource when they make information available that assists architects and interior designers with sampling, selection and specification processes.

Continued on page 56

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In firms where architecture and interiors are fully integrated,
the objective is less about who controls what and more about how the team can
offer the highest-quality design

BY CAMILLE LEFEVRE

Marcel Breuer ran the furniture workshop at the Bauhaus. Frank Lloyd Wright designed everything from carpets to light fixtures for his residences. Eero Saarinen and Ralph Rapson, FAIA, have created furnishings for their projects. Architects' involvement with the interiors of their buildings, as well as the exteriors, has a long and rich history and continues today.

In the early 20th Century, however, responsibility for the design of a project's interior and exterior began separating into two disciplines. As the design and decoration of a building's interior became the purview of interior designers, the exterior and structure stayed the responsibility of the architect.

"It's the educational programs that tended to separate them," says Tom Fisher, Assoc. AIA, dean, College of Architecture and Landscape Architecture, University of Minnesota. "Often at universities, interior design emerged out of schools of home economics, now called colleges of human ecology."

In the early 1900s, "more emphasis was being placed on how people live and work," adds Denise Guerin, chair, Interior Design Program, Department of Design, Housing and Apparel, College of Human Ecology, University of Minnesota, "and the study of the interior environment became specialized to design for different functions and needs. The human-ecology movement developed to highlight human problems that could be dealt with through design."

As the two disciplines established their niches, turf wars ensued over health, safety and welfare issues, areas of responsibility and the timing of the architect's and interior designer's involvement in a project. "Traditionally, interior designers have become involved with a project at the tail end, introduced to a project while it's under construction, so concept integration between exterior and interior is lost," says Nicole LeBarron Thompson, AIA, director of interiors, Station 19 Architects, Minneapolis.

A "culture of the architect versus the interior designer" also developed, she adds, with "designers more detail oriented and more

in tune with materials and their selection," while architects focused on the larger issues of master planning, siting and structural design.

In the past 20 years, however, despite the fact that students of architecture and interior design are often educated in different col-

leges, the two disciplines have moved closer together in the realm of practice. In some Minnesota firms, in fact, all aspects of a project are integrated, with interior designers and architects involved in a project's design from its inception.

At Meyer, Scherer & Rockcastle, Ltd., Minneapolis, for instance, says Paul Udrys, AIA, senior associate, "we don't have a hierarchy that supports separate architecture and interiors departments, nor do we want one."

"We're all members of a team and we try to keep the boundaries between the two disciplines fairly blurred," he continues. "In some

firms, a building is designed and then handed over to interiors to get dressed up. We prefer to have people working together as a team from day one. As a result, we can keep the finer points that interiors people tend to focus on and the macro scale that architects work on evolving simultaneously to the benefit of both."

At the same time, each discipline is educated in a way that allows them to bring a specific set of skills to a project. "At our office," says Lynn Barnhouse, director of interiors, Meyer, Scherer & Rockcastle, "the interior designers are the keepers of materials for each project, and act as a resource for the whole design team while researching and coordinating the selection of materials."

As markets such as healthcare, corporate, retail and academic become more specialized, they require specific solutions in terms of products and finishes. The market continuously updates its product offerings to keep pace with aesthetic demands, environmentally responsive product needs and products that perform well technically, adds Sara Weiner, Assoc. AIA, director of interior architecture, KKE Architects, Minneapolis.

"Anyone with a
subtle appreciation of
fine interiors and
architectural work
knows how intricately
linked they are."

Continued on page 59

THE BEST BUILDINGS ON EARTH ARE STILL BUILT BY HAND



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Homeland Security

BY BILL BEYER, FAIA

I got a glossy brochure in the mail recently, evoking images of 9/11 and urging me to travel to Washington, D.C., for a conference aimed at architects and others concerned with the security of our national infrastructure. Whenever I travel to a conference, I try to glean some local history and seldom pass on a visit to history-rich Washington. But is designing ever-stronger buildings our best solution to terrorism?

As an architecture student in 1971, I had never traveled west of St. Cloud or east of Milwaukee. So the chance to spend spring quarter in France and Germany, absorbing lessons from Chartres to the Bauhaus, could not be missed. Although the touchstones of architectural history beckoned, I had never been an engaged student of history. I could not fathom the relevance of medieval politics, American federalism or the causes of World War I. *All Quiet on the Western Front* put me to sleep; *The Guns of August* did not rouse me.

My wake-up call came while hitchhiking from Dijon to Munich across the narrow country roads of eastern France. Stranded somewhere near the village of Belfort, I noticed signs warning pedestrians not to wander off the road because of unexploded World War II ordnance in the woods. That seemed silly; the war had happened before I was born. But rusting barbed wire and crumbling concrete bunkers were visible. Suddenly, I got it. That instant made me more aware of local history as I traveled.

A chance encounter two months later made me a dedicated lifelong student. After hitching all day from Munich, my companion and I stumbled into Vienna after dark. We desperate-

ly needed to eat and settled for a Wienerwald (the German "Perkins"). In the sensible European custom, we were asked to share a table with a stranger. We awkwardly mumbled while waiting for our food, embarrassed by our minimal German. Our table mate broke the ice by greeting us in perfect English. He was an economist who had taught himself our language by reading the *London Financial Times*.

Over several glasses of sweet white vermouth, he drew us into conversation. Amazed at his palpable fear of the Soviet Union, we got a geography lesson. In 1968, Soviet tanks had rolled into Prague, chilling Czechoslovakia and the rest of the world. (Prague is to Vienna as Duluth is to Minneapolis.) Then he reminded us of the 1956 Soviet invasion of Hungary. He had lived each day of his life with specters of war, but none of this had ever fully penetrated our secure American cocoon.

We walked around Vienna the next day, noting the relentlessly dreary buildings still smudged with black paint applied to hide them from Allied bombers 30 years before. Later that month, we flew home from Paris. As we boarded our Israeli-airlines charter flight, El Al security was already toting Uzis and scrutinizing passengers' shoes for bombs. A year later, the pristine Olympic venues we had toured in Munich would run with Israeli blood.

We could design tougher buildings to improve our collective security and carry on in our new improved cocoons. But until we design a collective consciousness to transcend our persistently insular worldview, homeland security will elude us.

"The only thing new in the world is the history you don't know."

— Harry S. Truman



Library Legacy

A dynamic balance of historic restoration and high-tech adaptive reuse renews Walter Library for the 21st Century *By Judith Neiswander*



DANA WHELOCK



Design team (from left to right): (seated) Tom Cain, AIA, Karie Johnson, Assoc. AIA, Bill Beyer, FAIA, Jim Scott, AIA; (standing) Dennis Sachs, AIA, Jim Foran, Drew Bjorklund, AIA, Ryan Forster.

Walter Library still welcomes students and staff through its colonnaded main entrance on Northrop Mall (above), while the library's owls (top), found on columns, moldings and grillwork throughout the interior, stand as symbols of wisdom.

In 1924, architect Clarence H. Johnston completed a new library for the Minneapolis campus of the University of Minnesota. Amid the accolades and celebration, then university president Lotus D. Coffman wrote of the library, "It is the University's laboratory of the mind."

Neither Coffman nor Johnston could have imagined that, 78 years later, the building would embrace new technologies that would extend the mind's capabilities into the furthest reaches of cyberspace. Nor, in the interim, would they have believed the disrepair into which the library would fall.

In 1989, however, university officials decided Walter Library (named for head librarian Frank Walter in 1959) was due for a major renovation. Not only was the library woefully out of date for 21st-century users, but it housed a major fire hazard: a 12-story, open steel-frame core of book stacks.

In 1997, the university decided the architecturally and historically significant library should be both restored to its former splendor, and renovated and updated to house existing computer-related programs scattered throughout the campus (including the Minnesota Supercomputing Institute, the Laboratory for Computational Science and Engineering, Academic and Distributed Computing Services and the Digital Media Center), as well as a new Digital Technology Center.

Last spring, a team with expertise ranging from telecommunications to gold-leaf application, led by Stageberg Beyer Sachs, Inc., Minneapolis, completed the complex mission. Maintaining the delicate balance between restoration of Walter's historic architecture while adapting the building to a new high-tech use posed a multitude of concerns and constraints.

"Historical elements of the building were visually spectacular; digital-technology infrastruc-



The first-floor public lobby, with its painstakingly restored coffered ceilings (top), narrows into the building's new east-west corridor (left), lined with stone panels from the original stack-core floors. The adjacent ADCS Computer Lab (far left) offers undergraduates high-speed electronic access beneath a restored ceiling of faux-wood beams with decorative plaster.

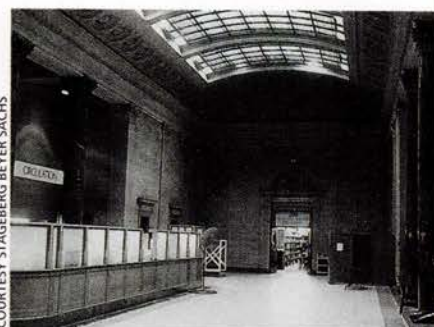


DANA WHEELLOCK

The second-floor great hall (opposite top) leads to the spectacular main reading room (top) with its 16-foot-high windows, built-in bookshelves, elegant coffered ceiling and reconditioned oak tables with task lighting. The reading room in its previous incarnations: circa 1970s (right) and circa 1930s (far right).



COURTESY STAGEBERG BEYER SACHS



Renovation of the great hall (above) included installing new lay-light panels in the skylights, cleaning the green-marble columns and creating a new circulation desk (above left). The south reading room (below left), with its faux-wood beamed ceiling, is now an audio/video resource library.

ture would be largely invisible," explains Bill Beyer, FAIA, principal, Stageberg Beyer Sachs. "We had to be looking to the past and the future simultaneously. It was the professional challenge of a lifetime."

Adds Don Kelsey, facilities planner, University of Minnesota, "It was the synthesis of old and new approaches to information that really made this project go. It couldn't be just another barn for books."

The "barn for books," however, the library's 12-story stack core, posed the project's greatest renovation obstacle and opportunity. Extracting the stack core created space for the building's new addition: the computer-instruction-and-research facilities that are the focus of the university's digital-technology initiative.

At the same time, the design team faced another daunting task: how to integrate 21st-century technology into the most ornate and historically significant interiors on campus. The solution was to raise the floors four inches and run miles of copper wiring and optical fibers underneath. This electrical- and data-distribution system allows superb adaptability for computer installation anywhere in the building.



In the library's original reading rooms, both copper-cable and fiber-optic connections are located at every seat. "Right now," Beyer says, "Walter Library is probably the most wired building in the state of Minnesota."

Throughout the structure, all plumbing, lighting, ductwork and electrical systems were replaced; the original steel and cast-iron windows were replicated in aluminum; existing elevators were remodeled or new ones installed; asbestos was removed; and clay-masonry walls were fireproofed.

Rosy-beige stone panels that once made up the stack-core floors now line the central corridor to the computer laboratories, creating a



JONATHAN CHAPMAN



The abundant decorative details throughout Walter Library include various ornamental-plaster applications to ceilings (top and above, shown in the process of cleaning and restoration) and stone carvings depicting Wisdom (below left), Greek poet Homer (below middle) and Law flanked by Science and Power (below far right).

seamless transition between Walter's historic first-floor lobby and the addition. Similarly, the design team created an accessible entrance on Pleasant Street S.E., working closely with the State Office of Historic Preservation to create a façade that complements, but doesn't duplicate, the building's existing exterior.

At the same time, both the project team and university officials were committed to full restoration of Johnston's ornamental interiors. Johnston's original blueprints—detailed pen-and-ink drawings on 28 sheets of linen—stored in the university archives revealed the exacting control Johnston exercised in his designs.

For example, the architect required that three full-scale models for the coffers of every ceiling be presented for his selection and approval, Beyer recalls with amazement, adding that, "About the joints between them he wrote, 'Every mitre shall be perfect,' and in most cases they are perfect!"

The elaborate coffered plaster ceilings in the lobby and reading rooms are truly the building's glory. Layers of dust, grime and paint had obscured the vibrant hues on the original plaster, which was carefully analyzed to determine original colors. For more than a year, artisans from

Conrad Schmitt Studios, New Berlin, Wisconsin, cleaned and repainted the ceilings and decorative-plaster details until they were restored to their original appearance.

In the public lobby, sprinkler heads were carefully positioned within plaster rosettes to be as unobtrusive as possible. Darkened bronze paint on the octagonal recessed coffers was replaced with the gold leaf that Johnston originally stipulated, but which was judged too costly in 1924. Mankato travertine-limestone walls and Tennessee pink-marble floors gleam next to green-marble columns.

Over the great hall on the second floor, which leads to the reading rooms, five skylights with new lay-light panels arc between coffered ceilings and green-marble pillars. In the north reading room, a trompe l'oeil wood-grain ceiling and molded-plaster ornamentation soar overhead.

The south reading room, now an audio-and-video resource library, features a restored ceiling of faux-wood beams and a decorative pastel-colored border. Along the room's south wall are bronze grilles that hide the room's heating system and are decorated with elements of the library's recurring owl motif.



JONATHAN CHAPMAN





DANA WHEELLOCK

Most awe, however, is reserved for the spectacular 52-foot-by-200-foot main reading room, which spans the second floor's east side. Here, daylight filters through 16-foot-high windows bordered by plaster dentils and separated by stone columns that rise above built-in bookshelves.

New fixtures create direct and indirect light sources that showcase the restored 26-foot-high ceiling: an elegant pattern of four recessed octagonal coffers embedded in squares and decorated with gold leaf. All of the reading room's original oak tables were reconditioned and fitted with new task lighting, electrical outlets and data ports.

A masterful and harmonious integration of old and new, Walter Library dazzles everyone who enters. Kelsey's greatest satisfaction is in seeing the pride with which students bring their parents to visit the new library. "One student stormed into my office and pretended to complain," he says, laughing. "I can't concentrate in here," she said, 'It's too beautiful!'"

**Walter Library Renovation and
Digital Technology Center Addition**
University of Minnesota
Minneapolis, Minnesota
Stageberg Beyer Sachs, Inc.
Minneapolis, Minnesota



JONATHAN CHAPMAN

The library's 12-story stack core was removed (above) to make room for the building's new addition, the Digital Technology Center and its state-of-the-art conference areas (top).



COURTESY VASSAR COLLEGE

Retro Mode

A dormitory lounge at Vassar, designed by Eero Saarinen in the 1950s, gets its groove back *By Camille LeFevre*



Design team (from left to right): (back) Paul Hagen, AIA, Leonard Parker, FAIA; (front) Andrea Geerdes, Virginia Pappas.

In 1958, New York architect Eero Saarinen completed a semicircular dormitory for Vassar College in Poughkeepsie, New York: the Emma Hartman Noyes House. Sited next to “the circle,” a flowered promenade where Vassar women strolled with their visiting beaux, the four-story brick building not only reinforced the geometry of the rendezvous area, but also introduced modernism to the campus’s ensemble of stately ivy-cloaked buildings.

Inside the dorm, the first-floor lounge continued the circular motif with a round, sunken conversation area quickly dubbed the “passion pit.” Outfitted with multihued upholstery and beige carpet designed by Florence Knoll, first-production Saarinen-designed Tulip and Womb chairs, and tables with imported marbles, the room featured full-height windows and rhythmically placed concrete-formed columns.

Over the years, students fondly referred to the space as the "Jetson Lounge." But 30 years of occupancy took its toll. Tables were scratched. Chairs were broken and disappeared. In the 1970s, the passion pit, originally covered in mauve, orange and green upholstery, was re-covered in drab brown fabric. Shabbiness prevailed.

In the meantime, buildings by Marcel Breuer, Hardy Holzman Pfeiffer and Cesar Pelli, FAIA, joined Noyes as a source of architectural pride for Vassar. By the time Vassar president Frances Fergusson, an architectural historian, initiated restoration of Noyes as "a way to stimulate interest in the building as an important monument of 20th-century architecture," she says, "for some years, largely because of thoughtless changes made in the materials and colors of that lounge, students had not thought highly of it."

Fergusson talked with Pelli (whom she commissioned to design the Frances Lehman Loeb Art Center, completed in 1993) about how to proceed. Pelli recommended that Fergusson contact Leonard Parker, FAIA, The Leonard Parker Associates, Minneapolis.

Parker, who had worked in Saarinen's office in Bloomfield Hills, Michigan, during the 1950s, had designed the dorm under Saarinen's direction. As for heading up the restoration of Noyes 30 years later, Parker says, "I was excited to take on the responsibility." The design team initiated phase one of the dorm-revitalization plan—restoration of the famous 2,200-square-foot lounge—in preparation for alumni week in 2001.

"On our first visit we discovered a tired and worn-looking space, victimized by years of use and inadequate remodels," says Virginia Pappas, interim director of interiors, The Leonard Parker Associates. But, as Fergusson adds, "The basics were all still there, including many of the original tables."

The design team launched the project by studying archival photos, including a feature article of the building published in *Architectural Record*, September 1959, in order to understand the original intent of the space. Unfortunately, all of the available photos were in black and white. And even though visits to Noyes "brought back a lot of memories of trips to Vassar with Saarinen," Parker says, details of the project were difficult to recall.

Midway through the design process, however, the team discovered a 1956 book in the Saari-



COURTESY VASSAR COLLEGE

nen archives in Hamden, Connecticut, that documented the original finishes, fabrics and materials. The team realized the design was "classically modern with modulating strong fields of 11 textile colors," Pappas says.

"The concept was based on a light white spatial frame in which furniture appears to float free from the horizontal floor plane," she continues. "Our challenge was to capture this original animated character and balance it with products that responded both to the design objectives and to the maintenance and durability requirements of this active residential lounge."

Two years later, the lounge restoration was completed with fabrics, colors, carpet and chairs that replicate the originals and the design team has moved on to refurbishing student rooms and the exterior of Noyes House.

"The result has been wonderful," Fergusson says of the lounge. "Students were part of the process and they are immensely proud of the result. Noyes has become a favored dormitory. As you may know, students today love the 1950s, so Saarinen's design and the bright colors and comfortable furniture are great hits with them."



The original Noyes lounge, with its concrete columns and Saarinen-designed furniture, including the semicircular "passion pit" (above and opposite below), was fully restored to include authentic carpet, upholstery colors and chairs (top and opposite top).

Emma Hartman Noyes House
Lounge Restoration
Vassar College, Poughkeepsie, New York
The Leonard Parker Associates,
a part of the Durrant Group
Minneapolis, Minnesota



Historic Character

RIK SFERRA

St. Paul's Drake Marble Building is revitalized with the support of its top-floor tenant, the Northwest Area Foundation *By Barbara Knox*



Design team (from left to right): (front row) Rhys MacPherson, Coco Dugan-Early; (back row) Heather Brown, Assoc. AIA, Jeff Scherer, FAIA, Brent Holdman.

When the Northwest Area Foundation went looking for a new home, it found an unlikely candidate in the Drake Marble Building in St. Paul. With an odd mix of tenants that included a porn store, a Christian woodworking shop and artists' studios, the building was—to be kind—in rough shape.

In addition, the city had cited the property owner for code violations and because the site was contaminated with lead and battery acid. Unfazed by the lack of niceties, foundation managers said, "This is the spot" the first time they saw the building.

Both tenant and building have historic ties to the region. One of the oldest concrete-frame structures left in the country, the four-story

Drake Marble Building, built in 1908 and enlarged with an addition in the 1920s, housed a marble-processing warehouse and showroom. The facility dressed the marble used in many buildings throughout the Twin Cities, including the State Capitol.

Behind the building runs a railroad that was once the Great Northern, owned by James J. Hill. His son, Louis W. Hill, endowed the Northwest Area Foundation in 1934 to reduce poverty in the eight-state region served by his father's railroad.

The foundation decided it needed a new home to embody its revised mission, which had recently shifted from soliciting grants to focusing financial efforts on revitalizing 16 communities over the next 10 years. The foundation



chose the Drake Marble Building for its proximity to the Mississippi River, the railroad and a neighborhood in need of revitalization.

"We wanted to be connected to a community rather than to a corporate environment," explains Jean Adams, chief operating officer, Northwest Area Foundation. "While the building needed a lot of work, we knew the architects were up to the challenge. Every other consideration—greenspace nearby, plenty of parking, the right community—was here."

Initially hired to design the foundation's offices on the top floor, Meyer, Scherer & Rockcastle, Ltd., Minneapolis, then accepted the challenge of renovating the entire building for Wellington Management. The design team, says Jeff Scherer, FAIA, principal, Meyer, Scherer & Rockcastle, began by asking "how we could convert a building to be functional and competitive in the marketplace and still retain its historic character."

MS&R's solution, he continues, "was to analyze the core design features of the old building—expressed frame, infill panels, large operable windows, proportional scale, juxtaposition of diverse materials and honest expression of use—to develop the building's new aspects. That coexistence allowed us to create a competitive idea of the new within the continuum of the old."



The Northwest Area Foundation chose the Drake building (top) for its proximity to the river, the railroad and a needy neighborhood, renovating the top floor into spacious contemporary offices (opposite) surrounding an existing light well (above).

The design process, says Rhys MacPherson, associate, MS&R, started with the foundation's mission and organizational concepts. As Adams explains, the foundation has "teams that will work with communities over a 10-year period and they need spaces they can devote to all the details of their projects."

Consequently, almost one-third of the 20,000-square-foot floor plate is devoted to con-



RIK SFERRA



The design includes eight conference areas devoted to long-term community projects (opposite), a "town-meeting hall" wired for outstate video conferencing (top) and open workstations that share natural light (above).

ference areas. Eight team rooms, each of which will house two community projects in the next decade, surround an existing light well that penetrates the center of the building. Employees can pull sliding panels on the rooms' glass walls to create privacy or display space for maps, calendars and agendas.

In addition, a "town-meeting hall," wired for state-of-the-art video conferencing, allows the foundation to directly link with the communities it serves. The design treats light and windows as shared amenities by wrapping the circulation corridor around the perimeter and po-

sitioning staff workstations—including the president's—in an open environment.

Sustainability was a goal that went beyond saving the building itself. Floor materials include recycled pine, rubber and carpet. Surfaces are finished with low-VOC paints. The project also features fabrics with recycled content, indirect high-efficiency lighting and small rooftop HVAC units that target specific zones.

According to Adams, the emphasis on sustainability was a priority shared by all. "Even if people didn't love a particular style of a chair or an interior finish," she says, "they'd change their minds when they heard it was a recycled product."

For Scherer, reusing buildings like Drake Marble is critical to the durability and livability of our cities. "The memory of our cities is eroding due to a lack of ability to think beyond what might be the obvious—in this case, making over a building" with historic and architectural value, he explains.

Rescued from the wrecker's ball and reclad in precast concrete, the refurbished Drake Marble Building has scars, but is thriving once again thanks to the foresight and support of a stable, historic foundation.

Northwest Area Foundation Offices
Drake Marble Building
St. Paul, Minnesota
Meyer, Scherer & Rockcastle, Ltd.
Minneapolis, Minnesota



RIK SFERRA



Legend

1. Reception
2. Lounge
3. Community room
4. Conference room
5. Team room
6. Open office
7. Workroom
8. Kitchen
9. Light well



PETER BASTINELLI KERZE

Fabric Art

A chiropractic clinic materializes out of a cavernous space through the application of fabric architecture *By Camille LeFevre*



Design team (from left to right): Christine Bleyhl, Ali Heshmati, Assoc. AIA, Gretha Rød.

Originally built as a sculpture studio, the space was transformed into a chiropractic office and art gallery (top), by dividing the space into treatment rooms (right) with half walls and tautly pulled white fabric.

When a chiropractic patient arrives at the doctor's office, they're nearly always in pain. Whether suffering from whiplash, chronic back problems or headaches, their discomfort and vulnerability may be acute. They also know their visit to the chiropractor will include hands-on physical manipulation of their bodies, whether the treatment involves adjustment or massage.

So when Dr. Kari Boudreau and Dr. Lori Pottebaum chose an 1,800-square-foot, light-filled box (originally built as a sculpture studio) in northeast Minneapolis as the new location for their office, Art of Chiropractic, their challenge was multifaceted. The interior architecture needed to divide the warehouse-like space into five treatment rooms, two massage rooms, an x-ray room and an office; provide visual and acoustical privacy between the rooms without blocking light from the north and east windows; and soften the hard edges of the space to make it welcoming to patients.

"Essentially," Boudreau says, "it had to be a quiet and relaxing environment." At the same time, she wanted the space to function as a gallery for the work of northeast-Minneapolis artists. "Chiropractic is based on three foundations: science, philosophy and art," she explains. "The art comes from the practitioner's style or technique. So it was a natural fit for us to present art in a traditional way in an office for practicing chiropractic arts."

As LEAD, Inc., Minneapolis and Husnes, Norway, pondered the program and the parameters of the space, the design team experimented with a variety of room configurations and materials. "The minimal budget ruled out common solutions like interior windows," says Gretha Rød, principal, LEAD. "In fact, even plain walls were too expensive."

The team began experimenting with fabric—"a great alternative, as it's an inexpensive build-





ing material and its transparency allows light to travel through," Rød adds—even stretching pantyhose over a grid to test its effects with light and shadow. In the process, they also became intrigued with "the form fabric takes when you put it in tension," says Ali Heshmati, Assoc. AIA, principal, LEAD.

The design solution, then, was to divide the space into an office and treatment rooms with four-foot-high gypsum walls, then affix the fabric to the walls with steel grommets and hanging brackets while stretching the fabric toward the 12-foot-high ceiling with light-gauge aircraft cables. As a result, the white fabric soars above the walls, which are painted in rich shades of red, blue and gold, creating an effect that's part circus tent, part nomadic village; simple and striking.

Lights in between the fabric walls, which are overlapped to create layers of opacity, "give the spaces softness and privacy, which suits an office in which the patient's body and well-being are in focus," Rød says. Full-spectrum overhead lights augment natural daylight when needed. In contrast to the fabric-defined rooms, the x-ray room

has eight-foot-high lead-coated walls and a door; the massage rooms are enclosed with walls of windows Boudreau salvaged.

Millwork in the front reception area and office was constructed of toxin-free particle board with a maple edge band. Countertops and the reception desk are topped with plastic laminate. Original concrete floors were kept, with a recycled rubber flooring made out of reclaimed car tires laid onto the treatment-room and office floors.

Artworks in various media are featured in the reception area and patient rooms. "People comment on how unique and relaxing the spaces are," Boudreau says, an affect Heshmati attributes to the fabric. "It softens the otherwise hard interior space and filters the light in a soothing way," he says, "and its tactile skin-like qualities are perfect for a hands-on practice like chiropractic."

Art of Chiropractic
Minneapolis, Minnesota
LEAD, Inc.
Minneapolis, Minnesota
Husnes, Norway



Five treatment rooms were created with four-foot-high walls topped with overlapping layers of fabric stretched toward the ceiling (top). The enclosed x-ray and massage rooms are located at the back of the space (above).

Council Keep

Stripped of its midcentury décor, the Minneapolis City Council chamber reveals its historic grandeur *By Judith Neiswander*



Design team (left to right): L. Scott Helmes, AIA, David Gustafson, AIA, (not pictured Stuart MacDonald, AIA).



KOECHEL PETERSON & ASSOCIATES



The original council chamber (opposite below), reduced through several renovations to a dark windowless room lit by fluorescent bulbs behind a plastic bubble (above), was restored to its original design, which includes tall windows, stately pilasters, coffered ceilings and murals of St. Anthony Falls (top).

In the fall of 2000, the Minneapolis City Council faced a crisis in its own backyard. An impending audio-visual upgrade to the city-council chamber would televise proceedings and no one was happy about what the public would see. The dark windowless chamber was lit by overhead fluorescent bulbs hidden behind a plastic "bubble." The horseshoe-shaped seating hampered visibility; the hard surfaces of the walls and benches made it impossible to hear. Last renovated in 1956, the room was derisively known as the "corn crib."

Furthermore, imminent improvements to the heating, lighting and safety systems would destroy what remained of the previous interior: a sumptuous hall with a stenciled and gilded coffered ceiling. The 1923 scheme, a modified version of the original interior created by John Scott Bradstreet in 1906, featured 14-foot-high windows, stately pilasters and ornate light fixtures.

After reviewing options for partial renovations, the council supported the chamber's complete restoration. "There's never a perfect time to spend money on your own house," said then city-council president Jackie Cherryhomes. "Let's go for it!"

The project was constrained by a tight schedule; it had to be finished in time for the inauguration of the new Minneapolis City Council in January of 2002. The 3,000-square-foot space needed not only a dignified chamber for public meetings, but a state-of-the-art audio-visual recording studio, a wheelchair-accessible ramp for council members and a press room.

Skaaden-Helmes Architects, Inc., Minneapolis, oversaw the restoration, retaining MacDonald & Mack Architects, Ltd., Minneapolis, as historical consultants. "The biggest challenges were controlling the light, controlling the sound and making the room work for the public," says Scott Helmes, AIA, principal, Skaaden-Helmes. "At the same time, we wanted a room that was alive and vibrant, not a musty museum."

Demolition of the interior shell revealed the tall windows (covered up for nearly half a century) and places where walls had been moved. Beams no longer divided the ceiling evenly, but the ones running lengthwise were decorative and thus repositioned to better fit the space and outfitted with unobtrusive lighting and sound systems.

Egg-and-dart ornament outlining the recessed panels between the beams was restored. The windows were covered with color-correcting film (to control natural light for optimal video recording); new draperies and shades were installed so the room can be completely darkened.

Acoustical material was installed two inches deep inside ceiling coffers and between the pilasters to muffle sound; new carpet and upholstered chairs also help with acoustics. The stenciled patterns on the ceiling were restored to their original appearance using 17 colors gleaned from original scrapes of paint plus gilding.

Elegantly stenciled pilasters and Carrara-marble wainscoting recorded in period photographs and original drawings were re-created. Elaborate brass chandeliers and sconces were remanufactured to resemble the originals.

Television cameras were recessed into walls bordered by ornamental plasterwork. Reproduc-



tions of two seven-by-10-foot murals of St. Anthony Falls from the first Bradstreet interior, which were cut down during the 1923 renovation, hang in the originals' places.

The design team's final challenge was siting the platform on which the council sits during meetings. Because council members were adamant about their desire to interact with the public, a long dais was created with a door at either end, one of which connects to the wheelchair-accessible ramp.

Hidden behind historically correct dais panels are computer screens for each council member, with electrical and data-port cables running beneath the platform. The lectern facing the dais includes state-of-the-art presentation equipment. Monitors in the hallway and an adjacent overflow room allow people outside the chamber to view proceedings.

The final result is a gracious interior that honors the past while serving present and future needs. "Our greatest satisfaction is with the unity of the room," says Stuart MacDonald, AIA, MacDonald & Mack. "It reads well as a historic space."

Adds Helmes, "What is most rewarding is that the chamber works for the public—anybody can go in there and participate in a process that's been going on for 100 years. We hope they'll believe the room always looked this good."

Minneapolis City Council Chamber Restoration
Minneapolis, Minnesota
Skaaden-Helmes Architects, Inc.
Minneapolis, Minnesota
MacDonald & Mack Architects, Ltd.
Minneapolis, Minnesota



The restored, historically accurate interior includes a new dais that allows council members to interact with the public and enjoy state-of-the-art access to electronic presentations (top).



JERRY SWANSON

American Icon

An internationally beloved luncheon meat gains new notoriety with the creation of the SPAM™ Museum and an office building for Hormel Foods *By Camille LeFevre*



Design team (from left to right): Bryan Paulsen, AIA, Meray Massad-Rahme, Greg Borchert (not pictured Michael Krager, AIA, and Lyn Diefenderfer).

It kept World War II soldiers fed, is considered a delicacy in Korea, will soon be on McDonald's breakfast menus throughout Hawaii and inspired a famous skit on "Monty Python's Flying Circus." It is SPAM®, of course, the pink-mottled luncheon meat in the rectangular blue and yellow can, introduced to the world by Hormel Foods in 1937.

Nearly as iconic as apple pie, the American processed-food product has garnered legions of fans and prompted countless jokes. There's no denying the power of SPAM. At the June 16 opening of the new SPAM™ Museum in Austin, designed by Paulsen Architects, Mankato, 30,000 people attended fes-

tivities headlined by NBC-TV news anchor Tom Brokaw and featuring a cookoff by TV moms Barbara Billingsley ("Leave It to Beaver"), Marion Ross ("Happy Days") and Debra Jo Rupp ("That '70s Show").

Perhaps it's culturally appropriate that the SPAM Museum and Hormel Foods Corporation Corporate Headquarters South are housed in a former Kmart. For Hormel Foods executives, practical concerns drove the decision. "We didn't want to build new and needed something in relatively short order," explains Larry Pfeil, vice president of engineering, Hormel Foods. "Austin is a relatively small community, so we had a limited number of buildings to choose from."



COURTESY PAULSEN ARCHITECTS

The old Kmart was close to the existing corporate office and I-90, had adequate square footage and was easily adaptable. For the design team, the challenge was “how we could modify the exterior to convey, first, the image of Hormel Foods as a corporate entity and, second, a lighter, more playful image for the museum,” says Bryan Paulsen, AIA, principal, Paulsen Architects.

The design concept Paulsen chose was of a historic farmers’ market. Research from farmer’s markets throughout the United States and Canada indicated masonry buildings with gable roofs, arched windows and high volumes of interior space. “They were grand old buildings with lots of light and brick,” Paulsen says.

The image seemed appropriate for the agriculture-based *Fortune* 500 company and reflected southern Minnesota’s ties to a farm-based economy. In addition, the Paulsen team discovered the site had once been used as a farmers’ market. Furthermore, downtown Austin—located a block away—hosts the community’s current farmers’ market on weekends. For all of these reasons, the “old-market concept seemed appropriate,” Pfeil says.

On the north end of the 77,000-square-foot building, the former auto-service wing of the Kmart was a natural for the museum. The exterior of the 24,000-square-foot museum features



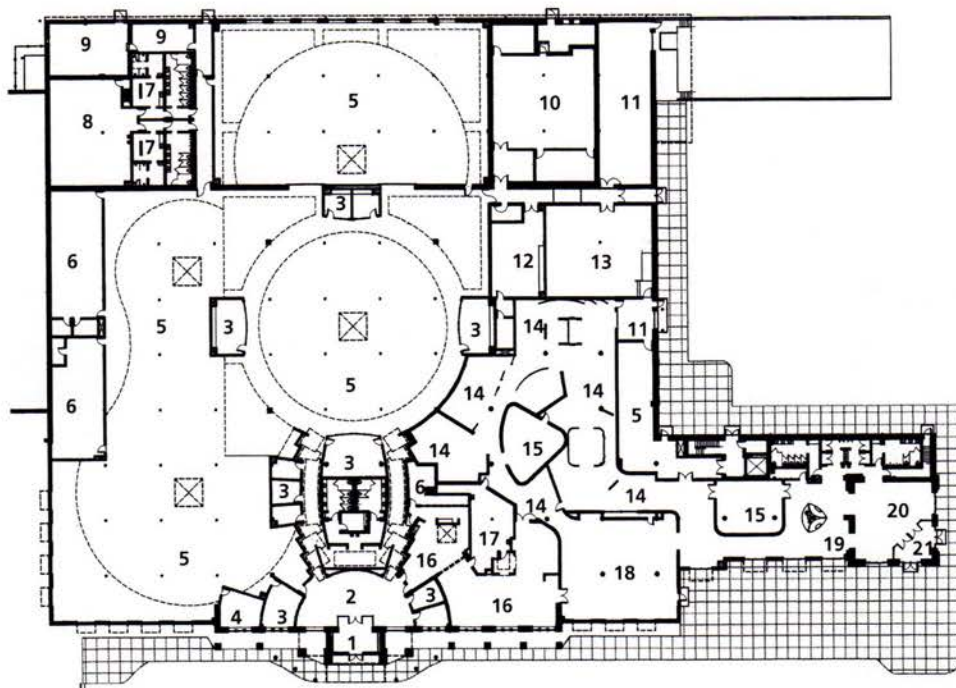
JERRY SWANSON



The north end of an abandoned Kmart (top) was converted into the farmers'-market-style SPAM™ Museum (opposite), with colorful interiors that include a lobby with a cyber café (above) and corridors leading to interactive exhibits (left).



JERRY SWANSON



Floor plan

1. Corporate entrance
2. Reception
3. Conference room
4. Office
5. Open office
6. Storage
7. Locker room
8. Exercise room
9. Mechanical room
10. Computer room
11. Receiving
12. Mail room
13. Catalog fulfillment
14. Exhibit
15. Auditorium
16. Coffee shop/caterer
17. Kitchen
18. Gift shop
19. Cyber café
20. Museum lobby
21. Museum entrance

the red brick, arched windows and gable roof reminiscent of an old farmers' market. A blue-metal roof and awnings, in conjunction with blue and yellow signage, represent the colors of the SPAM logo.

The design included raising a portion of the roof in the auto bay and removing a corner of the building to create the high spacious museum entry. On entering the museum, visitors pass through a cyber café where they can access Hormel Foods's Web page. They can browse in the gift shop, visit the auditorium and participate in a quiz show, don white frocks and hard hats and work on a simulated SPAM production line, watch holograms of World War II veterans lauding the benefits of SPAM or visit 20 different exhibits.

"The whole museum is playful, tongue-in-cheek, but includes historical components, too," Paulsen says. While the exhibits were created by Design Craftsmen, Inc., Midland, Michigan, the Paulsen team "created the environment for the exhibits, providing the consultants with construction methodologies to build economically and true to their vision."

On the south end of the building is the more conservative 53,000-square-foot Hormel Foods Corporation Corporate Headquarters South. The client "didn't want to confuse its customers with entry points," Paulsen says, "so we created an entry canopy and image that is more corporate and different identification signage for each entrance, and tied the two buildings together with common masonry."

The design team also converted the cavernous warehouse space into light-filled, comfortable work areas for 182 people, with room to grow. From a central hub, which is sur-

rounded by curved-wall conference rooms, the space swings out into various departments, each of which has a common informal break-out space with a skylight. Cable for electronics and data access (as well as HVAC ducts) are located beneath a raised floor to allow a flexible "plug-and-play system" throughout the office.

Completed in 2001, the conversion of an old Kmart into an international tourist destination, which has seen more than 60,000 visitors thus far, has garnered "nothing but positives from the people who work here, from the community and from the public," Pfeil says.

"I've only heard ringing endorsements for the museum and about everything that's been accomplished here," he adds, confirming the cultural and culinary potency of the ubiquitous luncheon meat that continues undiminished after 65 years.

**SPAM™ Museum and Hormel Foods Corporation
Corporate Headquarters South
Austin, Minnesota
Paulsen Architects
Mankato, Minnesota**



The south end of the building was converted into corporate headquarters for Hormel Foods (opposite), with light-filled comfortable interiors (above) and a coffee shop serving both employees and museum visitors (left).



Objects of Design

Furniture design offers four Minnesota architects a chance to do buildings in miniature,



RANDY MOE, AIA

Stereo cabinet: birch with cherry legs and "golden mean" inlay.

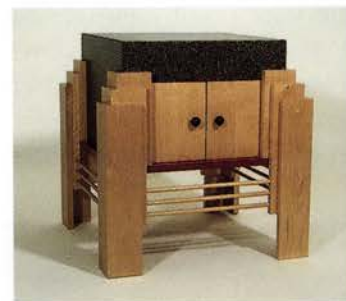
Randy Moe, AIA



Simple need drove Randy Moe, AIA, project architect, Bentz/Thompson/Reitow, Inc., Minneapolis, to design his own furniture. In the early 1990s, he says, "I needed an end table and wanted something out of common, inexpensive materials and designed in a better, more interesting way than I could find in a chain furniture store." He produced his first piece, the end table "R2D2," and discovered a new creative outlet and a way to furnish his apartment, as well as accolades: A pair of tables won a Midwest Design Award for furniture (sponsored by *Midwest Home and Design*) in 1994. Using easily obtained domestic hardwoods that he combines to convey color, line, texture and form, Moe creates furniture that's "simple stylistically and light in scale." Each piece can take six months or more to complete, as Moe does design, construction and assembly himself. "The origin of these pieces is literally the need for something at home," he says, "but over the years, I've just kept going and the furniture has accumulated, with tables stacked on tables." Available through the Sara Thomas Collection, 50th and France, Edina, or by calling Moe at (612) 332-1234.



Nightstands: maple and cherry.



"R2D2" end table: birch legs, painted particle board and plastic laminate.

explore form and materials and simply have fun *By Camille LeFevre*



David Leighly, AIA

Must a table have legs? A dresser pull-out drawers? For David Leighly, AIA, senior project architect, BWBR Architects, St. Paul, such questions are starting points for furniture designs that "take basic elements and subvert them in the pursuit of absolute form." Since 1983, Leighly's singular pieces have furnished his home and enlivened art shows. In 1996, "Sewing Table" won an honor award in the Southeast Minnesota Artist Exhibition, Rochester. "Sewing Chair" was one of 30 pieces selected from 600 entries for "The Chair Show 2," held in 1998 in Asheville, North Carolina. "It's like doing architecture," Leighly says of designing furniture, "except the program's much simpler." Each element of his designs is expressed through a different material, some of them rainforest woods. "With exotic woods," he says, "I can get colors and textures that combine like a de Stijl painting." Challenged on his choice of such materials, he criticizes their use to "panel an entire room, then dumping it in a landfill when you're tired of it." Incorporating exotic woods into art, however, "means they've been used conscientiously and will be around for generations."



"Rolling Rocker": maple runners, African padauk chair (currently on national tour with "The Chair Show 4").



"Dining Chair": maple base, purpleheart back, wenge seat, stainless-steel pins.



"Sewing Table": maple base, ebony balls, wenge beams, purpleheart and glass top.

DAVID LEIGHLY, AIA



IRA A. KEER, AIA

"Proto" pedestal: maple, curly maple, purpleheart, ebonized walnut, birch-ply, painted steel, fused glass.



Ira A. Keer, AIA

Without the restrictions of budgets or codes, client needs or manufacturing pressures, says Ira A. Keer, AIA, interior architect, Walsh Bishop Associates, Minneapolis, he's "free to explore the diverse thoughts and themes" that manifest in his whimsical furniture designs. Since creating his first work in 1983, his hobby has grown into a full-fledged business, The Art of Furniture, through which he designs custom, commissioned furniture for his interiors clients and creates art furniture for sale. Inspired by "figures and styles from classicism to pop culture," Keer says, each of his limited-edition works "tells a tall tale and captures a special spirit." Each piece begins as a "doodle" and is designed with eclectic materials, including woods from sustainable forests. Select Minnesota craftsmen cut and fit the pieces, which Keer then assembles and finishes. "Interior architecture is in my blood and through it I discovered the art of furniture design," he says, adding that, "designing furniture is like creating buildings in miniature, only more fun." Visit www.artoffurniture.com for more information.



"Silenus" lounge chair: polished-chrome frame, bent-plywood back, molded-fiberglass legs, sculpted foam, upholstered leather or fabric, sleeved-neoprene arm pads.



"Cleo" portrait mirror: maple, purpleheart, wildwood stripe, maple pommele, birch-ply, glass, bone, fabric tassel, rubber.



Garth Rockcastle, FAIA

Renovating 801 Washington Avenue into studio/living lofts "set the stage for asking questions about storage, one of the least researched or experimented with features in architecture," says Garth Rockcastle, FAIA, principal, Meyer, Scherer & Rockcastle, Ltd., Minneapolis. In the past, he's explored flexible hollow walls, museum-display casework and accessible storage in housing for the elderly. But for 801, Rockcastle wanted "dynamic" furniture that offered options for efficiency, flexibility and mobility, as well as storage and access. So he designed "Flux Storage" a system of components (with several design and utility patents and trademarks pending) that he'll broadly market. Each unit is comprised of various flat panels (plywood, medium-density fiberboard, Lucite, etc.) set in an aluminum frame and threaded steel-rod system that makes up the basic box. Boxes are available in many sizes and sit on optional fixed or swivel casters. Shelves, drawers and clothes-hanging rods can be combined internally to make the boxes into a closet, dresser, pantry or any utility-storage or display system. "It's a component system created to solve an architectural problem," Rockcastle says, "that helps us and other designers and experimental users reach our architectural goals." For more information, call (612) 359-3224 or write to garth@msrltd.com.



Flux Storage system: mobile components with flexible access and combination options.



GARTH ROCKCASTLE, FAIA

Flux in repose: black-painted, fiberboard-clad components combined into clothes closets.



Flux sporting Lucite tops: components open and in use.



GARY MORTENSON

Asian Aesthetic

Japanese art and artifacts find an architectural context
in two culturally appropriate rooms—one humble, the other opulent—
at the Minneapolis Institute of Arts

By Jane King Hession, Assoc. AIA



GARY MORTENSON



GARY MORTENSON

The audience hall (opposite top) is an opulent, formal receiving area demonstrating the elegant proportions (above left), superbly crafted construction (above middle) and painted-paper screens (above right) customary to such rooms.

In Japan, everything is an aesthetic experience," explains Matthew Welch, curator, Japanese and Korean art, Minneapolis Institute of Arts, Minneapolis. Indeed, the aesthetic qualities of beauty, serenity and timelessness are attributes of the museum's new Japanese rooms. But the contemplative calm of the spaces belies the long, complex, cross-cultural, transoceanic and red-tape-ridden process through which the spaces were realized. "Do you see my gray hairs?" Welch asks.

It started in 1990, when Welch came to Minnesota from an extended stay in Kyoto, Japan, as a Fulbright research scholar. While surveying a portion of the institute's permanent Japanese collection stored in the basement, he was attracted to a set of 17th-century, painted-paper-covered sliding screens. He wondered how to best display these screens so a Western audience could appreciate both their beauty and function.

"I felt strongly that people could understand Japanese art better if it had a context," Welch says. He decided the culturally appropriate context for such elegant screens was the *shoin* or formal audience hall, while the context for the museum's collection of traditional tea wares was the *sōan* or "grass hut"

rustic teahouse and tea garden. The idea for the museum's Japanese rooms was born.

Although Welch explored acquiring original historic structures for the museum, he quickly realized that such structures could never be imported to the United States, as they are revered and protected by the Japanese government as cultural properties. Instead, for several years, Welch patiently searched for the right historic examples to replicate.

One criterion was the adaptability of a historic structure to the physical constraints of the institute's gallery space. According to Welch, it is not unusual for a *shoin* to measure "one hundred mats or more," he says, referring to the standard measurement module of three feet by six feet, the dimensions of a *tatami* mat. Not only would such a massive audience hall be too large to install in the gallery, in a large room it would be difficult to view all the exquisite details and nuances of fine craftsmanship from a controlled vantage point.

Nonetheless, after an exhaustive search, two models of historic structures were selected: a 17th-century *shoin* from a temple in the Zen monastery of Nanzenji in eastern Kyoto and an 18th-century teahouse from a temple complex in the

Continued on page 52



GARY MORTENSON

The rustic tea garden and teahouse (opposite below) awaken the senses as visitors enter through a small raised door (above left), listen to the sound of tea water boiling (above middle), smell incense burning and visually admire the orchestrated proportions of objects placed in the space (above right).

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asian aesthetic

Continued from page 51

Zen monastery of Daitokuji in Kyoto. The Yasuimoku Koumuten Company, then in its 15th generation of family operation, was commissioned to build the replicas.

Construction on the rooms, which were built almost entirely in Japan, began in January 2001. Master carpenters crafted the rooms using traditional Japanese joinery, new naturally dried wood and no nails. In June 2001, the finished rooms were dismantled, crated and shipped to the United States, followed by two master carpenters, their apprentices and other specialists who were to reassemble the rooms on site at the museum.

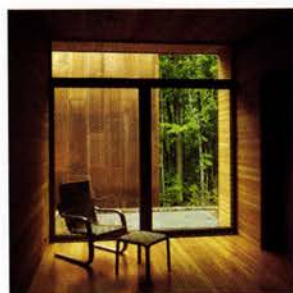
Then near disaster struck. United States customs seized the rooms upon their arrival in the Twin Cities because the wood used in construction was not kiln dried, a government requirement for imported wood (to protect against bug infestation). The museum had 10 days to solve the problem or the rooms would be returned to Japan or, even worse, incinerated in Minnesota.

After several days of frantic fruitless efforts, appeals were made to Sen. Mark Dayton and former U.S. vice president and ambassador to Japan Walter Mondale and his wife Joan. "Although they themselves couldn't enact a change, they could help us get someone to listen," Welch says.

Perseverance paid off. At the 11th hour, the head of the enforcement arm of the United States Department of Agriculture granted the only known exception to its ironclad policy by deeming the rooms akin to "furniture," not "lumber." The rooms were released and installation completed.

Essential polarities of the Japanese aesthetic—a love of both the humble and the opulent—are discernible in the counterpoint between the two rooms. Although the rooms are similarly laid out in multiples of *tatami*-mat modules and constructed in a post-and-lintel system, they differ significantly in materials, ornamentation and intent.

The audience hall is an opulent room intended to receive visiting guests and messengers. Its resplendence and formality are communicated by the room's elegant proportions and superbly crafted materials,



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including clear-grained Japanese cedar, gold leaf, gilded bronze and painted-paper screens and scrolls.

In contrast, the tea garden and teahouse are meant to evoke the rusticity of a hermitage in the wilderness. Simple materials, such as unmilled wood timbers, bamboo and earthen walls, suggest the unspoiled natural world. Yet despite its apparent simplicity, the teahouse experience is refined and highly orchestrated.

"It involves all five senses," Welch explains. "You smell the fire and incense, hear the bubbling of the boiling water, feel the texture of the ceramic tea bowl, taste the hot tea and the endless variations the architecture presents are a feast for the eyes."

Generally speaking, Americans find Japanese culture difficult to understand. "Aesthetically, the Japanese value tea objects above all others," Welch explains. "Yet most Americans ask, 'Why would they do that?'"

For precisely this reason, he continues, the institute has created "a collection that reflects Japanese cultural values and tastes," not a Westernized interpretation of them. Visitors can begin to understand a culture's rituals and values by viewing the ways in which a culture's architecture, art and artifacts interact, as they do in the new Japanese rooms.

"From beginning to end," Welch says, "Japanese architecture is a carefully choreographed aesthetic experience." Therein lies its true beauty. **AM**

endangered

Continued from page 19

issued a demolition order. In his report, the inspector said the armory was "a health and safety hazard to the neighborhood because of its deteriorated condition," adding that "repair of structural damage and the cost to bring the structure into (building-code) compliance make it impractical cost-wise to renovate this building."

A demolition date was set for September 2001 and postponed until September 2002. A historic-designation request by the Duluth Heritage Preservation Commission was turned back by the city due to the building's pending demolition status.

Continued on page 54



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endangered

Continued from page 53

In January 2001, a team of architects and engineers conducted a comprehensive building assessment, estimating rehabilitation costs at about \$14 million. A benefit concert at the Norshor Theater, which had once been a demolition-threatened building, raised funds for the Save the Armory Project.

A month later, the Minnesota State Historical Society decided the Duluth Armory was eligible for nomination to the National Register of Historic Places because of its military and social-history significance. Soon after, the Citizens to Save the Armory organization announced its proposal to renovate the armory into a "revenue center" that would financially support an art-and-music space.

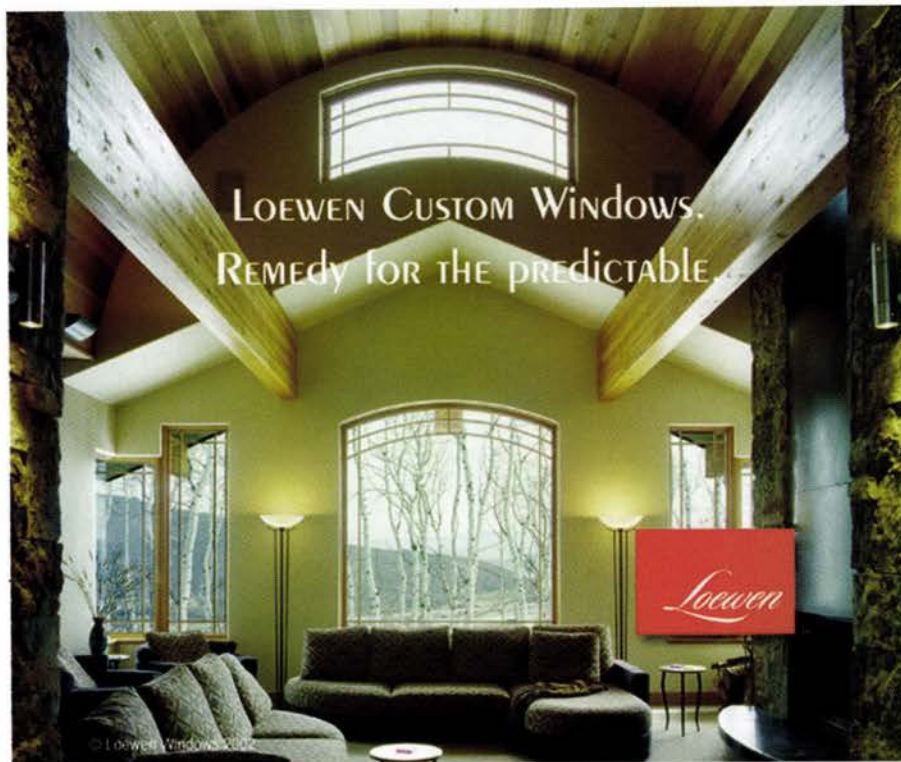
The group's estimated rehabilitation cost of \$6 million, substantially below the previously estimated \$14 million, cast some doubt among local officials. Shortly thereafter, the Preservation Alliance of Minnesota added the Duluth Armory to its 2001 list of the Ten Most Endangered Historic Properties in Minnesota.

A Duluth Armory reuse study, conducted by the Minnesota Preservation Consulting Team, has outlined three options for converting the armory into rental or condominium housing at development costs ranging from \$15 million to \$16 million.

Each option assumes a \$1 acquisition cost from the city; the rental option's source of funding is a combination of market-rate first mortgages, private equity for low-income-housing tax credits and historic tax credits; the condominium option would use sales proceeds.

Based on estimated development costs and revenues for these housing proposals, each has a funding gap of \$5 million to \$10 million. Charles Liddy, AIA, principal, Miller Dunwiddie Architects, Minneapolis, says the armory is a workable building type for conversion to housing, but several problems present higher-than-normal infrastructure costs.

There are structural problems with the floor of the former drill hall and auditorium caused by road salt spilling from parked city-maintenance trucks. Some time ago, lead accumulated from the former firing range was discovered to be a potential pollutant to



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Chester Creek. Hazardous-material abatement is also necessary in the building.

The question remains: Should the city, as owner of the building, make these corrections and contribute the cost of no-longer-needed demolition to the rehabilitation project? Right now, the city has yet to come forward with that contribution, which would close most, if not all, of the funding gap for one of the housing proposals.

This spring the city issued a Request for Proposals for "re-utilization" of the armory and received three responses. One proposal reflects the Minnesota Preservation Consulting Team's concept of upscale housing. The Armory Arts and Music Center group submitted a proposal to insert a recording studio, sound stage for the film industry, dance- and music-lesson spaces, a performance hall, ballroom and events-catering service into the building. A third proposal would raze the building for new development.

The Minnesota Historical Society's State Historic Preservation Office has been watching recent events that could lead Duluth officials to determine the fate of the armory sooner rather than later to avoid prolonged ownership. Accordingly, Britta Bloomberg, director, State Historic Preservation Office, sent a letter to the Duluth Department of Planning and Economic Development outlining procedures to "mothball" the armory for a period of time until proper development can take place.

A June 4 article in the *Duluth News Tribune* indicates city officials may not be interested in mothballing, in part because "it doesn't resolve problems with asbestos, lead and lead paint in the building." In late June, however, a member of the Duluth HPC reported the city may be considering a six-month stay of demolition from the September 2002 date.

Time is on the armory's side. Historic structures need and deserve appropriate periods of time to find the right development scenario. Expediency can mean haste. Haste can mean the wrecking ball. Over the years, several successful citizen-led, historic-preservation initiatives have shown Duluth can take preservation seriously. If city officials can continue to be convinced that preservation is a catalyst, rather than an impediment, to economic development, the armory could be saved. **AM**

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technology

Continued from page 21

follow a simple decision tree: What does the product have to do to be successful? What are the most important criteria for selecting a given product? And what are the priorities among those choices? Traditionally design professionals have evaluated products by comparing five major aspects:

- Product characteristics—aesthetics, appropriateness for purpose, level of quality, warranties, compatibility with other products;
- Manufacturer credentials—track record on performance, technical support;
- Installation requirements—assembly requirements, installers' availability, product availability, scheduling;
- Initial and operational costs—in most cases, short-term instead of long-term life-cycle costing and;
- Maintenance requirements—ease of maintenance, durability.

The basics of the decision-tree process haven't changed with the advent of green products, but options change when criteria are expanded to include an understanding of environmental impacts.

When evaluating green products, architects and interior designers consider **product characteristics**. Concerned whether a product is appropriate for its intended use, they may ask the manufacturer whether it enhances indoor environmental quality (by reducing indoor-air pollutants or improving daylighting or thermal comfort). Does the product's extraction/production/installation minimize environmental impact? Is it produced from renewable resources? Is it recyclable or does it contain recycled content? Is it locally produced or assembled, or does it come from across the world, requiring energy to handle and transport?

Next, they look at **installation requirements**. When selecting products that don't off-gas, they consider installation accessories, taking care not to specify adhesives that off-gas and require extra ventilation or special scheduling. They pick compatible products that carry through the low- or no-VOC content and are familiar to installers. They install products that do off-gas before any "soft" surfaces (such as carpet or upholstered furnishings) are exposed and

make sure off-gassing is done before introducing any "soft" finishes.

They help owners and facility managers make the connections between **initial construction and long-term operational costs**. Green products increasingly demonstrate that energy efficiency and higher productivity affect the bottom line; thus, owners and facility managers are recognizing that first costs may pay for themselves quickly in lower operational costs over the extended life cycle of a product or building.

The rule of thumb is that for every dollar per square foot spent in construction cost, 10 dollars will be spent on operations and maintenance over the life of the building and 100 dollars spent on personnel costs, including productivity. To owners who understand the immense value of increasing productivity, additional construction-cost increases of two to 10 percent that improve worker satisfaction, reduce sick time and lower operating and maintenance costs rapidly pay for themselves.

The federal government, under the auspices of the U.S. Environmental Protection Agency's Environmentally Preferable Purchasing Program, has developed the BEES (Building for Energy and Environmental Sustainability) assessment tool, which uses environmental life-cycle-assessment and economic-life-cycle costing methods for evaluating a limited number of building products. The Canadian ATHENA system uses an extensive life-cycle inventory gathered from across Canada and several representative U.S. markets to produce "system" evaluations for building construction.

In addition, the University of Minnesota, the Minnesota Office of Environmental Assistance, the AIA Minnesota Committee on the Environment and the Minneapolis/St. Paul Chapter of the Construction Specifications Institute are developing a Sustainable Building Materials Database for regional use that will focus on basic environmental and economic evaluations.

Architects and interior designers can check on a product's durability and **maintenance requirements**, because the way a product is maintained has as great an im-

Continued on page 58

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technology

Continued from page 57

impact on a building's occupants as the initial manufacture and installation of that product. Again, indoor-air-quality standards come into play. Manufacturers are producing new materials and cleaning products with fewer negative environmental effects. Many of these products and their maintenance programs, however, provide different levels of performance; architects need to understand and plan for these changes.

In addition, "true-finish" products, where materials are used with little or no additional treatments (fewer or no coatings, less layering of materials), enforce the concept of less material-resource use. When selecting products designed for repeated refinishing, architects can specify refinishing products with low environmental impact.

A final point to consider regarding overall product performance, and one that can drive architects and interior designers crazy with worry, is that many new green products lack the track records of old favorites. One way architects and interior designers address this problem is by checking **manufacturer credentials** and talking frankly with clients and manufacturers about expectations; they also use products in limited applications until performance is proven.

While manufacturers are required to provide a higher level of technical data based on in-depth life-cycle-assessment information, certification processes and rating systems for green products, it's in the design professional's best interest to put some extra time into research and discussion on new products. They can select areas in which they can make the greatest impact—those that directly affect indoor environmental quality, those that make up the greatest volume of material on the project or those that are the most visible—and spend their limited research time making an informed decision about those products.

As the profession gains awareness of the environmental aspects of production and distribution, architects and interior designers are applying that knowledge to their general design philosophy, integrating concepts as far-ranging as pollution control, embodied energy and resource conservation into overall planning and design. **AM**

practice

Continued from page 23

"Interiors serves as a touchstone of information about the growing number of sustainably manufactured products on one hand and trends in cultural/corporate organizational theory on the other," she says. "And in more and more corporate and academic environments, a large percentage of the furnishings may be 'plug-and-play,' requiring integration and coordination with the building's technology and electrical systems. So interiors is key in the coordination of multiple aspects of a project."

Architects' education and experience, on the other hand, focuses on such macro issues as master planning, waterproofing, structural building components and health and life-safety concerns. As a result, there's a "yin/yang relationship between buildings and furnishings, space and ambience, massing and materials that binds together architecture and interiors as a whole," Udris says. "Anyone with a subtle appreciation of fine interiors and architectural work knows how intricately linked they are. And it's hard for us to imagine separating those in any way."

The impetus for collaboration between the two disciplines is also coming from the marketplace. "What it takes to put a building together is so much more complicated today than it was 100 years ago," Udris says. "In today's market, not only is there tremendous liability, but also enormous choice in terms of products, materials and competitive pricing. It's just too much for any one professional to understand."

The construction industry, with its trend toward such cooperative ventures as design/build, is also moving toward "single-source responsibility," Fisher says. "The world we're in is increasingly resistant to perceived arbitrary boundaries." Finally, "more and more clients just want someone to take responsibility for the whole project so they don't have to deal with different players."

As Thompson explains, "it's essential that interiors be integrated into a project in the early design phases—design develop-

Continued on page 60

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practice

Continued from page 59

ment or earlier—so there is concept continuity between the interior architecture and exterior architecture. This continuity, a comprehensive package, is what the client or owner expects. When we, as professionals, provide an in-house team of interior designers and architects working collaboratively, the client sees the project coming together smoothly and as a whole."

Barnhouse agrees: "In this day and age, when deadlines are so tight and clients want to move so quickly, being able to address client needs on both the architectural and interiors fronts at the same time can advance the project more quickly." Adds Udris, "Clients often tend to think from the inside out. They want to know how many people they can seat, then they're interested in the building massing."

"The ability to work from both ends at the same time," he continues, "not only gives us flexibility to keep our clients informed at different levels, but for us it's a check and balance so we don't get too far ahead of ourselves on either end."

The tensions that have existed in the past between the two disciplines are "rather pointless," Fisher concludes. "We're all better off with the collaboration. It's really a case of both disciplines bringing something to the table."

Or, as Weiner says, the key to a successful project is bringing a "constellation of skills" to each project; "complimentary skills and viewpoints so everyone can draw collectively from the expertise of the team." The integration of architecture and interiors occurring today is "really the old studio concept of people conceptualizing together, instead of working in long, tall, isolated silos of thought."

"We're not yet working in a perfect world," she continues. "Collaborations don't always dovetail into perfect, pretty joints. It's a real effort, because the training and orientation of the two groups is so different. But we keep at it because holistic design supports the goals and aspirations of the client. That's the bottom line." **AM**

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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
PE	Professional Engineer

■ **ANDERSON ARCHITECTURE, inc.**
275 East Fourth St., Ste. 530
St. Paul, MN 55101
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
Architects 2
Interior Designers 1
Other Technical 2
Administrative 2
Total in Firm 7

Churches/Worship 80
Education/Academic 20
St. Odilia Catholic Community, Shoreview, MN; St. Andrew Lutheran Church, East Bethel, MN; St. Therese of Deephaven, Deephaven, MN; Catholic Community of St. Adalbert, St. Paul, MN; Messiah Episcopal Church, St. Paul, MN; Town View Montessori, 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

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, 55403-3299
Tel: 612/874-5703
Fax: 612/871-7212
E-mail:
alaramy@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 Discipline
Architects 58
Interior Designers 7
Other Technical 4
Administrative 13
Total in Firm 82

Continued on next column

Work %
Housing/Multiple 5
Office Bldgs/Banks/Financial 20
Retail/Commercial 15
Municipal 15
Education/Academic 15
Aviation 30

Restaurant Aquavit of Minneapolis, New, Minneapolis, MN; New Northwest Airlines World Clubs, Nationwide; New Allianz Life Corporate Headquarters, Golden Valley, MN; Blue Cross Blue Shield of Minnesota Corporate Headquarters, Eagan, MN; General Mills, Renovation, Minneapolis, MN; New Minnesota Life Corporate Headquarters, St. Paul, MN

■ **BDH & YOUNG SPACE DESIGN, INC.**
4510 W. 77th St., Ste. 101
Edina, MN 55435
Tel: 952/893-9020
Fax: 952/893-9299
E-mail: kdennis@bdhyoung.com
Web: www.bdhyoung.com
Established 1971

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

Firm Personnel by Discipline
Architects 3
Interior Designers 15
Other Technical 5
Administrative 2
Total in Firm 25

Work %
Housing/Multiple 25
Office Bldgs/Banks/Financial 45
Manufacturing/Industrial 10
Medical/Health Care 15
Churches/Worship 5

Summit Orthopedic, Multiple Metro Locations, MN; Calhoun Beach Club, Minneapolis, MN; Walser Automotive Group, Multiple Metro Locations, MN; Ryan Companies U.S., Minneapolis, MN; Grant Park, Minneapolis, MN; Time Warner Cable/AOL, Minneapolis, MN

■ **BLUMENTALS/ARCHITECTURE, INC.**
6235 Earle Brown Drive, D-Barn
Brooklyn Center, MN
55430-2105
Tel: 763/561-5757
Fax: 763/561-2914
E-mail: info@blumentals.com
Web: www.blumentals.com
Established 1976

Susan Blumentals FAIA, CID
Janis Blumentals AIA, CID
John Klockeman AIA, CID
James Moy AIA, CID

Firm Personnel by Discipline
Architects 4
Other Technical 4
Administrative 1.5
Total in Firm 9.5

Work %
Housing/Multiple 25
Office Bldgs/Banks/Financial 25
Retail/Commercial 10
Manufacturing/Industrial 5
Municipal 20
Education/Academic 15
Restoration/Preservation 30
Interior Architecture 15

20+ Multi-family Affordable Housing Projects across Minnsota; Brooklyn Center Civic Center Addition/Renovations, Brooklyn Center, MN; Wells Fargo RCIS, Office Addition/Renovations, Anoka, MN; New Horizon/Kids Quest Child Care Facilities, The Palms Resort, Las Vegas and Other Locations; Edina Realty, Edina, Champlin, Coon Rapids and Other Locations; Holiday Inn Express, Vadnais Heights, MN

■ **BOARMAN KROOS VOGEL GROUP INC. (BKV GROUP)**
222 North 2nd Street
Minneapolis, MN 55401
Tel: 612/339-3752
Fax: 612/339-6212
Web: www.bkvgroup.com
Established 1978

J. Owen Boarman AIA
David Kroos AIA
Gary Vogel AIA

Firm Personnel by Discipline
Architects 22
Interior Designers 4
Engineers 8
Other Technical 3
Administrative 5
Total in Firm 42

Work %
Housing/Multiple 15
Residences/New, Remodel, Additions 5
Office Bldgs/Banks/Financial 35
Retail/Commercial 5
Municipal 30
Education/Academic 10

Bankers Systems, Inc., New Corporate Headquarters, St. Cloud, MN; Centre Square III, New Corporate Headquarters, St. Cloud, MN; Shakopee Library, New, Shakopee, MN; Edina City Hall and Police Station, New City Hall and Library, MN; Freeborn County Justice Center, New /Remodel Courthouse, Albert Lea, MN; Bufets Corporate Headquarters, New, Eagan, 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

Continued on next column

Firm Personnel by Discipline
Architects 59
Interior Designers 9
Other Technical 13
Administrative 15
Total in Firm 96

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

Children's Hospital Emergency Room Renovation, St. Paul, MN; RSM McGladrey Corporate Headquarters Tenant Improvement, Bloomington, MN; Shoreview Community Center Expansion, Shoreview, MN; Pearson Professional Centers (test administration), 200 Sites Nationwide; Fairview Ridges Hospital Expansion, Burnsville, MN; BWBR Office Relocation, St. Paul, 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 PE
Craig A. Milkert PE

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

Work %
Housing/Multiple 20
Office Bldgs/Banks/Financial 20
Retail/Commercial 10
Manufacturing/Industrial 10
Municipal 25
Education/Academic 15

Continued on next column

Drake Bank, New Tenant Fit-up, St. Paul, MN; The Melrose Apartments, New, Minneapolis, MN; North West Company Fur Post Interpretative Center, Pine City, MN; Jeremiah Campus Community, New Housing, Addition and Day Care, Minneapolis, MN; Peoples Bank of Commerce, New and Tenant Fit-up, St. Paul, MN; Armstrong House Adaptive Re-use/Restoration, St. Paul, MN

■ **CUNINGHAM GROUP**

201 Main St. SE #325
Minneapolis, MN 55414
Tel: 612/379-3400
Fax: 612/379-4400
Web: www.cunningham.com
Established 1968
Other Offices: Los Angeles, CA; Spain

John Cunningham FAIA
John Hamilton AIA
Thomas Hoskens AIA
Tim Dufault AIA
David Solner AIA
Kenneth Powell AIA

Firm Personnel by Discipline
Architects 73
Interior Designers 9
Other Technical 20
Administrative 39
Total in Firm 141

Work %
Housing/Multiple 10
Office Bldgs/Banks/Financial 10
Retail/Commercial 15
Churches/Worship 5
Education/Academic 30
Entertainment 30

Children's Home Society of Minnesota, Corporate Headquarters, St. Paul, MN; Crowne Plaza Northstar Hotel, Public Spaces, Minneapolis, MN; Park Place Entertainment, Multiple Bars and Restaurants, MS; Crosswinds Arts and Sciences Middle School, Woodbury, MN; Minneapolis Community and Technical College Library, Minneapolis, MN; Franklin-Portland Gateway, Multi-family Housing, Minneapolis, MN

■ **DJR ARCHITECTURE, INC.**
212 Second St. SE, Ste. 314
Minneapolis, MN 55414
Tel: 612/362-0431
Fax: 612/676-2796
E-mail: jposs@djir-inc.com
Web: www.djr-inc.com
Established 1985

Dean J. Dovolis AIA, CID
Scott Nelson AIA
Paula Merrigan RA

Firm Personnel by Discipline
Architects 15
Both Architect & Interior Designer 3
Administrative 4
Total in Firm 22

Work %
Housing/Multiple 50
Residences/New & Remodeled 15
Office Bldgs/Banks/Financial 10
Retail/Commercial 10
Urban Design/Planning 15

Medtronic, New and Remodel, Various Sites; Spirit Lake Casino, Remodel, Fort Totten, ND; Marketplace Lofts, New, Hopkins, MN; Affinity Plus Federal Credit Union, New, Rochester, MN; New York Bingo, Remodel, St. Paul, MN; Bottineau Apartments, New, Minneapolis, MN

■ **DLR GROUP**
9521 West 78th Street
Minneapolis, MN 55344-3853
Tel: 952/941-8950
Fax: 952/941-7965
E-mail: minneapolis@dlrgroup.com
Web: www.dlrgroup.com
Established 1966

Other Offices: Chicago, IL; Colorado Springs, 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

Continued on next column

W. Griff Davenport AIA
George Fantauzza AIA, CID
Jonathan Crump AIA
William Lawrence AIA
Marlene Evenson AIA
Matt Johnson RA

Firm Personnel by Discipline
Architects 25
Interior Designers 3
Engineers 14
Other Technical 9
Administrative 13
Total in Firm 64

Work %
Office Bldgs/Banks/Financial 15
Manufacturing/Industrial 15
Municipal 15
Education/Academic 35
Justice/Correctional Facilities 20

Verizon Wireless Tenant Improvements, Plymouth, MN; B. H. Whipple Federal Building Renovation, Fort Snelling, MN; Boeing Corporation New World Headquarters, Chicago, IL; Amazon.com New Corporate Headquarters, Seattle, WA; Wells Fargo New Corporate Campus, Chandler, AZ; Scott County New Jail and Courtroom Renovations, Shakopee, MN

■ **DANIEL K. DUFFY, ARCHITECTS, INC.**
17900 Susan Lane, Ste. 100
Minnetonka, MN 55345
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

Continued on next column

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, #300
Minneapolis, MN 55408
Tel: 612/822-1211
Fax: 612/822-1006
E-mail: info@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 15
Medical/Health Care 15

Asian Max, Minneapolis and St. Paul, MN; Symmetry, Eden Prairie, MN; Bell Mortgage, St. Louis Park, MN; Larson-King, St. Paul, MN; Fischer Edit, Minneapolis, MN; Hudson Health Campus, Hudson, WI

■ **ELLERBE BECKETT**
800 LaSalle Avenue
Minneapolis, MN 55402
Tel: 612/376-2000
Fax: 612/376-2271
E-mail: info@ellerbebeckett.com
Web: www.ellerbebeckett.com
Established 1909

Other Offices: Greenville, SC; Kansas City, MO; San Francisco, CA; Washington, DC; Egypt; United Arab Emirates; Brazil

Janice Carleen Linster CID
Wendy Fimon NCIDQ
Christine Hester-Devens IIDA
David Loehr AIA, AICP
Geoff Glueckstein
Rick Lincicome AIA

Firm Personnel by Discipline
Architects 267
Interior Designers 64
Engineers 147
Other Technical 142
Administrative 40
Total in Firm 658

Work %
Hotels/Dorm 5
Office Bldgs/Banks/Financial 20
Retail/Commercial 5
Medical/Health Care 25
Education/Academic 20
Stadiums/Arenas 25

Target Plaza South, New Office/Retail, Minneapolis, MN; Leslie and Susan Gonda Building, New Clinical Building, Mayo Clinic, Rochester, MN; Blue Stream Ventures, Office Remodel for New Corporate Offices, Minneapolis, MN; Immanuel-St. Joseph, New Clinic, Mayo Health System, Mankato, MN; Pepsi Americas, Office Interiors, Minneapolis, MN; E*TRADE Private Accounts, New Office Interiors, Minneapolis, MN

■ **ENGAN ASSOCIATES, P.A.**
316 W. Becker Avenue,
P.O. Box 956
Willmar, MN 56201
Tel: 320/235-0860
Fax: 320/235-0861
E-mail:
enganarchitects@willmar.com
Web: www.engan.com
Established 1979

Richard Engan AIA

Firm Personnel by Discipline

Architects	3
Interior Designers	1
Engineers	1
Other Technical	6
Administrative	4
Total in Firm	15

Work %

Manufacturing/Industrial	5
Medical/Health Care	65
Churches/Worship	15
Municipal	10
Education/Academic	5

Project Turnabout, New, Granite Falls, MN; Paynesville Area Health Care System, Remodel, Paynesville, MN; Minnesota State Academy for the Deaf, Noyes Hall Remodel, Faribault, MN; New Hope Lutheran Church, New, Comfrey, MN; Comfrey City Hall, New Community Center, Fire Hall and Post Office, MN; New Minnwest Banks, Montevideo and Ortonville, MN

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

Other MN Office:
Newport - 651/459-9566

David Leapaltdt AIA, NCARB,

CID

Daniel Tideman AIA, CID,

NCARB

John Frischmann AIA

Steve Paasch AIA

Firm Personnel by Discipline

Architects	6
Interior Designers	3
Other Technical	8
Administrative	5
Total in Firm	22

Work %

Office Bldgs/Banks/Financial	5
Health Care (Inpatient/	
Outpatient/Senior Housing)	25
Municipal	15
Education/Academic	45
Restoration/Preservation	10

Sauk Rapids-Rice New High School, Sauk Rapids, MN; Loras College New Apartments and Residence Hall Remodeling, Dubuque, IA; Glen Oaks Nursing Home Expansion, Glen Oaks, MN; Country Manor Nursing Home Remodel, Sartell, MN; St. Cloud Technical College New Daycare, St. Cloud, MN; Lakeville Performing Arts Expansion, Lakeville, MN

■ **HAMMEL, GREEN AND ABRAHAMSON, INC. (HGA)**
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, San Francisco and

Los Angeles, CA

Anita Barnett CID, FIIDA

John Crosby CID

Joe Mayhew AIA, CID

Todd Messerli ASID, CID

Laurie Rother CID

Chris Vickery CID

Firm Personnel by Discipline

Architects	256
Interior Designers	36
Engineers	136
Other Technical	46
Administrative	128
Total in Firm	602

Continued on next column

Work %

Office Bldgs/Banks/Financial	25
Manufacturing/Industrial	5
Medical/Health Care	40
Churches/Worship	5
Municipal	5
Education/Academic	15
Museums/Theaters/	
Auditoriums/Art Facilities	15

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

■ **DAVID HEIDE DESIGN STUDIO**
301 4th Avenue S. #663
Minneapolis, MN 55415

Tel: 612/337-5060

Fax: 612/337-5059

E-mail: dheid@davidheidedesign.com

Established 1997

Other MN Office:

Wolverton - 218/995-2878

David Heide ASID Allied,

Assoc. AIA

Mark E. Nelson AIA

Firm Personnel by Discipline

Architects	1
Interior Designers	1
Other Technical	3
Administrative	1
Total in Firm	6

Work %

Residences/New & Remodel	95
Churches/Worship	5

Lake Harriet Residence Addition, Remodel and Interiors, Minneapolis, MN; Wenger Residence, Complete Renovation, Addition and Interiors, St. Paul, MN; Carlson Residence, Restoration and Addition, Rochester, MN; Peterson Residence, Restoration and Additions, Battle Lake, MN;

Nyquist Residence, Remodel and Additions, Fargo, ND; Summit Avenue Residence, Remodel and Interiors, St. Paul, MN

■ **HORTY ELVING**
505 E. Grant Street
Minneapolis, MN 55404

Tel: 612/332-4422

Fax: 612/344-1282

E-mail: moorer@hortyelsing.com

Web: www.hortyelsing.com

Established 1955

Thomas Horthy FAIA, FACHA

Barbara Kassanchuk PE

James C. Elving Assoc. AIA

Leo Monster AIA, ACHA

Rick Moore

Dan Williamson

Firm Personnel by Discipline

Architects	8
Interior Designers	3
Engineers	4
Other Technical	5
Administrative	4
Total in Firm	24

Work %

Senior Housing	15
Medical/Health Care	85

Brewster Village, New, Appleton, WI; Boone County Hospital, Addition/Renovation, Boone, IA;

Regina Medical Center, Addition/Renovation, Hastings, MN;

Bridges Medical Services, New Hospital/Clinic, SNF, Ada, MN;

Covenant Manor Senior Housing, Addition/Renovation, Golden Valley, MN; Superior Health Clinics, New, Proctor and Two Harbors, 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:
j Nolan@synergy-resource.com
Web: www.IIDA-northland.org
Established 1995

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

Professional Association.

■ **KKE ARCHITECTS, INC.**

300 First Avenue North
Minneapolis, MN 55401
Tel: 612/339-4200
Fax: 612/342-9267
Web: www.kke.com
Established 1968
Other Offices: Newport Beach,
CA; Dallas, TX

Ronald C. Erickson AIA
Gregory G. Hollenkamp AIA
Thomas E. Gerster AIA
John W. Gould AIA
Mohammed Lawal AIA
Sara Rotholz Weiner Assoc. AIA

Firm Personnel by Discipline
Architects 89
Interior Designers 10
Engineers 1
Other Technical 48
Administrative 27
Total in Firm 175

Work %
Housing/Multiple 10
Office Bldgs/Banks/Financial 25
Retail/Commercial 10
Medical/Health Care 5
Municipal 10
Education/Academic 20
Hospitality/Entertainment 10
Senior Living 10

—
Southdale Interiors Remodel,
Edina, MN; New High School,
Rogers, MN; Pearl River Resort,
Choctaw, MS; Punch Neapolitan
Pizza, Eden Prairie, MN; McNa-
mara Alumni Center, University
of Minnesota, Minneapolis, MN;
Interior Remodel, Galtier Plaza,
St. Paul, 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 6
Engineers 1
Other Technical/Professional 8
Administrative 2
Total in Firm 17

Work %
Office Bldgs/Banks/Financial 5
Retail/Commercial 15
Medical/Health Care 5
Churches/Worship 25
Municipal 15
Education/Academic 25
Restoration, Recreation/Parks 10
—
Burroughs Community School,
New, Minneapolis, MN; St. Joseph
the Worker Catholic Church Ad-
dition, Maple Grove, MN; Bloom-
ington Maintenance Facility Addi-
tion/Remodel, Bloomington, MN;
Hennepin County Hopkins Public
Library Remodel, Hopkins, MN;
DNR Windom Consolidated
Headquarters, New, Windom,
MN; Nellie Stone Johnson Com-
munity School, New, Minneapo-
lis, 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 9
Interior Designers 2
Engineers 3
Other Technical 7
Administrative 3
Total in Firm 24

Continued on next column

Housing/Multiple
Residences/New, Remodel,
Additions 5
Office Bldgs/Banks/Financial 25
Retail/Commercial 10
Manufacturing/Industrial 10
Medical/Health Care 10
Churches/Worship 25
Municipal 10

—
Great Clips Corporate Offices, Re-
location, Edina, MN; Minneapolis
Animal Shelter, New Facility, Min-
neapolis, MN; City of Minneapolis
Public Works, Various Relocations,
Minneapolis, MN; A.F.S.C.M.E.
Council 14, Office Remodel, South
St. Paul, MN; Bethel Covenant
Church Addition/ Remodel,
Ellsworth, WI; Best Buy-Sam
Goody Stores, Nationwide

■ **LHB**

250 Third Avenue N., Ste. 450
Minneapolis, MN 55401
Tel: 612/338-2029
Fax: 612/338-2088
E-mail:
liz.wortman@LHBcorp.com
Web: www.LHBcorp.com
Established 1966

Other MN Office:
Duluth - 218/727-8446

—
Rachelle Schoessler Lynn CID,
ASID
Sue Anderson CID, IIDA
Rick Carter AIA
Doug Friend AIA
Steve McNeill AIA
Mike Fischer AIA

Firm Personnel by Discipline
Architects 27
Interior Designers 6
Engineers 32
Other Technical 38
Administrative 27
Total in Firm 130

Work %
Housing/Multiple 10
Residences/New, Remodel,
Additions 10
Office Bldgs/Banks/Financial 15
Retail/Commercial 5
Manufacturing/Industrial 5
Medical/Health Care 15
Municipal 20
Education/Academic 20

Continued on next column

Work %
MnDNR Consolidated Area
Headquarters, Tower, MN; SMDC
Lobbies and Senior Administra-
tion Offices Remodel, Duluth,
MN; Bayfield School Addition,
Bayfield, WI; Bassett Creek Busi-
ness Centre, Minneapolis, MN;
DLT Re Solutions, Minneapolis,
MN; Private Residence, Deer
Lake, MN; USDA Forest Service,
North Central Research Station,
St. Paul, MN

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

119 North 2nd 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 42
Interior Designers 10
Other Technical 11
Administrative 10
Total in Firm 73

Work %
Housing/Multiple 5
Residences/New, Remodel,
Additions 10
Office Bldgs/Banks/Financial 20
Education/Academic 15
Libraries/Museums 50

—
801 Washington Avenue Lofts,
Adaptive Reuse, Minneapolis,
MN; San Rafael Ranch, Renova-
tion/Expansion, San Isidro, TX;
Pre-Paid Legal Services, Inc., New
Corporate Headquarters, Ada,
OK; University of Minnesota,
New Art Teaching/Research Facil-
ity, Minneapolis, MN; Mesa
County Central Library, New,
Grand Junction, CO; Rancho Mi-
rage Public Library, New, Rancho
Mirage, CA

■
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@durrant.com
Web: www.parkerarch.com
Established 1957

Other Offices: Austin and San Antonio, TX; Denver, CO; Des Moines and Dubuque, IA; Hartland and Madison, WI; Honolulu, HI; Phoenix and Tucson, AZ; St. Louis, MO; St. Charles, IL

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

Firm Personnel by Discipline
Architects 28
Interior Designers 7
Other Technical 9
Administrative 7
Total in Firm 51

Work %
Housing/Multiple 10
Retail/Commercial 5
Municipal 20
Education/Academic 30
Convention Centers 20
Libraries 15

—
Lotte Pusan Office Tower, Hotel and Entertainment Complex, Pusan, Korea; Erie Convention Center, Erie, PA; Earle Brown Elementary School, Brooklyn Center, MN; Bureau of Criminal Apprehension, St. Paul, MN; Dahlian Mixed-use Facility, Beijing, China; Davenport Federal Office Building and U. S. Courthouse, Davenport, IA

■
PAULSEN ARCHITECTS
220 E. Main Street, Ste. 4
Mankato, MN 56001
Tel: 507/388-9811
Fax: 507/388-1751
E-mail: bpad@paulsen-arch.com
Web: www.paulsen-arch.com
Established 1995

—
Bryan J. Paulsen AIA, CID
James L. Graham AIA
Ryan J. Langemeier AIA
Staci Flemming ASID, NCIDQ

—
Firm Personnel by Discipline
Architects 4
Interior Designers 3
Other Technical 5
Administrative 2
Total in Firm 14

Work %
Office Bldgs/Banks/Financial 35
Retail/Commercial 10
Medical/Health Care 10
Churches/Worship 10
Municipal 25
Education/Academic 10

—
Hormel Foods Spam Museum and Corporate Office South, Renovation, Austin, MN; New St. Peter Community Center, St. Peter, MN; New National Guard Training and Community Center, Mankato, MN; New US Bank Service Center, Marshall, MN; New Owatonna College and University Center, Owatonna, MN; New Midwest Wireless Headquarters, Mankato, MN

■
PERKINS & WILL
84 Tenth Street S., Ste. 200
Minneapolis, MN 55403
Tel: 612/851-5000
Fax: 612/851-5001
Web: www.perkinswill.com
Established 1935

Other Offices: Atlanta, GA; Boston, MA; Charlotte, NC; Chicago, IL; Dallas, TX; Los Angeles, CA; Miami, FL; New York, NY

Charles D. Knight AIA
James E. Young CID, ASID
David R. Paepel AIA, CID
David H. Dimond AIA, CID
Jeffrey D. Ziebarth AIA

—
Firm Personnel by Discipline
Architects 16
Interior Designers 15
Other Technical 17
Administrative 13
Total in Firm 61

Continued on next column

Work %
Office Bldgs/Banks/Financial 15
Retail/Commercial 5
Medical/Health Care 10
Education/Academic 30
Interior Architecture/Corporate Interiors 40

—
Fallon Worldwide, New, Minneapolis, MN; New Best Buy Corporate Headquarters Interiors, Richfield, MN; Perkins & Will, Renovation/New, Minneapolis, MN; West Group, Renovations, Eagan, MN; Merchant & Gould, New, Minneapolis, MN; New Command and General Staff College, Dept. of Defense, Fort Leavenworth, KS

■
POPE ASSOCIATES INC.

1255 Energy Park Drive
St. Paul, MN 55108
Tel: 651/642-9200
Fax: 651/642-1101
E-mail: info@popearch.com
Web: www.popearch.com
Established 1974

Jon R. Pope AIA, CID
Daniel M. Klecker AIA
Paul A. Holmes Assoc. AIA
Randal L. Peek AIA
Steven R. Doughty

—
Firm Personnel by Discipline
Architects 25
Interior Designers 5
Other Technical 4
Administrative 6
Total in Firm 40

Work %
Housing/Multiple 15
Office Bldgs/Banks/Financial 40
Retail/Commercial 10
Manufacturing/Industrial 10
Medical/Health Care 10
Education/Academic 15

—
ev3 Corporate Headquarters, Plymouth; CPU Options Corporate Headquarters, Brooklyn Park; US Bank EPOC, St. Paul, MN; HealthPartners Administrative Offices, Bloomington, MN; YWCA Cathedral Hill Athletic Center, St. Paul, MN; New Life Academy High School, Woodbury, MN

■
RSP ARCHITECTS, LTD.
1220 Marshall St. NE
Minneapolis, MN 55413-1036
Tel: 612/677-7100
Fax: 612/677-7499

E-mail: heather.beal@rsparch.com
Web: www.rsparch.com
Established 1978
Other Office; Phoenix, AZ

David C. Norback AIA
Michael J. Plautz AIA
Mic Johnson AIA

—
Firm Personnel by Discipline
Architects 41
Interior Designers 21
Other Technical 112
Administrative 34
Total in Firm 208

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

—
Wells Fargo Home Mortgage, Renovation and Expansion of Honeywell Campus, Minneapolis, MN; Grain Belt Brewery Renovation, Conversion of Brewery to Architects' Offices, Minneapolis, MN; American Express Client Service Center, New Tenant Interiors, Minneapolis, MN; Metris Companies Regional Headquarters, Build-out and Tenant Improvements, Scottsdale, AZ; Klein Mansion Restaurant, Conversion into Five-Star Restaurant, Chaska, MN; Target Corporation Financial Services, New Corporate Facility, Tempe, AZ

■ **SHORT ELLIOTT**

HENDRICKSON INC.

3535 Vadnais Center Drive
St. Paul, MN 55110-5196
Tel: 800/325-2055
Fax: 651/490-2150
Web: www.sehinc.com
Established 1927

Other MN Offices:

Brainerd – 218/828-3300
Duluth – 218/722-0547
Gaylord – 800/838-8666
Glencoe – 320/864-2885
Grand Rapids – 218/326-4508
Minneapolis – 866/830-3388
Minnetonka – 800/734-6757
Rochester – 507/529-7200
St. Cloud – 800/572-0617
Virginia – 218/741-4284
Worthington – 507/376-5888

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

Nancy Schultz AIA
Brad Forbrook AIA
Steve Gausman AIA

Firm Personnel by Discipline

Architects	24
Interior Designers	1
Engineers	389
Other Technical	258
Administrative	37
Total in Firm	709

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 State University (SCSU) Bookstore Interior Remodel, St. Cloud, MN; New Ramsey Fire Station, Ramsey, MN; Herold Precision Metals, LLC Addition/Remodel, White Bear Township, MN

■ **STATION 19 ARCHITECTS, INC.**

2001 University Ave. SE, #100
Minneapolis, MN 55414
Tel: 612/623-1800
Fax: 612/623-0012
E-mail: station19@station19.com
Web: www.station19.com
Established 1979
Other Office: Wausau, WI

Richard Brownlee AIA, CID
Nicole LeBarron Thompson AIA
Audrey Hollatz CID

Firm Personnel by Discipline

Architects	6
Interior Designers	4
Other Technical	8
Administrative	4
Total in Firm	22

Work %

Churches/Worship	70
Municipal	10
Education/Academic	20

Shepherd of the Valley, New Facility, Afton, MN; Hosanna! New Facility (3 Phases), Lakeville, MN; Salem Covenant Church Addition/Remodel, New Brighton, MN; Our Lady of Grace School/Library Addition, Edina, MN; New Steele County Office Building, Faribault, MN

■ **3 studios, inc.**

3750 Minnehaha Avenue
Minneapolis, MN 55406
Tel: 612/724-9877
Fax: 612/724-1394
E-mail: mail@3studios.net
Web: www.3studios.net
Established 1997

Richard C. Lundin, II AIA
Julie Oseid MacLeod

Firm Personnel by Discipline

Architects	4
Interior Designers	1
Administrative	1
Total in Firm	6

Continued on next column

Work %

Residences/New & Remodel	60
Office Bldgs/Banks/Financial	20
Retail/Commercial	20
Interior Architecture	50

Schall Executive Search Partners, Office Interior Architecture, Minneapolis, MN; Baker Associates, Office Interior Architecture, Wayzata, MN; BankVista Financial Center, New Building and Interiors, Sartell, MN; Peterson Family Dental, Office Interior Architecture, Lakeville, MN; Kiwi Beach Retail Store Interior, Mall of America, Bloomington, MN; Brand Outfitters, Office Interior Architecture, Bloomington, 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
Bob Walsh AIA, CID, CFM, IFMA

Michael Shields AIA, CSI
Kim Williamson CID, IIDA, ASID

Jocy Teske CID, IIDA
Paul Pink AIA, CID

Firm Personnel by Discipline

Architects	16
Interior Designers	16
Other Technical	10
Total in Firm	42

Work %

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

BORN Information Services, Inc., TI, Minnetonka, MN; Zamba, TI, Minneapolis, MN; Xcel Energy, TI, Minneapolis, MN; RBC Dain Rauscher Inc., TI, Minneapolis, MN; Northern Lights Casino, New, Walker, MN; New Urban Housing, St. Paul, MN

■ **WOLD ARCHITECTS & ENGINEERS**

305 Saint 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; Troy, MI

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

Firm Personnel by Discipline

Architects	67
Interior Designers	6
Engineers	21
Other Technical	5
Administrative	20
Total in Firm	119

Work %

Office Bldgs/Banks/Financial	10
Municipal	10
Education/Academic	60
Justice/Detention Facilities	20

Minnesota Retirement Systems, New State Headquarters, Saint Paul, MN; New Hastings High School, Hastings, MN; New Winona Middle School, Winona, MN; New Century Junior High School, Lakeville, MN; New Ramsey County Juvenile and Family Justice Center, Saint Paul, MN; New Dakota County Northern Service Center, West Saint Paul, MN

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.

● **ARCHITECTURAL ALLIANCE**
400 Clifton Avenue S.
Minneapolis, MN 55403-3299
Tel: 612/871-5703
Fax: 612/871-7212
E-mail: alaramy@archalliance.com
Web: www.archalliance.com
Established 1970

—
Other MN Office:
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
Interior Designers 7
Architects 58
Other Technical 4
Administrative 13
Total in Firm 82

—
Work %
Housing/Multiple 5
Office Bldgs/Banks/Financial 20
Retail/Commercial 15
Municipal 15
Education/Academic 15
Aviation 30

—
New, Restaurant Aquavit of Minneapolis, Minneapolis, MN; New Northwest Airlines World Clubs, Nationwide; New Allianz Life Corporate Headquarters, Golden Valley, MN; Blue Cross Blue Shield of Minnesota Corporate Headquarters, Eagan, MN; General Mills, Renovation, Minneapolis, MN; New Minnesota Life Corporate Headquarters, St. Paul, MN

● **ARMSTRONG, TORSETH, SKOLD & RYDEEN, INC.**
8701 Golden Valley Road, Ste. 300
Minneapolis, MN 55427
Tel: 800/545-3731
Fax: 763/525-3289
E-mail: brydeen@atsr.com
Web: www.atsr.com
Established 1944

—
Paul Erickson AIA
Ken Grabow AIA
Paul Snyder AIA
Daniel Moll AIA, CID
Diane Taylor CID, IIDA Assoc.
Elena Peltsman AIA, CID

—
Firm Personnel by Discipline
Interior Designers 3
Architects 53
Engineers 35
Other Technical 27
Administrative 14
Total in Firm 132

—
Work %
Churches/Worship 5
Education/Academic 95

—
Park Rapids Area Century Community K-8 School, Park Rapids, MN; Minnesota Business Academy, St. Paul, MN; Northrop Education Center, Rochester, MN; Osseo Area Schools District-wide Improvements, Osseo, MN; Andover High School, Andover, MN; Farmington Elementary School, Farmington, MN

● **E design**
1422 West Lake St., #300
Minneapolis, MN 55408
Tel: 612/822-1211
Fax: 612/822-1006
E-mail: info@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 15
Medical/Healthcare 15

Hudson Health Campus, Hudson, WI; HealthPartners, Bloomington, MN; The St. Paul, Los Angeles, CA; Phoenix, AZ; Seattle, WA; Ceridian Employer Services, Nationwide; Bound to be Read, St. Paul, MN; Ptadictive Systems, Minneapolis, MN

● **ELLERBE BECKET**
800 LaSalle Avenue
Minneapolis, MN 55402
Tel: 612/376-2000
Fax: 612/376-2271
E-mail: info@ellerbebecket.com
Web: www.ellerbebecket.com
Established 1909

—
Other Offices: Greenville, SC; Kansas City, MO; San Francisco, CA; Washington, DC; Egypt; United Arab Emirates; Brazil

—
Janice Carleen Linster CID
Wendy Fimon NCIDQ
Christine Hester-Devens IIDA
David Loehr AIA, AICP
Geoff Glueckstein
Rick Lincicome AIA

—
Firm Personnel by Discipline
Interior Designers 64
Architects 265
Engineers 147
Other Technical 142
Administrative 40
Total in Firm 658

—
Work %
Hotels/Dorms 5
Office bldgs/Banks/Financial 20
Retail/Commercial 5
Medical/Health Care 25
Education/Academic 20
Stadiums/Arenas 25

—
Target Plaza South, New Office/Retail, Minneapolis, MN; Leslie and Susan Gonda Building, New Clinical Building, Mayo Clinic, Rochester, MN; Blue Stream Ventures, Office Remodel for New Corporate Offices, Minneapolis, MN; Immanuel-St. Joseph, New Clinic, Mayo Health System, Mankato, MN; Pepsi-Americas, Office Interiors, Minneapolis, MN; E*TRADE Private Accounts, New Office Interiors, Minneapolis, MN

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

Continued on next column

● **DAVID HEIDE DESIGN STUDIO**

301 4th Avenue S. #663
Minneapolis, MN 55415
Tel: 612/337-5060
Fax: 612/337-5059
E-mail: dheide@davidheidedesign.com
Established 1997
Other MN Office: Wolverton,
218/995-2878

David Heide ASID Allied,
Assoc. AIA
Mark E. Nelson AIA

Firm Personnel by Discipline
Interior Designers 1
Architects 1
Other Technical 3
Administrative 1
Total in Firm 6

Work %
Residences/New & Remodel. 95
Churches/Worship 5

Lake Harriet Residence Addition,
Remodel and Interiors, Min-
neapolis, MN; Wenger Residence,
Complete Renovation, Addition
and Interiors, St. Paul, MN; Car-
lson Residence, Restoration and
Addition, Rochester, MN; Peter-
son Residence, Restoration and
Additions, Battle Lake, MN;
Nyquist Residence, Remodel and
Additions, Fargo, ND; Summit
Avenue Residence, Remodel and
Interiors, St. Paul, MN

● **HORTY ELVING**

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

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

Continued on next column

Firm Personnel by Discipline

Interior Designers 3
Architects 8
Engineers 4
Other Technical 5
Administrative 4
Total in Firm 24

Work %
Senior Housing 15
Medical/Health Care 85

Brewster Village, New, Appleton,
WI; Boone County Hospital, Ad-
dition and Renovation, Boone,
IA; Regina Medical Center, Addi-
tion and Renovation, Hastings,
MN; Bridges Medical Services,
New Hospital, Clinic, SNF, Ada,
MN; Covenant Manor Senior
Housing, Addition and Renova-
tion, Golden Valley, MN; New
Superior Health Clinics, Proctor
and Two Harbors, 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-northland.org

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

Professional Association

● **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

Continued on next column

Firm Personnel by Discipline

Interior Designers 2
Architects 9
Engineers 3
Other Technical 7
Administrative 3
Total in Firm 24

Work %
Housing/Multiple 5
Residences/New, Remodel,
Additions 5
Office Bldgs/Banks/Financial 25
Retail/Commercial 10
Manufacturing/Industrial 10
Medical/Health Care 10
Churches/Worship 25
Municipal 10

Great Clips Corporate Offices,
Relocation, Edina, MN; New
Minneapolis Animal Shelter,
Minneapolis, MN; City of Min-
neapolis Public Works, Various
Relocations; A.F.S.C.M.E. Council
14 Office Remodel, South St.
Paul, MN; Bethel Covenant
Church Addition and Remodel,
Ellsworth, WI; Best Buy - Sam
Goody Stores, Nationwide

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

119 North 2nd 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
Interior Designers 10
Architects 42
Other Technical 11
Administrative 10
Total in Firm 73

Work %
Housing/Multiple 5
Residences/New, Remodel,
Additions 10
Office Bldgs/Banks/Financial 20
Education/Academic 15
Libraries/Museums 50

Continued on next column

801 Washington Avenue Lofts,
Adaptive Re-use, Minneapolis,
MN; San Rafael Ranch Renova-
tion and Expansion, San Isidro,
TX; Pre-Paid Legal Services, Inc.,
New Corporate Headquarters,
Ada, OK; University of Minneso-
ta New Art Teaching and Re-
search Facility, Minneapolis, MN;
New Mesa County Central Li-
brary, Grand Junction, CO; New
Rancho Mirage Public Library,
Rancho Mirage, CA

● **MOHAGEN ARCHITECTS, LTD.**

1415 East Wayzata Blvd., Ste. 200
Wayzata, MN 55391
Tel: 952/473-1985
Fax: 952/473-1340
E-mail: info@mohagen.com
Web: www.mohagen.com
Established 1989

Todd E. Mohagen AIA
Mark L. Hansen AIA
Lyn A. Berglund ASID, CID

Firm Personnel by Discipline
Interior Designers 5
Architects 7
Other Technical 5
Administrative 4
Total in Firm 21

Work %
Housing/Multiple 5
Office Bldgs/Banks/Financial 40
Retail/Commercial 5
Medical/Health Care 45
Education/Academic 5

New Ridgeview Delano Medical
Office Building, Delano, MN;
New Anchor Bank, Lakeville,
MN; Anchor Bank Remodel (for-
merly Frank's Nursery), Eagan,
MN; Minnesota Gastroenterology
Center, Plymouth, MN; Step by
Step Montessori School, New,
Plymouth, MN; Eden Prairie
Medical Office Building, New,
Eden Prairie, MN

● **THE LEONARD PARKER ASSOCIATES**

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@durrant.com

Web: www.parkerarch.com

Established 1957

Other Offices: Austin and San Antonio, TX; Denver, CO; Des Moines and Dubuque, IA; Hartland and Madison, WI; Honolulu, HI; Phoenix and Tucson, AZ; St. Louis, MO; St. Charles, IL;

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

Firm Personnel by Discipline

Interior Designers	7
Architects	28
Other Technical	9
Administrative	7
Total in Firm	51

Work %	
Housing/Multiple	10
Retail/Commercial	5
Municipal	20
Education/Academic	30
Convention Centers	20
Libraries	15

—
Lotte Pusan Office Tower, Hotel and Entertainment Complex, Pusan, Korea; Erie Convention Center, Erie, PA; Earle Brown Elementary School, Brooklyn Center, MN; Bureau of Criminal Apprehension, St. Paul, MN; Dahlian Mixed-use Facility, Beijing, China; Davenport Federal Office Building and U. S. Courthouse, Davenport, IA

● **PAULSEN ARCHITECTS**

220 E. Main Street, Ste. 4
Mankato, MN 56001

Tel: 507/388-9811

Fax: 507/388-1751

E-mail: bpad@paulsen-arch.com

Web: www.paulsenm-arch.com

Established 1995

Bryan J. Paulsen AIA, CID
James L. Graham AIA
Ryan J. Langemeier AIA
Staci Flemming ASID, NCIDQ

Continued on next column

Firm Personnel by Discipline

Interior Designers	3
Architects	4
Other Technical	5
Administrative	2
Total in Firm	14

Work %	
Office Bldgs/Banks/Financial	35
Retail/Commercial	10
Medical/Health Care	10
Churches/Worship	10
Municipal	25
Education/Academic	10

—
Hormel Foods Spam Museum and Corporate Office South Renovation, Austin, MN; New St. Peter Community Center, St. Peter, MN; New National Guard Training and Community Center, Mankato, MN; New US Bank Service Center, Marshall, MN; New Owatonna College and University Center, Owatonna, MN; New Midwest Wireless Headquarters, Mankato, MN

● **PERKINS & WILL**

84 Tenth Street S., Ste. 200
Minneapolis, MN 55403

Tel: 612/851-5000

Fax: 612/851-5001

Web: www.perkinswill.com

Established 1935

Other Offices: Atlanta, GA; Boston, MA; Charlotte, NC; Chicago, IL; Dallas, TX; Los Angeles, CA; Miami, FL; New York, NY

Charles D. Knight AIA
James E. Young CID, ASID
David R. Paepfer AIA, CID
David H. Dimond AIA, CID
Jeffrey D. Ziebarth AIA

Firm Personnel by Discipline

Interior Designers	15
Architects	16
Other Technical	17
Administrative	13
Total in firm	61

Continued on next column

Work %	
Office Bldgs/Banks/Financial	15
Retail/Commercial	5
Medical/Health Care	10
Education/Academic	30
Interior Architecture/Corporate Interiors	40

—
Fallon Worldwide, New, Minneapolis, MN; Best Buy Corporate Headquarters Interiors, New, Richfield, MN; Perkins & Will, Renovation/New, Minneapolis, MN; West Group Renovations, Eagan, MN; Merchant & Gould, New, Minneapolis, MN; New Command & General Staff College, Department of Defense, Fort Leavenworth, KS

● **PISA DESIGN, INC.**

4500 Park Glen Road, #260
St. Louis Park, MN 55416

Tel: 952/926-3572

Fax: 952/926-3798

E-mail: lp@pisdainc.com

Established 1995

Lisa Peck ASID
Kristen Mengelkoch Allied Member ASID

Firm Personnel by Discipline

Interior Designers	4
Work %	
Residences: New/Remodeled	90
Golf Clubhouses/Lobbies for Commercial Spaces	10

—
Marvy Residence, New, Minnetonka, MN; Markquart Residence, New, Eau Claire, WI; Brooks Residence, Remodel, Grono, MN; Krause-Collins Residence, New, Shorewood, MN; England Residence Remodel, Minneapolis, MN; Greystone Golf Club, New, Sauk Centre, MN

● **POPE ASSOCIATES INC.**

1255 Energy Park Drive
St. Paul, MN 55108

Tel: 651/642-9200

Fax: 651/642-1101

E-mail: info@popearch.com

Web: www.popearch.com

Established 1974

Jon R. Pope AIA, CID
Daniel M. Klecker AIA
Paul A. Holmes Assoc. AIA
Randal L. Peek AIA
Steven R. Doughty

Continued on next column

Firm Personnel by Discipline	
Architects	25
Interior Designers	5
Other Technical	4
Administrative	6
Total in Firm	40

Work %	
Housing/Multiple	15
Office Bldgs/Banks/Financial	40
Retail/Commercial	10
Manufacturing/Industrial	10
Medical/Health Care	10
Education/Academic	15

—
ev3 Corporate Headquarters, Plymouth; CPU Options Corporate Headquarters, Brooklyn Park; US Bank EPOC, St. Paul, MN; HealthPartners Administrative Offices, Bloomington, MN; YWCA Cathedral Hill Athletic Center, St. Paul, MN; New Life Academy High School, Woodbury, MN

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Established 1981

—
Laura Ramsey Engler ASID, CID
Steven Engler

Firm Personnel by Discipline

Interior Designers	7
Administrative	3
Total in Firm	10

Work %	
Residences: New/Remodel/Additions	80
Office	10
Ocean-going Vessels, Private Aircraft	10

—
Redstone Grill, Minnetonka, MN; M/Y Anson Bell – Oceangoing Vessel; Private Residences in MN, CA, CO, FL

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E-mail:
heather.beal@rsparch.com
Web: www.rsparch.com
Established 1978

Other Office: Phoenix, AZ

David C. Norback AIA
Michael J. Plautz AIA
Mic Johnson AIA

Firm Personnel by Discipline
Interior Designers 21
Architects 41
Other Technical 112
Administrative 34
Total in Firm 208

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

Wells Fargo Home Mortgage, Renovation and Expansion of Honeywell Campus, Minneapolis, MN; Grain Belt Brewhouse Renovation, Conversion of Brewery to Architects' Offices, Minneapolis, MN; American Express Client Service Center, New Tenant Interiors, Minneapolis, MN; Metris Companies Regional Headquarters, Build-out and Tenant Improvements, Scottsdale, AZ; Klein Mansion Restaurant, Conversion into Five-Star Restaurant, Chaska, MN; Target Corporation Financial Services, New Corporate Facility, Tempe, AZ

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Nancy Schultz AIA
Brad Forbrook AIA
Steve Gausman AIA

Firm Personnel by Discipline
Interior Designers 1
Architects 24
Engineers 389
Other Technical 258
Administrative 37
Total in Firm 709

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 State University (SCSU) Bookstore Interior Remodel, St. Cloud, MN; New Ramsey Fire Station, Ramsey, MN; Herold Precision Metals, LLC Addition/Remodel, White Bear Township, MN

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Dennis Walsh AIA
Bob Walsh AIA, CID, CFM, IFMA
Michael Shields AIA, CSI
Kim Williamson CID, IIDA, ASID

Jocy Teske CID, IIDA
Paul Pink AIA, CID

Firm Personnel by Discipline
Interior Designers 16
Architects 16
Other Technical 10
Total in Firm 42

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

BORN Information Services, Inc., TI, Minnetonka, MN; Zamba, TI, Minneapolis, MN; Xcel Energy, TI, Minneapolis, MN; RBC Dain Rauscher Inc., TI, Minneapolis, MN; Northern Lights Casino, MN; New Construction, Walker, MN; New Urban Housing, New Construction, St. Paul, MN

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Established 1981

Weld Ransom CID, IIDA
Harold Ness CID
Dave Silus CID
Dave Clark AIA

Firm Personnel by Discipline
Interior Designers 3
Architects 7
Other Technical 10
Administrative 2
Total in Firm 22

Continued on next column

Work %
Housing/Multiple 5
Office Bldgs/Banks/Financial 75
Retail/Commercial 10
Churches/Worship 5
Education/Academic 5

ReMax, Edina Office, New Leasehold, Edina, MN; Viking Forest Products, New Leasehold, Eden Prairie, MN; Michael Foods, New Leasehold, Callson Busines CTR, Minnetonka, MN; Met Life, Leasehold Improvements, International Plaza, Bloomington, MN

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Tel: 651/227-7773
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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
Eric Linner AIA

Firm Personnel by Discipline
Interior Designers 6
Architects 67
Engineers 21
Other Technical 5
Administrative 20
Total in Firm 119

Work %
Office Bldgs/Banks/Financial 10
Municipal 10
Education/Academic 60
Justice/Detention Facilities 20

Minnesota Retirement Systems, New State Headquarters, Saint Paul, MN; New Hastings High School, Hastings, MN; New Winona Middle School, Winona, MN; New Century Junior High School, Lakeville, MN; New Ramsey County Juvenile and Family Justice Center, Saint Paul, MN; New Dakota County Northern Service Center, West Saint Paul, MN

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A201/SC	3.50	General Conditions of the Contract for Construction and Federal Supplementary Conditions of the Contract for Construction (1999) with instruction sheet
A271	7.50	General Conditions of the Contract for Furniture, Furnishings and Equipment (1990) with instruction sheet
A305	5.00	Contractor's Qualification Statement (12/86)
A310	3.00	Bid Bond (2/70)
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A491	5.00	Standard Form of Agreement Between Design/Builder and Contractor (1996) with instruction sheet
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A512	1.50	Additions to Guide for Supplementary Conditions (12/89)
A521	5.00	Uniform Location Subject Matter (1995)
A571	9.00	Guide for Interiors Supplementary Conditions (1991)
A701	8.00	Instructions to Bidders (4/87) with instruction sheet
A771	3.50	Instructions to Interiors Bidders (1990)

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Walter Library Renovation and Digital Technology Center Addition

Location: University of Minnesota, Minneapolis, MN
 Client: University of Minnesota
 Architect: Stageberg Beyer Sachs, Inc.
 Principal-in-charge: William Beyer, FAIA
 Project Architect: Drew Bjorklund, AIA
 Project lead designer: William Beyer, FAIA
 Project team: Dennis Sachs, AIA, Tom Cain, AIA, Jim Scott, AIA, Karie Johnson, Assoc. AIA, James Foran, Tom Findlay, Ryan Forster, Mike Christenson, Assoc. AIA, Meredith Wu, Nicole VanWie, Destin Nygard, Boris Fridkin, Mike Henry, Jenny Smith, Mark Peterson
 Structural-engineering team: Meyer Borgman Johnson, Inc: John Meyer, PE, Allan Olson, PE
 Mechanical-engineering team: Erickson Ellison and Associates, Inc:
 James Art, PE, Roger Brandel, Roy Crist
 Electrical-engineering team: Erickson Ellison and Associates, Inc:
 William Thiesse, PE, Jere Pennington, Brent Larsen
 Civil-engineering team: Edwards & Kelcey: Karen Allen, PE
 Lighting designer: Erickson Ellison and Associates, Inc.
 Interior design: Stageberg Beyer Sachs, Inc.
 Historic restoration/preservation: Conrad Schmitt Studios
 Landscape architect: Damon Farber Associates
 Landscape project team: Damon Farber, FASLA, Peter Larson, Tom Whitlock
 General contractor: M. A. Mortenson Company
 Mechanical contractor: General Sheet Metal + Newman Mechanical
 Fire-protection: Superior Fire Protection
 Electrical contractor: Egan McKay
 Communications: Metro Communications
 Lighting restoration: Winona Lighting
 Cabinetwork: Heebink Architectural Woodwork
 Flooring systems/materials: Spectra Contract Flooring
 Window systems: Wausau Metals; Visionwall
 Ornamental metalwork : CD Systems
 Architectural metal panels: M. G. McGrath, Gruppo Architectural Metals
 Masonry restoration: MacPherson Towne
 Interior stonework: Grazzini Brothers
 Millwork: Heebink Architectural Woodwork
 Demolition: Kamish
 Face brick, stone, concrete: M. A. Mortenson Company
 Landscaping: Aloha Landscaping
 Structural precast concrete: Hanson Spancrete
 Architectural precast: Northern Precast
 Structural steel: Fargo Tank
 Waterproofing: Waterproofing by Experts

Roofing: M. G. McGrath/Berwald Roofing
 Steel doors/frames: Glewwe Doors
 Wood doors: Summit Doors
 Gypsum-board assemblies: Mulcahy, Inc.
 Painting: Swanson Youngdale
 Acoustical-panel ceilings: Twin City Acoustics
 Access-flooring resource: AR
 Signage: Sign Solutions
 Elevators: Minnesota Elevator
 Photographers: Dana Wheelock, Patrick O'Leary, Jonathan Chapman

Emma Hartman Noyes House Lounge Restoration

Location: Poughkeepsie, N.Y.
 Client: Vassar College
 Architect: The Leonard Parker Associates, a part of The Durrant Group
 Principal-in-charge: Leonard Parker, FAIA
 Project manager: Paul Hagen, AIA
 Project lead designer: Sara Rothholz Weiner, Assoc. AIA (no longer with TLPA)
 Project team: Leonard Parker, FAIA, Paul Hagen, AIA, Sara Rothholz Weiner, Assoc. AIA, Virginia Pappas, Andrea Geerdes
 Interior design: Virginia Pappas, Andrea Geerdes
 Flooring systems/materials: Prince Street Carpets
 Photographer: Courtesy of Vassar College

Northwest Area Foundation

Location: Drake Marble Building, St. Paul, MN
 Client: Northwest Area Foundation, Karl Stauber, president; client design team: Marie Podratz, Ellery July, Jean Adams
 Developer: Wellington Management, Steve Wellington and Tanya Bell, Director of Aquisitions
 Architect: Meyer, Scherer & Rockcastle Architects
 Principal-in-charge: Jeffrey Scherer, FAIA
 Project manager: Rhys MacPherson
 Project lead designer: Rhys MacPherson
 Project team: Heather Brown, Brent Holdman, Doug Bergert
 Data: Larson Allen, Raymond Schleck
 AV: Acoustic Communication, Keith Gustafson
 Structural-engineering team: BKBM, Ron La Mere, Jason Bolstad
 Mechanical-engineering team: (design build) Sebesta Blomberg, Craig Anding/Alliant Mechanical, Dan MacNamara
 Electrical-engineering team: Sebesta Blomberg, Harold Ketola; Ben Franklin Electrical Contractors, Rick Lundberg
 Civil-engineering team: BKBM, Tom Cesare
 Environmental team: DPRA, Bob Heimbach
 Demolition team: Carl Bolanger and Sons
 Lighting designer: Carla Gallina, MS&R Architects
 Interior design: Coco Dugan Early
 Construction manager: Paul Perzichelli, Jason McMillen, Brad Coulter, Job Superintendent; Stahl Construction

Landscape architect: Arteka, Sandy Sackter
 Stone: Precast by Artstone
 Cabinetwork: O'Keefe's Cabinets
 Drywall: Prestige Drywall, John Ross
 Flooring systems/materials: Dayton's Commercial Interiors, Dodge Rogepol rubber flooring and Interface carpet
 Window systems: H Windows from Summit Architectural Products
 Architectural metal panels: Galvalume corrugated spandrel panels, corten panels at stair tower by Specialty Systems
 Millwork: O'Keefe's Cabinets, Jon Early fir cabinets, reclaimed timbers
 Photographer: Rik Sferra

Art of Chiropractic

Location: Minneapolis, MN
 Clients: Dr. Kari Boudreau, Dr. Lori Pottebaum
 Principal-in-charge: Ali Heshmati, Assoc. AIA
 Project manager: Ali Heshmati, Assoc. AIA
 Project team: Ali Heshmati, Assoc. AIA, Gretha Rød, Christine Bleyhl
 Lighting designers: Ali Heshmati, Assoc. AIA, Gretha Rød, Christine Bleyhl
 Interior design: Ali Heshmati, Assoc. AIA, Gretha Rød, Christine Bleyhl
 Fabric: Acrobat (fire treated and manufactured by Dazian)
 Fabric fabricator: Nora Norby, Banner Creations
 General contractor: Wessberg Companies
 Millwork: Charles Cabinet
 Laminate: Wilsonart
 Flooring: Eco-surface
 Photographer: Peter Bastianelli Kerze

Minneapolis City Council Chamber Restoration

Location: 3rd Floor, City Hall, Minneapolis, MN
 Client: Municipal Building Commission
 Architect: Skaaden-Helmes Architects Inc.
 Principal-in-charge: L. Scott Helmes, AIA
 Project Architect: David Gustafson, AIA
 Project lead designer: L. Scott Helmes, AIA
 Project team: Craig Skaaden, Jesse Hauglid, Scott Dallmann
 Engineer: Michaud Cooley Erickson Consulting Engineers.
 Principal-in-charge: Doug Cooley, PE
 Project engineers: Bill Rhomberg, PE – mechanical project manager, Todd Daly, PE – electrical project manager, Al Moore, PE – fire protection project manager, Steve Moore, PE – fire protection engineer
 Lighting designer: LightSpaces Inc.
 Project designers: Greg Lecker, I.C., IES, –lighting project manager, Lisa Chaput, IES –lighting project designer
 Consulting Architects: MacDonald & Mack Architects Ltd. Stuart MacDonald, AIA, principal-in-charge, Jonathan Hanson, project designer
 Structural-engineering team: Stroh Engineering

Interior design: Skaaden-Helmes Architects Inc.
 Audio/visual and acoustic designer: Jamieson & Associates
 Contractor: RJM Construction, Dave Hecker, project manager; Mike Coyle, project superintendent
 Decorative plaster and painting: EverGreene Painting Studio
 Decorative lighting: St. Louis Antique Lighting
 Marble: Grazzini Brothers & Co.
 Flooring systems/materials: Facilities 2000
 Window glass: Mulcahy Inc.
 Millwork: Commercial Fixtures
 Signage and plaques: Nicholas Legeros
 Furniture restoration: Old Science Renovation, Inc.
 Mechanical contractor: NewMech Companies
 Electrical contractor: Abel Electric
 Audio/visual contractor: Alpha Video
 Photographer: Koechel Peterson & Associates

SPAM™ Museum and Hormel Foods Corporation Corporate Headquarters South

Location: Austin, MN
 Client: Hormel Foods Corporation
 Architect: Paulsen Architects
 Principal-in-charge: Bryan Paulsen, AIA
 Project architect: Michael Krager, AIA
 Project lead designers: Michael Krager, AIA, Bryan Paulsen, AIA
 Project administrator: Greg Borchert
 Project team: Bryan Paulsen, AIA, Michael Krager, AIA, Greg Borchert, Lyn Diefenderfer, Meray Massad-Rahme
 Structural-engineering team: Larson Engineering
 Mechanical/electrical engineering team: Engineering Concepts, Inc.
 Civil-engineering team: Bolton & Menk
 Lighting designer: JTH Lighting Alliance
 SPAM™ Museum interior design & museum exhibits: Design Craftsmen, Inc.
 SPAM™ Museum audio-visual design and installation: Graybow Communications
 Corporate Office South interior design: Facility Systems and Paulsen Architects
 Corporate Office South audio-visual design and installation: Corporate Presentations
 General contractor: Joseph Company
 Landscape architect: Sanders Wacker Bergly
 Masonry contractor: Joseph Company
 Mechanical contractor: Quality Plumbing & Heating
 Electrical contractor: Fox Electric
 Flooring systems/materials: Access
 Flooring System, Interface AR by W. L. Hall; Carpet Tiles, Interface
 Window systems: Kawneer/Viracon
 Skylights: Kallwall by W. L. Hall
 Photographer: Jerry Swanson Photography

ADVERTISING INDEX

- AIA Documents, p.73
- AIA Minnesota, Cov.IV
- AIA Minnesota Convention & Products Expo - Exhibit, p. 14
- Albinson, p. 61
- Amcon Block & Precast, Cov. III
- H. Robert Anderson/DPIC, p. 6
- Architectural Consultants, p. 22
- AVI Systems, p. 55
- Bookmark Inc., p. 61
- County Concrete, p. 20
- Crab Apple Travel, p. 56
- Directory of Interior Architecture, p. 62
- Directory of Interior Design, p. 69
- Duluth Timber Company, p. 4
- EEA - Ericksen Ellison and Associates, p. 57
- Green River Stone company, p. 59
- Heritage Window & Door, p. 60
- illbruck Architectural Products, p. 53
- International Masonry Institute, p. 24
- KKE Architects, p. 59
- Lakes and Plains Regional Council of Carpenters and Joiners, p. 18
- Manomin Resawn Timbers, p. 4
- Marvin Windows & Doors, p. 1
- McCarty Specifications Consulting, p. 58
- Minneapolis Institute of Arts Antique Show & Sale, p. 10
- Minnesota Brick & Tile, pp. 12, 61
- Minnesota Concrete Masonry Association, p. 16
- Minnesota Prestress Association, p. 2
- Minnesota Public Radio, p. 15
- Lon Musolf Distributing, p. 7
- North States Window & Door Systems, p. 54
- Paulsen Architects, Cov. II
- Pisa Design, p. 58
- Real Estate Communications Group, p. 15
- River City Builders & Millworks, Inc., p. 52
- Conrad Schmitt Studios, p. 58
- Short Elliot Hendrickson Inc. - SEH, p. 54
- Skaaden-Helmes Architects, p. 57
- WCAL - 89.3 FM, p. 8
- Don Wong Photo Inc., p. 52
- Xcel Energy, pp. 6, 7

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Today a marker alongside St. Paul's stretch of the Mississippi River, near Shepard Road's intersection with Randolph Avenue, is the only sign that the entrance to Fountain Cave, one of the most beautiful and historic caves in the entire Midwest, was once located nearby. The cave actually opened 400 feet inland from the marker, in a picturesque ravine put to use as a landfill 42 years ago.

Greg Brick, a St. Paul geologist and speleologist who for many years has researched the history of the cave, believes that Fountain Cave was the country's longest St. Peter-sandstone cave and Minnesota's first cave to be commercially exploited as a tourist attraction. In addition, the ravine that contained the entry to Fountain Cave also provided a home to Pierre "Pig's Eye" Parrant, who built a log cabin on the site in 1838, perhaps the first non-Indian habitation on land that would later become the city of St. Paul.

In 1811, a party led by Maj. Stephen Long of the U.S. Corps of Topographical Engineers became the first group to explore the cave's interior. (The cave seems not to have been well known to the area's Dakota Indians, probably owing to recent geologic movements that had created an opening on the banks of the Mississippi.) Impressed by the stream of clear water that coursed through the opening, Long gave the cave its name. He ventured more than 200 feet inside, finding a long stone hallway and a narrow passageway leading to a circular room at least 50 feet wide.

There was much that Long's party missed. Fountain Cave was created as sandstone eroded by Fountain Creek, which originated in wetlands west of today's Fort Road, dipped underground as it approached the river and reappeared at the Mississippi. Over about 10,000 years, collapses of the cavern's ceiling formed the ravine into which the cave opened. The total length of the cave was about 1,100 feet.

Many others came later to further explore the cave and established that there were two sandstone chambers beyond the ones that Long found. An anonymously drawn pencil sketch of the cave entry shows that graffiti was plentiful on the walls by 1850. Around that time, professional guides began giving torch-lit tours. Enterprising tour operators built a footbridge over the



Fountain Cave, Mississippi River bluffs, St. Paul, access demolished in 1960.

W.H. ILLINGWORTH, MINNESOTA HISTORICAL SOCIETY

stream, a confectionary that sold ice cream, and a grog and smoke shop.

By 1872, for unknown reasons, the tours at Fountain Cave had ended. (Our photograph dates from 1875.) That's just as well, because within a few more years the Omaha Railroad began using the cave as a conduit for raw sewage. Fountain Cave handled this foul effluent until 1940.

Then, in the late 1950s, planning began for Shepard Road. The ravine was to be filled with nearly 30,000 cubic yards of dirt, forever sealing the entrance to Fountain Cave. Before construction began, city officials tried to locate the cave's opening without success. The drainage of St. Paul's wetlands had dried Fountain Creek, ending the stream's ability to keep the opening clear of rocks and debris.

Nowadays, if Fountain Cave remains accessible at all, it is only through some drainage pipe or paved-over manhole. Nonetheless, dedicated speleologists have not given up on again exploring the caverns of this hallowed hole. **Jack El-Hai**

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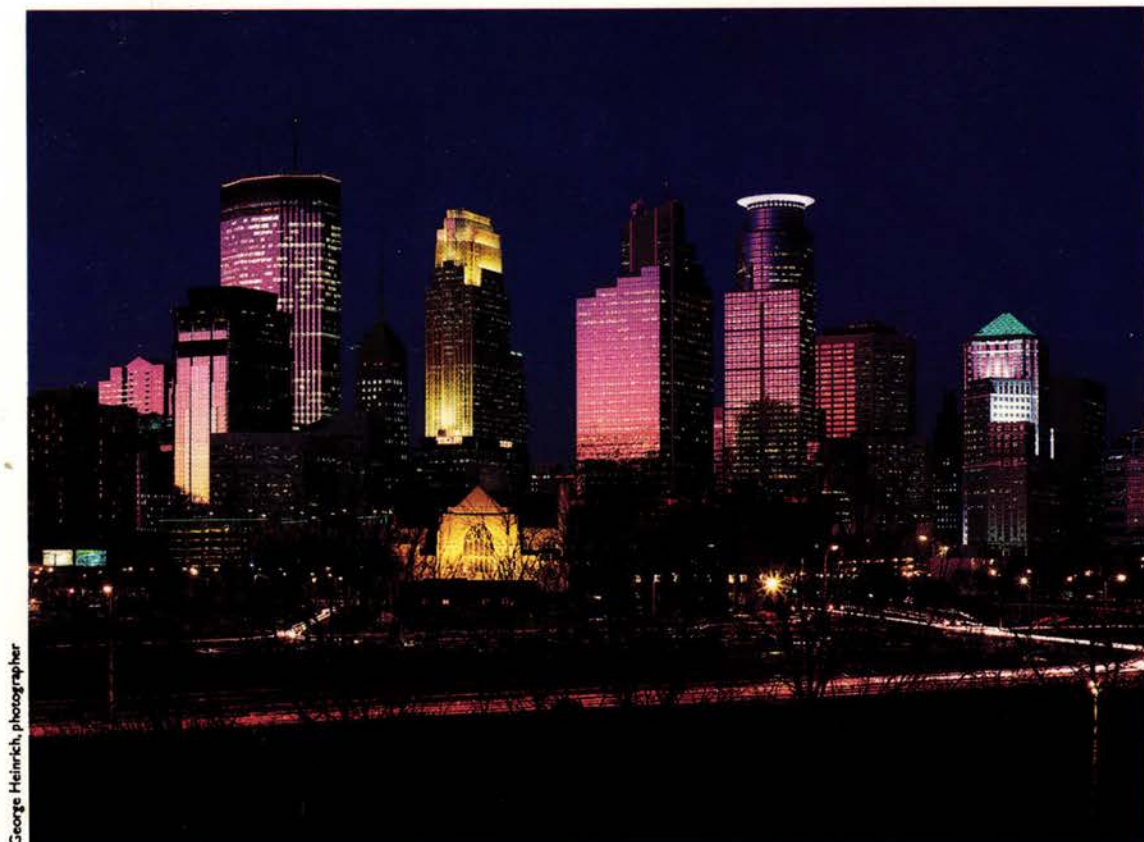
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