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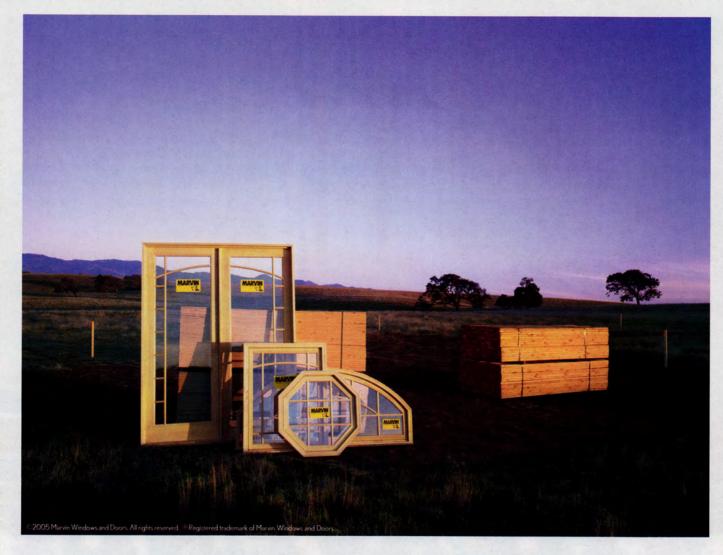


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Architecture

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Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.

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A Sense of History

On a warm and gusty morning in late June, I drove down to the IBM Manufacturing Facility in Rochester to meet with facility planner Pat Halsey. I was planning a story on the modernist landmark for this issue, and Pat had generously agreed to open up his archive—essentially, a file drawer containing 50 years' worth of photographs, press clippings, and other historical materials related to the building's original construction in 1957–58 and ensuing modular expansion.



What a memorable morning that turned out to be. Up

close, under bright skies, the vast uniformity of Eero Saarinen's electric-blue curtain-wall pavilions is awe-inspiring, especially to those of us who don't experience the building on a daily basis. Inside, in a distant conference room, Pat and I whiled away two hours sifting through original site plans and black-and-white images of rectilinear pavilions slowly materializing in a dirt field.

It sounds strange to say, but many modernist buildings are now old enough to be viewed through the lens of historic preservation. That the IBM facility has reached a venerable age became quite evident when I stumbled across, of all things, an Ann Landers column in one of the archived newspapers dating back to the late 1950s. The first letter-writer was a young man who had just started his first fulltime job. His trouble? He worked in an office populated with merry young women who mercilessly pinched him as he drank from the water fountain. (Needless to say, Ann wasn't terribly sympathetic to the young man's plight.) Well, the notion of historic modernism suddenly made perfect sense to me. Any building constructed during or prior to the era in which young women assailed young men with thumbs and index fingers is very old indeed.

Fortunately, the "historic" IBM Manufacturing Facility (page 46) is in excellent health, thanks to IBM's enduring commitment to Saarinen's modular, curtain-wall design. We will have it with us for years to come. Until very recently, the same could not be said of the historic Sears building in south Minneapolis. The Art Deco giant sat conspicuously vacant after the retailer pulled up stakes in 1994. Its future brightened considerably, however, in 2004, when the City of Minneapolis, spurred by the successful reuse of the Grain Belt Brew House, selected Ryan Companies US to redevelop the building as a mixed-use urban hub. Rechristened Midtown Exchange (page 40), the renovated building will house a corporate headquarters, up-scale condominiums, subsidized apartments, and an ethnic marketplace.

Preservation takes many forms: a painstaking restoration, a bold renovation, an inspired reuse. It can be undertaken incrementally or in one fell swoop. But the outcome—an all-important melding of past and present—is always the same.

Chr. Hule

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Calendar

September 11

A Touch of Cass Ramsey Hill Historic House Tour St. Paul, Minnesota 651-228-9111 www.ramseyhill.org

This year, the annual Ramsey Hill House Tour will focus on homes designed by renowned architect Cass Gilbert, in honor of the centennial celebration of Gilbert's masterpiece—the Minnesota State Capitol Building. The tour will feature the interiors of 17 homes, many located along Summit Avenue, the longest and best-preserved Victorian boulevard in the country.

September 21

Healing by Design lecture series Minnesota Landscape Arboretum Chanhassen, Minnesota 612-626-2396 www.csh.umn.edu

Jain Malkin, award-winning interior designer and author of *Charting New Paths to Healing Environments*, will explain how the built environment has the potential to be a therapeutic intervention. Drawing on a large body of research indicating that humans are hardwired to benefit from exposure to nature, Malkin will discuss her most recent examples of healing environments.

Through October 23

Extreme Textiles: Designing for High Performance Cooper-Hewitt National Design Museum New York City 212-849-8400 www.cooperhewitt.org

This exhibition explores innovations in textiles created for extreme conditions, and how they are revolutionizing the fields of architecture, sports, medicine, engineering, and aerospace. Visitors can learn about how these fabrics are made and what their uses are and see samples ranging from space suits to race cars, boat sails to bike wheels, prosthetic limbs to high-tech gloves.

Opening October 18

Santiago Calatrava: Sculpture into Architecture The Metropolitan Museum of Art New York City 212-535-7710 www.metmuseum.org

Santiago Calatrava, FAIA, winner of the 2005 AIA Gold Medal, has earned international acclaim for his breathtaking designs. This exhibit looks at how the architect conceived his most famous buildings, and includes many drawings, models, and sculptures that inspired him.

INSIDER LINGO By Gina Grensing Clerestory

Light is good. Light is inspirational, often "going on" when we come to an important realization. We like light and strive to gain more, especially indoors. An architectural feature serving only to enlighten is the clerestory, an outside wall that rises above an adjoining roof and is lined with windows. Egyptian temples and Roman basilicas made early use of the clerestory. It appeared centuries later in medieval churches and was fully developed in churches of the Gothic period. To-day, clerestories are found in schools, offices, houses, and many other building types. The term *clerestory* appears to have evolved from the Middle English *cler* ("giving light") and *storie* ("tier"). Buildings with a clerestory have both goodness and light. \blacklozenge





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AIA Minnesota's 2005 Annual Convention & Exposition



One of the largest and most successful conferences organized by an AIA component, AIA Minnesota's annual convention offers high-quality programs, engaging keynote presentations, interesting exhibits, and an exhibit hall brimming with products, services, and information. This year's convention will be held November 15-18 at the Minneapolis Convention Center. The theme, "Pass It On," focuses on sustainable, environmentally friendly solutions to current building challenges and the difference design professionals can make for generations to come.

With approximately 50 programs offered, there will be sessions of interest to the emerging professional, the seasoned architect, and the general public. Seminar topics will address the themes of livable communities, sustainable design, the practice of architecture, and more. In the exhibit hall, which is free and open to the public, visitors can learn about a wide variety of building materials and systems as well as architecture-related organizations and the work of AIA Minnesota committees. The convention also features a wealth of special exhibits, activities, and prizes. *

AIA Minnesota 2005 Young Architects Award Recipients

AIA Minnesota is pleased to recognize three outstanding members with a 2005 Young Architects Award. The award is given to architects who are AIA Minnesota members, have been licensed for less than 10 years, and have shown exceptional leadership in design, planning, education, and/or service to the community and the profession. Candidates must be nominated by a member architect, and submissions include: letters of recommendation from colleagues and clients; project summaries highlighting the architect's particular contributions; photos and drawings; and documentation of other achievements. This year's award recipients, profiled below, will be honored at the annual AIA Minnesota Awards Celebration on December 2.



Beginning with a five-year stint at Gehry Partners, Los Angeles, and later at his own firm, James Dayton Design, Minneapolis, **James Dayton**, **AIA**, has demonstrated a fearless approach to building and production, combining innovative form, industrial materials, and integral use of daylight in such projects as the Minnetonka Center for the Arts and the Blake School. "I am encouraged to see that the focus of James' work is innovation and pushes the concepts of design ahead," says

Frank Gehry, FAIA. "He has always shown a commitment to producing architecture of a very high quality." Dayton's work has been published in *Architectural Record* and continues to resonate with the local artistic community. "He's the future of the profession," the jury enthused. "Watch this firm. Watch this architect."



Mark Larson, **AIA**, collaborated on a wide range of projects with award-winning local architectural firms before beginning his own collaborative residential practice in 2000. Rehkamp Larson Architects, now a firm of eight, impressed the jury with its ability to balance a high volume of work with a strong commitment to education and community outreach. Fascinated by the connections between architecture and psychology, Larson lectured at the Weisman Art Museum's "Architecture &

the Psyche" symposium and on similar topics at the Minneapolis Institute of Arts and the Jungian Congress in Barcelona, Spain. "Mark has a growing dedication to building the quality of the profession, a passion for pursuing the best of design, and an intensity for enlightening those around him about the discipline and delight of architecture," observed one nominator.



A senior associate and project manager at Meyer, Scherer & Rockcastle, **Paul Mellblom, AIA,** has led numerous projects, including the River Park Lofts in downtown St. Paul and the rehabilitation of the 801 Washington Avenue warehouse building, Minneapolis, into multi-family housing. Led by a belief that "we are each morally responsible to make the world a better place for friends, family, and especially those in need," Mellblom has also made an indelible mark as a teacher and with

his work for organizations such as Clare Housing and YouthCARE. "Whether in the office, at the university, or with the many public-interest initiatives he is involved in, Paul is a reliable, supportive, and conscientious agent for doing the right thing in the right way for the right reasons, and is able to bring everyone along in the process," a firm principal attested. \clubsuit



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2005 "Fresh, Artistic and Brilliant" Award Winners

Overview

en residential architecture projects by Minnesota architects have been selected for this year's Residential Architect's Vision and Excellence (RAVE) Awards. The program, now in its second year, was established by AIA Minnesota and Mpls.St.Paul Magazine to recognize excellence in residential design and raise awareness of the benefits of using an architect. The jury, which made its selections from among 54 new and remodeled homes of various sizes, included Peter Chapman, senior editor at architectural book publisher Taunton Press; Thomas Meyer, AIA, of Meyer, Scherer & Rockcastle, Minneapolis; former AIA Minnesota president Howard Goltz, AIA, of Leo A Daly, Minneapolis; and Jayne Haugen Olson, homes and lifestyle editor, Mpls.St.Paul Magazine.

The winners, listed below, were honored at a special banquet at Solera restaurant in downtown Minneapolis on Thursday, July 28. The projects were also featured in the August issue of Mpls.St.Paul Magazine and in the AIA Minnesota office gallery.



Curtain Call: "This child's space cleverly blends the old and the new to dramatic effect," the jury raved. "The huge cantilever seems mystically suspended—it's almost as if the children are on stage."

2005 RAVE Awards

Urban Lake Home

Tom Ellison, AIA TEA₂ Architects New residence, over 3,500 square feet

Mississippi River Bluff Home

Todd Hansen, AIA Albertsson Hansen Architecture New residence, over 3,500 square feet



Highview Road Residence: "The architect is really having fun with this project, using traditional farm forms like the barn and silo in a rural Wisconsin setting," the jury noted. "It's nicely detailed, a bit funky from the outside, and a very pleasing space on the inside."

Highview Road Residence

Michael Huber, AIA H2 Architecture New residence, 2,000-3,500 square feet

Sustainable Modernist Meets **Kyoto Protocol**

Sarah Nettleton, AIA Sarah Nettleton Architects New residence, 2,000-3,500 square feet

Rural Retreat & Studio

Kelly Davis, AIA SALA Architects New residence, less than 2,000 square feet

Lake Cabin

Christine Albertsson, AIA Albertsson Hansen Architecture Remodeled residence, over 800 square feet



Mississippi River Bluff Home: "The architect has an excellent sense of scale," observed one juror. "This 7,300-square-foot residence doesn't feel overwhelming. Instead, it's inviting, filled with intriguing spaces."

The Snuggery

James Stageberg, FAIA Stageberg Beyer Sachs Remodeled residence, over 800 square feet

Anderson Studio/Garage

Robert Gerloff, AIA Robert Gerloff Residential Architects Remodeled residence, less than 800 square feet

Icehaus

Dale Mulfinger, FAIA SALA Architects Delightful detail

Curtain Call

Paul Neuhaus, AIA Perkins+Will Delightful detail

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Window Watching

BY THOMAS FISHER, ASSOC. AIA

NANCY ANN COYNE

All too often, public art becomes "plop" art in a building or landscape, with artists and designers working separately and sometimes at cross-purposes. That makes *Archiving Memory* at the University of Minnesota's Elmer L. Andersen Library all the more extraordinary for the way in which the artist, Nancy Ann Coyne, and the architects, Conway + Schulte, worked together to create a public art piece that looks as if Stageberg Beyer Sachs had designed the building for it. Coyne, a photographer and visual anthropologist, took 12 archival photographs of Jewish survivors of the Holocaust in Vienna and copied them onto transparent film sized to fit Andersen Library's atrium windows. Arranged chronologically as they ascend the three-story space, the ghostly images and adjacent text panels tell the personal stories of the Nazi occupation of Austria.

The seamlessness between art and architecture enhances the exhibit's impact. For example, visitors hardly notice the display apparatus. To ensure that the acrylic text panels and taut film did not damage the atrium's wood paneling, Conway + Schulte designed the display to have a friction fit with minimal framing, integrating the installation into the window-wall. Equally seamless is the connection between the art and public space. Backlit by the sun during the day, the faces on the window film

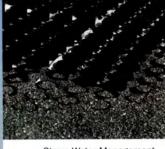
cast shadows on the floors of the library's balconies, looking up at you as you walk. At night, the atrium lighting projects the images onto the heavily traveled pedestrian path next to the library, making the collection, mostly stored in a cavern deep underground, more visible, while inviting passersby to come inside to explore.

In a subtle way, *Archiving Memory* blurs the line between past and present, life and death. As visitors study the faces and read the text, they see themselves reflected in the glass and acrylic surfaces, as if standing among the survivors.

After dark, the images on the windows help the library fulfill one of its primary roles: to bring the past to life. Indeed, after viewing this exhibit, one can't help but see windows in a new way—not just as openings for ventilation, light, and views, but also as surfaces on which to display the contents of buildings. The installation gives a whole new meaning to the term *window film*.



The window-film photographs cast ghostly images on the floors and balconies of Andersen Library.



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Designing for Health

Local pediatrician Christine Ziebold aims to bring physicians and designers together to create a healthier built environment

BY MARY GUZOWSKI

Could increasingly common health problems such as obesity, asthma, depression, and even road rage have anything to do with the design of our homes, neighborhoods, cities, and suburbs? In the past decade, scientists, researchers, and organizations such as the American Institute of Architects and the U.S. Environmental Protection Agency have taken health issues related to building design very seriously. We can now identify health problems such as Sick Building Syndrome and Building Related Illnesses, which have been linked to poor indoor air quality, moisture, mold and mildew, and even the selection of some building materials and finishes. Are there other health issues indirectly related to our transportation systems and our lack of access to nature? A local pediatrician sees the design of our homes, neighborhoods, and communities as part of an interconnected web of lifestyle choices and environmental issues that can either support or hinder health and well-being.

Dr. Christine Ziebold cares deeply about the environment and the health and well-being of all life-humans, other species, and the planet. A pediatric infectious-disease specialist and native of Stuttgart, Germany, Ziebold practices as a staff physician at a private clinic for people with cancer and autoimmune diseases, where she founded a green team as part of the nationwide Hospitals for a Healthy Environment (H2E) movement. Her current research focuses on children's environmental health, including exposure to heavy metals, hazardous wastes, and air pollution. She is cofounder of a solar legislative advocacy group of the Minnesota Renewable Energy Society (MRES) and promotes sustainability and healthy design in Twin Cities neighborhoods (her own home employs active solar heating, photovoltaics, and rain gardens). Ziebold was interviewed by *Architecture Minnesota* following a recent presentation to the AIA Minnesota Committee on the Environment.

As a physician, how do you understand the relationship between health, the environment, and design?

The environment is a hugely underestimated factor in human health. The World Health Organization (WHO) defines health as a state of complete physical, mental, and social well-being, and not merely the absence of disease. Physicians' understanding of health and disease and the environment is evolving and growing towards allinclusiveness. Humans are part of the natural environment. Twenty years ago, "the environment" meant the natural environment only, but we now also include the built environmentroads, power plants, shopping malls, and homes-the physical world created by humans. As more people live in cities, the built environment has a huge potential to impact physical and behavioral health. It affects how we breathe and move and reproduce, how we connect and behave as individuals, as households, and as communities. Physicians and designers are more and more realizing that everything is connected and that we are all one.

How does ecological and sustainable design influence your thinking as a physician?

The solution to current health and environmental challenges is to think in terms of sustainability. Design expresses how something relates to the world. The design of our environment has a powerful effect on our health, and likewise our health impacts our environment. Humans

Continued on page 52



If we could design buildings and cities the way our living bodies are designed, we would be better off.



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Profiles in Design

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PROJECT PROFILE

Northeast Regional Headquarters for the Wisconsin DNR

Village of Howard, Wisconsin





Northeast Regional Headquarters of the Wisconsin DNR > Village of Howard, Wisconsin

County Stone[®] project awaits LEED[™] certification

Village of Howard, Wis. – The regional headquarters for the Department of Natural Resources was designed to be understated to appease easily ruffled taxpayers. But it's made a splash in a whole different way.

The three-story office building is on track to earn a silver rating from the Leadership in Energy & Environmental Design (LEED[™]) Green Building Rating System,



which offers voluntary but stringent guidelines for environmentally conscious construction. Projects can earn "certified," "silver," "gold" or "platinum" status. The project used nearly 50,000 pieces of County Stone® Old World Tumbled Masonry Units, a tumbled concrete block with marbleized Sussex[™] colors that forms the random pattern covering the exterior of the 34,560-square-foot facility. The entire project includes a 15,500square-foot detached service building and maintains a two-fold function that held tightly to LEED[™] guidelines while trimming costs wherever possible. In doing so, the structure became the

first state-owned, state-operated office building in Wisconsin to adhere to the LEED™ standards.

"We were able to achieve energy savings of 55 to 57 percent over code," said Ian Griffiths, a project manager and sustainability coordinator with Berners-Schober in Green Bay, Wis. The Welsh-born designer and LEED[™] accredited professional handled the DNR project and added that America has been lagging Europe and other parts of the world in energy efficiency. "As taxpayers we should encourage our Federal, State and local government bodies to be energy conscious – we know they can be, as this project demonstrates."

Information in this article supercedes that provided in issue 7 of our Profiles in Design newsletter.



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Profiles in Design

ARCHITECTURAL SOLUTIONS COURTESY OF COUNTY MATERIALS CORP. • SIDE TWO



PROJECT PROFILE

Wisconsin Community Bank

Fitchburg, Wisconsin

When Wisconsin Community Bank wanted to build a new branch office on the corner of a high-visibility thoroughfare in Fitchburg, it gave the Willey Brothers architectural firm just the canvas it needed to create a strong brand presence for the financial institution and maximize space on the intermediatesize lot.

Willey included rental property on the top two floors of the three-story structure to bring it to a stately height as well as provide an additional revenue stream for the bank. All three floors are connected by a common vestibule.

The firm used County Stone® Old World

Tumbled masonry units in half-high sizes as narrow piers reaching from ground to sky. The concrete units' Rocky Mountain Ash and Summer Sun colors added a variety of light shades and a hint of color between panels of off-white EIFS that connected the piers.

All in all, the mostly white facility with the stark red signage is a dramatic improvement from the original wooden structure that was donated by the bank as a practice burn for the local fire department.

PRODUCT PROFILE

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Upper Bluff, Fort Snelling

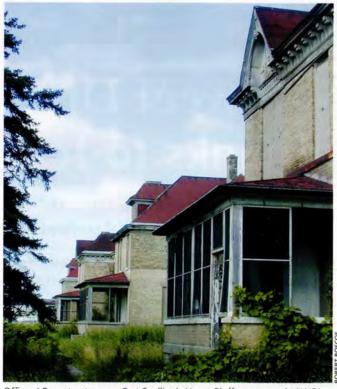
Minneapolis, Minnesota

BY ROBERT ROSCOE

When, in 1805, Lieutenant Zebulon Pike observed the large promontory overlooking the confluence of the Mississippi and St. Peter (Minnesota) rivers, he envisioned a site of a military fortification necessary to protect trade and maintain peace with the American Indians. Soon after, he negotiated a treaty with a Dakota tribe to secure the bluff and 100,000 acres surrounding it. In 1820, Colonel Josiah Snelling initiated the five-year construction of a stone fort atop the bluff, which was completed nearly a quartercentury before the formation of the Minnesota Territory. In its early years, the fort played an important role in the western expansion of the young nation, and particularly in the development of the St. Anthony Falls industrial base. In 1879, Fort Snelling was expanded to an area now known as the Upper Bluff in an effort to upgrade the fort to a major national defense facility.

Today, a row of brick structures on the Upper Bluff above Highway 5 just north of the Minneapolis–St. Paul airport sits unnoticed by passing motorists. Vacant for decades, the buildings, which reside on the National Register of Historic Places, lie in various states of disrepair, some with collapsed roofs and severely cracked brick walls. Why has there been no substantial effort to repair them? One reason is that the buildings are owned by government agencies and subject to several restrictions on reuse; they can be rehabilitated as public-park or other recreational facilities, but not for commercial uses. In May 2005, the Preservation Alliance of Minnesota added Fort Snelling's Upper Bluff buildings to its annual Ten Most Endangered Properties list.

The 141-acre Upper Bluff area contains 28 brick buildings constructed in two periods: the late 1870s and early 1880s, and the late 1890s and early 1900s. All are two stories in height, with stone foundations, hipped or mansard roofs, and gable dormers. Six, including two with caved-in roofs, face the bluff's edge. The buildings along the north-northeastern section of the street, which include a gymnasium, hospital, "dead house" (morgue), and quartermaster shops, were built for service functions, while barracks and officers' quarters line the south-southwestern section. All in all, a sense of architectural commonality reigns; the buildings are similarly shaped and share segmental-arch window openings, single courses of brick set out slightly from the building walls forming subtle bands, and simple but well-proportioned modillions under shallow roof eaves. Sitting together in unified repose, the buildings more re-



Officers' Row structures on Fort Snelling's Upper Bluff are presently AWOL (Awaiting Other Lives).

semble a college campus than a military base. As if to reinforce this point, the Administration Building at the center of the long row of buildings boasts a central tower in the "Old Main" tradition.

In 1998, the State Historic Preservation Office of the Minnesota Historical Society sponsored a reuse study of these properties by an interdisciplinary team of experts in preservation architecture, economic analysis, recreation and tourism planning, and other specialties. The two-year study found that most of the buildings were structurally sound and could accommodate a range of reuses. The team devised pro formas for selected buildings to assess the economic viability of redevelopment, and concluded that the buildings' return on investment was workable with the estimated rehabilitation costs. Unfortunately, the Upper Bluff buildings lack fi-

Continued on page 58

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Home Away from Home

A nonprofit, an architecture firm, and generous donors team up to create a more livable hospital room for sick children and their parents

BY BARBARA KNOX





Chuck Knight and the Adopt a Room team met with seriously ill children (above left) to find out what the kids disliked about the hospital rooms where they spent so much time. As seen in the plan (left) and in a computer rendering (above), Knight's new room scheme provides more family space and minimizes medical paraphernalia.

Architects are no strangers to the concept of creating structure on a foundation of loss. When tsunamis, terrorists, or tornadoes strike, architects are there in the aftermath to help rebuild homes, businesses, even entire communities.

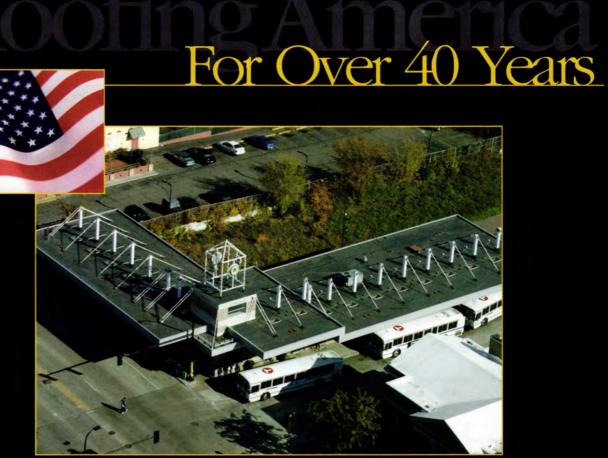
But this is the story of an architect who is building on the foundation of another sort of loss: the wrenching, devastating loss of a child. As Chuck Knight, AIA, watched his friend and neighbor Dave Millington cope with the serious illness and, ultimately, the death of his two-year-old daughter Madison, he wanted to do something more than just stand by and feel helpless. Later, when Millington told him about a new foundation called Adopt a Room, Knight saw exactly how he could help.

Cofounded in 2004 by Millington and Brian Shepperle, who lost his 11-year-old daughter Katelyn to leukemia in 2003, Adopt a Room is a nonprofit organization that aims to change the face of hospital rooms where very ill children spend so much of their time. As Shepperle says, "We can't control the disease, but we can control the environment."

Knight, managing director of the Minneapolis office of Perkins+Will, signed on, pro bono, to design a prototype for a new kind of hospital room, a room where sick kids would not have to feel constantly overwhelmed by the medical trappings of their diseases. Indeed, Knight—working closely with the Adopt a Room foundation, various medical professionals, parents of sick kids, and the kids themselves—tossed the old rulebook for designing patient rooms out the window.

The new rooms, under construction at the University of Minnesota Children's Hospital, Fairview, reflect the ideas put forth at a series of design workshops held at the Perkins+Will office. Knight and his team listened as nine children with life-threatening illnesses talked about the experience of living in a hospital room for weeks, sometimes months, at a time. They listened as parents talked about cramped quarters and a lack of workspace. They listened as medical professionals talked about how to enhance patient care. And then the concepts for a radically different hospital room/family suite began to emerge.

Knight developed two new showcase rooms for Adopt a Room, which finds sponsors to pay for the construction and



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Raised Access Floors

For nearly a century, architects and engineers have stuffed mechanical and electrical systems into the space over our heads. Raised access floors turn this practice upside down, giving architects greater design flexibility.

BY WILLIAM WEBER

TATE ACCESS FLOORS. N.C.

A century ago, students first walked through the doors of Jones Hall on the University of Minnesota's Twin Cities campus, likely unaware that the graceful shallow vaults overhead demonstrated state-of-the-art fireproof construction. This fall, students entering the newly renovated Jones Hall will once again be treated to a view of those arches; now, however, the advanced technology is underfoot. Architect Bill Beyer, FAIA, of Stageberg Beyer Sachs, Minneapolis, preserved and revealed the historic structural system by employing raised access floors, which provide an under-floor plenum for conditioned air delivery and allow for easier updating of electrical, data, and telecommunication systems.

Now used in a wide range of building and program types, raised access floors were initially developed for clean rooms and large mainframe computer rooms in the 1960s and 70s. The under-floor plenum could accommodate large amounts of data cable and also proved to be an effective means of delivering air conditioning to these high-load spaces. Today, raised access floor systems help architects achieve both high performance and high design. The major benefits they offer include flexibility, energy efficiency, occupant comfort, and improved indoor air quality. According to Rick Malley of Tate Access Floors, "Raised floor systems are a sustainable design solution and may assist in obtaining 12–14 LEED points."

Underneath its lid, a raised-floor system is fairly straightforward. Floor panels are supported by an array of steel pedestals typically set out on a two-foot grid. The panels, commonly fabricated from concrete or composite wood products and finished in a lam-



A raised access floor system (left) offers the flexibility needed for today's open office planning. Beneath the surface (right), plug-and-play electrical and telecommunications systems and movable air boxes put power, data, and conditioned air where you need it.

inate or carpet, lock onto the pedestals at the corners to prevent uplift. The pedestals are adjustable for easy leveling and can be tailored to a range of loads, including application in seismic zones.

There are two primary types of raised access floors: data/electric, and data/electric with HVAC. The former features a shallow plenum of four to six inches in height, houses only wiring, and costs \$3 to \$5 per square foot. This type achieves maximum flexibility using modular plug-and-play wiring systems for voice, data, and electricity. The individual components of a plug-andplay system can be reconfigured quickly and reused, reducing costs and material waste.

The second type combines data/electric with the delivery of heating and cooling through the under-floor plenum. Floor depths typically range from one to two feet but can, if necessary, extend to five feet. Under-floor air distribution is a type of displacement ventilation. Air is pushed under the floor; diffusers in the floor panels introduce fresh conditioned air while return air is drawn off the ceiling. Temperatures within the space are allowed to stratify, with the primary objective of obtaining an occupied comfort zone six feet off the floor. By contrast, a tradi-

Continued on page 61

The sooner you involve your architect, the sooner you'll be on common ground.

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21st-Century Vox

Aspirations beyond modernism

BY GREG MAXAM, AIA

Where are you, Howard Roark?

In Ayn Rand's *The Fountainhead*, Roark deplored the derivative neoclassical architecture in vogue in the early 20th century. He sought a new, meaningful architecture, a new idea of beauty. Nearly a century later, it is time again to rethink beauty, to find an architecture that speaks for us today, and for where we want to be in the future.

Architecture has always played a role in the progress of societies. Architectural movements at their best do not merely mirror societal trends, but give voice to the aspirations of a people, showing the way to a better future. Modernism grew in the early 20th century as the Industrial Age promised to harness the power of the machine to improve lives. New materials and mass production changed the architect's palette, and modern architecture gave physical expression to a desire for simplicity and order.

Modernism had a good run of about 100 years. How will we find our voice for the 21st century? We now see with increasing clarity the impact of human development on our environment, and the resulting threat to the prosperity of future generations. We can see as well the major part architecture plays in this, and therefore the role of architects in affecting positive change.

What I am talking about goes beyond what often passes for sustainable design: doing a little better with energy and recycled materials. What is needed is an integrated, Whole Architecture. Whole Architecture is a fundamental aesthetic decision, not a technical afterthought. The question "What does green architecture look like?" usually brings the response, "It can look like anything." But a building designed in response to nature, as well as human nature, will look different. It will orient itself to the movement of the sun; it will breathe in fresh, clean air; it will gather water and energy from its surroundings. The Chesapeake Bay Foundation Headquarters by SmithGroup shows one approach. The first LEED Platinum building, it wears its green heart on its sleeve. It is configured to bring daylight deep inside. The sustainably harvested wood structure is exposed on the interior, where superfluous materials are avoided. Large cisterns collect rainwater from the roof while at the same time forming a major element of the façade, clearly announcing the building's intended place with respect to nature.

Norman Foster's egg-shaped London City Hall takes a decidedly different tack. It was molded by the sun's path, leaning forward on the south to shield the sun's rays, and leaning back on the north to welcome daylight. The "smart" façade brings in fresh air, supplied through the floors. Groundwater cools the building without need for chillers. Hot water heating the atrium circulates within structural elements of the geodesic lattice framework.

Whole Architecture is not a new idea. In the 1960s, Geoffrey Bawa's buildings were shaped by the natural ventilation that cooled them. In his Steel Corporation headquarters in Oruwela, Sri Lanka, Bawa learned from local practices that had developed over centuries how to design a building that was equally responsive to climate, context, and regional heritage.

In *The Fountainhead*, Ayn Rand used architecture to argue for the supremacy of the individual over the collective. She was only half right. Architects bring individual creativity, but architecture must stand for something more in our society. I think Howard Roark in the 21st century would still yearn for something new. He might find inspiration in Moshe Safdie's words in *Form and Purpose* (1982): "Through nature, the nature of the universe and the nature of man, we shall seek truth. If we seek truth, we shall find beauty." ◆



A building has integrity, just like a man. And just as seldom.

—Howard Roark in Ayn Rand's The Fountainhead

a Welcome change

General Mills' visitor's lobby gets a crisp new look BY CAMILLE LEFEVRE



ne could argue that the renovation of the General Mills visitor's lobby is a classic case of saving the best for last. Since 2001, when the food corporation merged with Pillsbury (both are descendents of Minneapolis' early flourmilling industry), the General Mills campus in Golden

Valley, Minnesota, has added 500,000 square feet of new construction, while another 100,000 square feet was renovated. Overseeing the five-year project was Hammel, Green and Abrahamson (HGA), Minneapolis, which delivered an aesthetic of functional, elegant modernism in keeping with the campus' original 1958 design by Skidmore, Owings & Merrill (SOM).



Other buildings had priority. A parking ramp, office building, and Champions Center were constructed to address the needs of the growing employee population, while existing structures were updated to accommodate 21st-century workplace uses. The visitor's lobby in the main building, however, "completes HGA's vision for the entire campus," says Amy Heyer, manager of workplace strategy, General Mills. "The visitor's entry now resembles the rest of the new spaces, and from the lobby you can see right through the campus to the beautiful sculpture park on the north side."

Tim Carl, AIA, design partner, HGA, calls the lobby "a punctuation mark" at the conclusion of an extensive project—a small, understated, yet highly visible symbol of General Mills' aesthetic, programmatic, and corporate values. The AIA Minnesota 2004 Honor Awards jurors agreed, bestowing an Honor Award upon the project for achieving its own character while remaining sensitive to the campus' original modernism. "You can tell it's of 2004," one juror said of the lobby, "even as it respects the older SOM building."

The award-winning design is the lobby's fifth renovation since 1963. By the time HGA arrived, the space was small and cramped, closed in with dark glass, and separated visually and structurally from the rest of the building. The design team and client faced other limitations. "We couldn't make the lobby much bigger, we couldn't make

The renovation of the existing lobby (below) achieved a greater sense of openness and transparency by removing walls and incorporating glass panels, white marble, and clean lines (opposite).



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New features include a whiteon-white wall sculpture highlighting General Mills' most famous brands (above), a conversation pit created out of the former theater (top right), and a view of Jonathan Borofsky's "Man with Briefcase" (bottom right) available to visitors who walk through the lobby's glassenclosed hallway to the Champions Center atrium.

the ceilings higher, and we couldn't move its location," Heyer explains. HGA could, however, reprogram and rearrange the space. They moved the vestibule deeper into the lobby, removed the smoky glass walls, and tucked restrooms and coat racks behind a spacious seating area to the west.

In this open, light-filled waiting area, a floorto-ceiling glass wall overlooks the front entrance's stand of birch trees; on the opposite wall is a white-on-white artwork incorporating the names of the company's famous brands. "It celebrates General Mills in an understated way," Carl explains. The lobby's other white walls function as gallery space for selections from the corporation's modern art collection. One Honor Awards juror admired the integration of art and interior architecture, citing the design team for devising "subtle and sensitive ways to display the various art pieces."

On the east side of the lobby opposite the waiting area, the design team installed a blue glass wall. Acid-etched stripes on alternate sides of the blue glass create two colors of blue that symbolize the different hues found in the corporate identities of General Mills and Pillsbury. "The addition of a blue glass wall as a linear element transforms the space in a respectful way, while visually organizing it," the jurors said.

Elsewhere in the lobby, HGA adhered to the tasteful, understated materials palette used throughout the campus. African cherry wood replaces musty old paneling, white marble was installed behind the security desk, and the new terrazzo underfoot matches that of existing floors. "General Mills wanted to express its good taste, but not be ostentatious," Heyer explains. "The neutral color and materials palette stays within the modernist tradition of the campus, with attention to detailing that's very subtle."

Just beyond the security desk, HGA removed the walls of a sunken auditorium and created a two-level lounge; one area in the lounge functions as a conversation pit. HGA also reconnected the lobby with the rest of the campus. The cam-

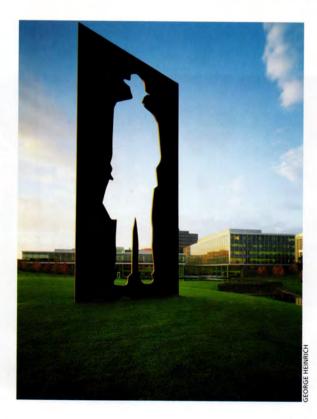


GEORGE HEINRICH

pus' restored north-south axis begins at the lobby's front doors, moves beyond the conversation area, extends through a new glass-walled corridor, and ends at the three-story atrium of the Employee Services Building, through which Jonathan Borofsky's outdoor sculpture "Man with Briefcase" is visible.

"Employees used to run into the old lobby, apologize, and yank their guests right out of there," Carl says. "The new lobby promotes a more relaxed, open atmosphere of communication by giving visitors a nice place to wait." Noting the renovation's careful alignment with General Mills' corporate aesthetic, the jurors commended the design team for "doing a lot with very little intervention."

Visitor's Lobby Renovation General Mills Headquarters Golden Valley, Minnesota Hammel, Green and Abrahamson Minneapolis, Minnesota



divine intervention

A dramatic cathedral restoration takes home an AIA Minnesota 2004 Honor Award for historic preservation BY MASON RIDDLE

an Fernando Cathedral is revered by the people of San Antonio, Texas, for its rich history. In 1731, King Phillip V of Spain sent a Spanish contingent from the Canary Islands to what is now the heart of San Antonio to establish a mission. By July of that year, the colonists had selected a site for their cathedral, although construction of the limestone-and-stucco Spanish Colonial church did not begin until 1738. Completed in 1755—San Fernando ranks as the oldest continuously occupied Roman Catholic cathedral in the United States—it immediately became the focal point of all religious and community activity in San Antonio, so much so that all distances were measured from its front steps.

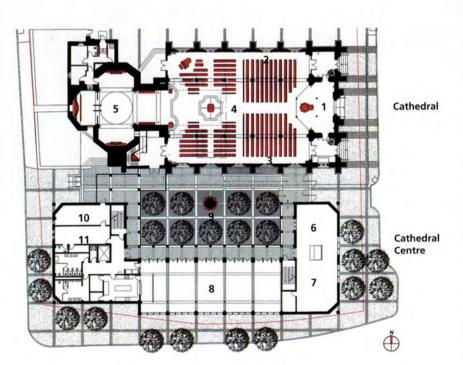




The Cathedral has withstood two floods and a fire and served as a lookout point for Mexican forces in the Battle of the Alamo in 1836. (Supposedly, the remains of Davy Crockett, James Bowie, and Col. Travis reside in a San Fernando crypt.) In 1873, the front third of the church was shaved off and replaced with a French Gothic façade and nave designed by the French architect Francis Geraud, who did spare the original dome and apses in the altar area. Pope John Paul II visited San Fernando in 1987. Thousands of tourists visit the Cathedral each year, even as the full complement of masses is held each week. San Fernando is also host to an array of blessings and festivals and has an extensive cache of religious art.

By the late 1990s, however, it was clear to Father David Garcia, rector of San Fernando Cathedral, that the building was crumbling. The walls and columns of the original Spanish Colonial structure were collapsing due to inappropriate renovations, moisture damage, and decades of poor maintenance, and the roof also was badly degraded. Moreover, the Cathedral's grand, soaring interior had lost its luster; stained-glass windows and decorative ceiling Above: The floor plan is now organized around a central altar. Interior renovations included replacing the dark brick floor with a Mexican travertine tile and restoring the decorative ceiling panels. Opposite: The new Cathedral Centre (left) houses the social hall, museum and gift shop, and offices, relieving pressure on the historic church.





PLAN

1.	Narthex	6.	Museum
2.	North aisle	7.	Gift shop
3.	South aisle	8.	Social hall
4.	Nave	9.	Plaza
5.	Colonial	10.	Sacristy

sanctuary 11. Vesting

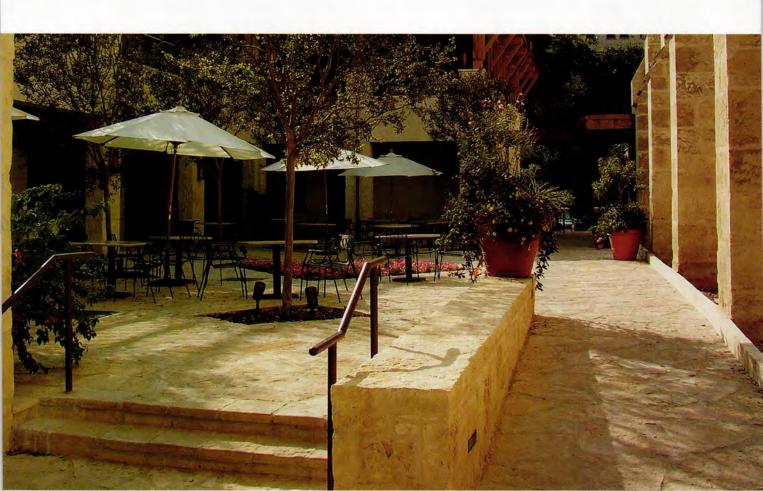
32 ARCHITECTURE MINNESOTA

panels were drained of color, and a dark brick covered the original floor. Given the building's historical significance, not to mention its central role in the religious and civic life of San Antonio, a full-scale preservation effort was the only course of action.

Enter Rafferty Rafferty Tollefson Architects (RRT), a St. Paul firm nationally recognized for its expertise in ecclesiastical architecture. The Archdiocese of San Antonio hired RRT, along with Fisher Heck Architects, San Antonio, to create a master plan for the restoration and expansion of San Fernando Cathedral in accordance with national and state historical requirements. "At first we were questioned whether architects from the north could identify all of the issues," notes RRT principal Craig Rafferty. "Taking the time to learn and to understand what this culture was about was truly meaningful. Our traditions are not as strong here; theirs go back centuries."

Cathedral renovations, completed in March 2003, were extensive. Masonry stone walls and the copper roof were repaired or, where necessary, replaced. The interior walls of the original colonial church were re-plastered, patterned ceiling panels were removed, repainted to original specifications, and replaced, and stained-glass windows were restored to full, shimmering color. To further revitalize the interior spaces, RRT selected a lighter-hued Mexican travertine floor tile. The entire building was fitted with all-new mechanical, electrical, lighting, plumbing, and sound systems.

Also restored were various statues and paintings, though some artwork was removed to give greater emphasis to new and remaining pieces. "We treated the entire church as a museum," says Rafferty. "We installed the appropriate lighting, humidity controls, and security so that the artwork can be accented and protected. The Cathedral now has one type of lighting that highlights the art and architecture, and another that's used for mass and other devotional activities." The archdiocese commissioned Mexico City artisan Leonardo Soto Recendiz to create one major and two minor carved-wood and gold-leaf retablos for the three Spanish Colonial apses. Additionally, at the recommendation of liturgical design consultant Richard Vosko, Hon. AIA, the arrangement of pulpit, baptismal font, choir area, cathedra (bishop's chair), pews, and tabernacle



RAFFERTY RAFFERTY TOLLEFSON ARCHITECTS

was reconfigured around a central altar to create a stronger sense of community liturgy.

RRT also designed the new two-story, 18,000square-foot Cathedral Centre on the church's south flank. Dedicated in October 2003, the Ushaped auxiliary building houses the sacristy, social hall and kitchen, museum, gift shop, and offices and encloses a tree-lined plaza. RRT's challenge was to respectfully acknowledge the historic church without resorting to mimicry. The solution? An understated limestone-andstucco building whose low solid massing echoes the monumentality of its Spanish Colonial counterpart. Large, gridded windows flood the airy first-floor social hall with light, while recessed ribbon windows encircling the second floor and resembling a clerestory are shielded from the sun by the overhang of the hipped copper roof. The plaza provides an ideal venue for festivals and other outdoor parish activities.

From a design standpoint, the preservation of San Fernando Cathedral is the story of integrating old and new, Spanish and French architectural styles, and religious and secular uses. For those who call the Cathedral home, the story has an extra layer of meaning. "We are in a long line of people who have been responsible for this place. Every generation has to take its turn," says Father Garcia. "Our turn came, and we had to preserve the structure. I hope we contributed to keeping this place alive for the next generation."

San Fernando Cathedral Restoration and Expansion San Antonio, Texas Rafferty Rafferty Tollefson Architects St. Paul, Minnesota Fisher Heck Architects San Antonio, Texas Above: A serene plaza, bounded by the U-shaped Cathedral Centre and the church itself, is suited to both festive social gatherings and quiet conversation. Opposite: A Mexico City artisan created ornate retablos for the Spanish Colonial apses.

amazing grace

A local art museum goes to church BY MASON RIDDLE

he renovation of a 1935 Spanish Colonial Revival church into a Russian art museum, in a community of Scandinavian heritage, may ring counterintuitive to many. But Julie Snow Architects, Minneapolis, viewed this unorthodox set of conditions as a challenge. The protagonist is the classically proportioned Mayflower Congregational Church in south Minneapolis, which served as Enga Memorial Chapel from 1974 to 2004 and now has been transformed into The Museum of Russian Art (TMORA), the only North American museum dedicated exclusively to 20th-century Russian art and artifacts. Prior to the new building's completion in May 2005, TMORA occupied space in an office building in Bloomington, Minnesota. DON F. W

In the Mayflower Church, Russian art collector and museum founder Raymond E. Johnson saw an extraordinary opportunity to create a small, world-class museum that would serve not only his own collection, which includes paintings from the Czarist period (late 19th century) through the dissolution of the Soviet Union in 1991, but a much wider array of 20th-century Russian art and artifacts. He also saw a museum that could accommodate and attract larger exhibitions than it had in the past, a pleasing space that would enhance, rather than overwhelm, the art. Given this vision, Johnson's choice of architect was a stellar one.

If God is in the details, God is very pleased with TMORA. The Julie Snow design team has transformed the church, and yet the spirit and serenity of the original ecclesiastical architecture remain. The narthex serves as the main entrance and contains an information desk and a staircase to the mezzanine. Its Kasota-stone floor melds gracefully with the nave's red-oak floor, now restored to its original dark luster. The four arches with Kasota-stone details that line either side of the nave have been modified to maximize exhibition space; art is displayed on a recessed wall in each arch and on both sides of a moveable baffle between arches. The semicircular apse, with its three towering archways, is both a focal point for art and a visual anchor to the structured yet lyrical space, and the soft-hued walls play up the dark floors and the four massive wood trusses and repeating timbers that define the ceiling. Although the nave measures only 35 by 66 feet, its redesign conveys an openness that is both artand visitor-friendly.

Of particular note is the mezzanine. Held aloft by pairs of steel rods suspended from the ceiling structure—columns would have obstructed views of the art and architecture—the mezzanine is an open but intimate space with red-oak flooring carefully stained to match the floor below. One has the feeling of being in a tree house. Thanks to the mezzanine's thin supports and Starfire-glass railing, the full length of the nave can be seen from one floor to the other. "The design and construction of the mezzanine is a combined stroke of genius," says TMORA president and director Brad Shinkle. "The mezzanine creates an additional gallery area without compromising the light, noncompartmentalized feeling of the overall space."

The renovations also had flexibility in mind. The lower level was designed to serve as additional gallery space, a lecture hall seating 200, or a



dining room for 96. The Fireside Gallery, a smaller room on the main floor featuring a fireplace, dark red walls, and a beamed ceiling, can be used for an intimate presentation of small objects such as icons, lacquer boxes, and amber jewelry. In all, the museum contains 15,000 square feet of usable space.

Equally compelling is the renovation of the building's exterior. Defined by a bold L-shaped plan, a pierced belfry, Romanesque windows, and embellished with baroque carved-stone elements, the stately church has been revitalized with a new terra-cotta roof. A new elevator tower, clad in rectangular terra-cotta panels, could have compromised the building's architectural integrity; instead, the design team conceived it as a strong, clean sculptural element that plays off the more ornate belfry with energy and elegance. The raised terrace-a minimalist hardscape of rock, stone and terra-cotta panels, and austere plantings-complements the Spanish Revival style and provides a measured approach to the building.

Impressively, all of this work, together with an overhaul of the building's physical plant to meet museum standards, was completed just nine months after Julie Snow Architects first set pen to paper. The museum was originally slated for a fall 2005 opening, but design and construction schedules were soon fast-tracked to take advantage of an unexpected opportunity: "In the Russian Tradition: An Historic Collection of 20th-Century Russian Paintings" from the State Tretyakov Gallery in Moscow, which had been on view earlier this year at the Smithsonian's In-



Opposite: Julie Snow Architects designed moveable baffles and a mezzanine to create more wall space for artwork. Top: The sculptural, terra-cotta-clad elevator tower adds a modern note to the Spanish Colonial Revival church. Bottom: The narthex contains the information desk and a staircase to the mezzanine.





Top: On the mezzanine, the top portion of a large archway creates a unique cove. Bottom: The aptly named Fireside Gallery offers a more intimate setting for art.

ternational Gallery in Washington, D.C., was available to serve as TMORA's premier exhibition in early May. "It was an absolutely amazing team to work with," says Julie Snow, FAIA. "We could not have met the timeline otherwise. It was a very consensual process, an open collaboration with Ray Johnson and his group; everyone weighed in."

Looking at art can be demanding work; museum fatigue is a real issue for all museums. Artmuseum architecture need not be invisible, but it should enhance and complement, not in any way detract from, the work exhibited. It should also provide a physically and intellectually satisfying context for the viewer. According to project architect Craig Roberts, the design team's goal "was to do a redesign that would not get in the way of the art. We wanted to expose the structure on the inside, and then let it pull back." The Museum of Russian Art does all of this superbly.

The Museum of Russian Art Minneapolis, Minnesota Julie Snow Architects Minneapolis, Minnesota

prison retorm

BOB PERZE

A new housing unit at Lino Lakes Correctional Facility modifies a standard plan BY NANCY A. MILLER

> he new 416-bed housing unit at Lino Lakes Correctional Facility, designed by BWBR Architects, St. Paul, and completed in October 2004, is "a product of our times," says design principal John Strachota, AIA. But it also has its design origins in the 18th-century prison reform movement.

The modern penitentiary, as an institutional and architectural type, emerged in the late 18th century out of the Enlightenment philosophy that man's behavior can be changed through his environment. In the early modern penitentiary, the prisoner was confined in a single cell, where, it was believed, he would consider his criminal behavior in silence and, ideally, be penitent—hence, the *penitentiary*.



Preceding page: Clerestory windows and coved ceilings on one side of each wing direct natural light into the common area.

Above: The new facility replaces five smaller buildings that were constructed in the 1960s to house juvenile offenders. Below: The facility houses 416 adult male inmates in double-bunk cells that measure 84 square feet each. Opposite: The K-shaped plan allows officers to observe all four wings of the prison simultaneously, from one central station. By the 19th century, the penitentiary system was modified to allow prisoners to leave their cells for exercise and, especially, labor often hard labor. Prison labor busied idle hands and minds with work that was believed to have a reformative effect. With modifications, our contemporary prison system maintains the reform model of the penitentiary, in which prisoners are housed in modest but humane conditions and are given work training or treatment to prepare them for their return to society. The goal of imprisonment is reform, or correction, not solely punishment.

Today, there is a network of "correctional facilities" that each serve a unique prison population. Minnesota's system of eight adult and two



juvenile correctional facilities houses offenders at security levels ranging from 1 (minimum) to 5 (maximum). The Lino Lakes prison is a medium-security (level 3) facility, built to accommodate offenders who are nearing release.

Still, no program of reform can succeed if officers and inmates are not safe. The new housing unit replaces five buildings on the site that were constructed in the 1960s to house juvenile offenders. Those older buildings, notes Lino Lakes warden David Crist, had "lots of nooks and crannies and dark spaces" that contributed to security concerns. The new prison, by contrast, is open and light with high visibility.

BWBR designed the facility with four twostory wings that connect at a central point to form a K-shaped plan. At that point, a stationed officer has all four wings within a 180degree field of vision. That is a significant improvement on X-shaped or circular plans that evolved out of the 18th-century prison reform movement. Those buildings require officers at the central station to turn a full 360 degrees to monitor all prisoners. Crist expresses great enthusiasm for the K-shaped plan, which has the advantage that "the officer never has his back to any offender."

To accomplish the goals of correction and ease the inmates' transition back into the community, the BWBR design team also sought to create a "normative environment," says Strachota. Inmates are double-bunked in cells enclosed by wood doors, rather than steel bars, and spend most of their time in common, or program, areas. Clerestory windows on one

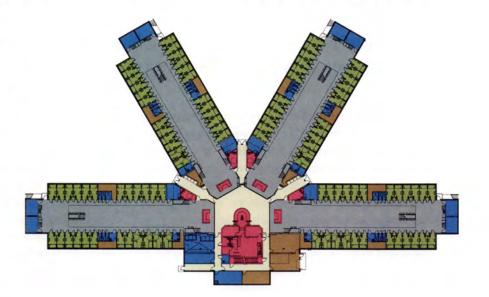


side of each wing bring natural light into the common areas for many hours of the day.

In addition to meeting the American Corrections Association's guidelines for cell size, access to daylight, and other conditions related to the humane treatment of prisoners, says Strachota, the prison also "exceeds the [State] energy code by 30 percent" with design choices such as light-sensitive electric lights in the daylit areas and highly efficient mechanical systems. The insulated precast-concrete sandwich panels that clad the lower portion of the building were selected both for energy efficiency and durability.

While the Lino Lakes prison accommodates contemporary programmatic and design needs, Strachota notes that BWBR designed the prison in the belief that "the rehabilitative approach is enhanced by the quality of the environment."

Replacement Housing Unit Minnesota Correctional Facility–Lino Lakes Lino Lakes, Minnesota BWBR Architects St. Paul, Minnesota





Midtown Makeover

The City of Minneapolis has high hopes for Midtown Exchange, one of the most ambitious urban revitalization projects in Minnesota history BY CAMILLE LEFEVRE

t one million square feet, the former Sears, Roebuck & Co. building at Lake Street and Chicago Avenue is a colossus anchoring a three-block development in south Minneapolis. Its adaptive reuse, at a projected \$190 million in renovation costs, will incorporate an unprecedented mix of high-end condos, subsidized apartments, a corporate headquarters, a hotel, and an ethnic marketplace. Since March 2004, more than 15 collaborating architectural firms, developers, and consultants—each with their own teams—have been working on a fast-track schedule of less than two years to complete the project. Rick Collins, vice president of development at Ryan Companies US, the Minneapolis developer overseeing all of this activity, has a colorful moniker for the project: BHAG, short for Big Hairy Audacious Goal.

Ryan, and the architectural firms working with the developer, aren't novice BHAG wranglers. Consider the Grain Belt Brew House, a former BHAG in the burgeoning arts community of northeast Minneapolis. In 2002, Ryan and RSP Architects finished transforming the former beer-manufacturing facility into offices for the architectural firm. (See profile in November–December 2002 issue of *Architecture Minnesota*.) While the brew house is on the National Register of Historic Places and the Sears building soon will be, the reuse projects couldn't have been more different. Yet Ryan's brew house success helped convince the City of Minneapolis that redevelopment of the Sears building could be done.

The brew house sat vacant for 25 years before redevelopment, the Sears building for 10 when Ryan purchased it from the City of Minneapolis. The brew house was nearly a ruin and infested with a variety of toxic materials; the Sears behemoth was largely intact, with some lead paint, mold, and ash issues needing remediation. The brew house, never intended for human occupation, lacked horizontal and vertical connections and straight floors; the Sears building housed retail on the first floor, catalog sales in the north tower, and the rest of the building was a warehouse. While the brew house was rehabilitated for one user committed from the start, the Sears building gradually acquired five vastly different development segments, a complexity further complicated by each development's distinct set of design, construction, leasing, and use requirements.

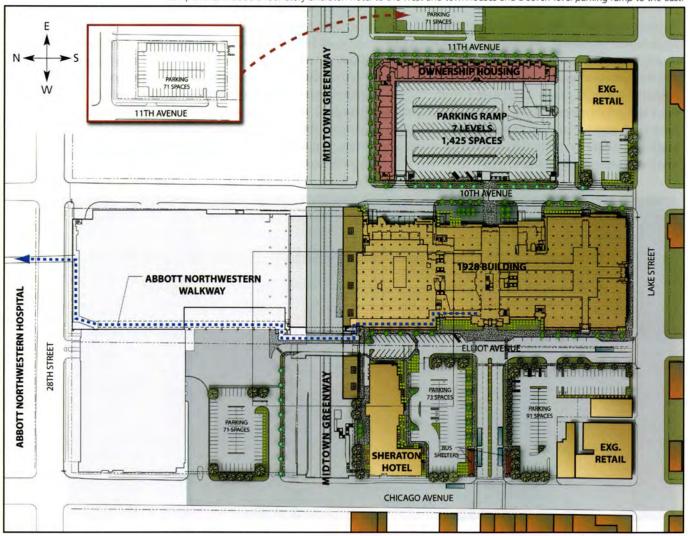
Then there's context. When the Sears building closed in 1994, the area surrounding Chicago and Lake was plagued by crime. East Lake Street began to rebound, however, as Hispanic and Somali immigrants moved in and set up shops and businesses, including the successful ethnic marketplace El Mercado Central. Since 1998, property values have increased 183 percent in the Phillips and Powderhorn neighborhoods. Crime is down; job opportunities are up. Wells Fargo Home Mortgage invested in the area by purchasing, renovating, and moving into the former Honeywell campus. Longtime resident Abbott Northwestern Hospital soldiered on despite its isolation, then bought a portion of the Sears property in 2002 for a parking ramp and expansion.

Along the way, the neighborhood acquired a new name: Midtown. And now it will have a new hub: the Sears build-

Can a project of this size succeed in this location? Will the building attract enough visitors from outside its immediate environs to ensure its long-term vitality?

ing, reborn as Midtown Exchange. That's not all. Outside the building's west entrance and adjacent to the parking lot will be a new 136-room Sheraton Hotel, skyways connecting Abbott Northwestern Hospital to the hotel and Midtown Exchange, and a transit shelter. A promenade with pedestrian and transit access will extend from Chicago Avenue to Midtown Exchange's entrance on the reopened Elliot Avenue. The 1964 Sears annex has already been demolished to open

Opposite and below: A renovated Sears building anchors a three-block redevelopment in south Minneapolis. Other components include a four-story Sheraton hotel to the west and townhouses and a seven-level parking ramp to the east.





Above: The main entrance to the Midtown Exchange. Below: An aerial photograph of the Sears building in 1928. A year later, Sears added six stories to the north (left) tower.

up the space above the Midtown Greenway, a bike path and walkway stretching east from Lake Calhoun to the Mississippi River along an old railroad line.

The transformation will be dramatic. In talking to those involved with the project, it's clear some are holding their breath. Can a project of this size succeed in this location? Will the building attract enough visitors from outside its immediate environs to ensure its long-term vitality? If Midtown Exchange's diverse mix of uses, ethnicities, and income levels sparks even more investment in the neighborhood, will gentrification follow? If so, is that the direction in which the neighborhood wishes to grow?

Equal to such deliberations, however, is the enthusiasm fueling the project's momentum. Midtown Exchange is "just an incredibly wonderful example of adaptive use," says local historical consultant Charlene Roise. "No single use could fill up this building, a dinosaur that nobody could figure out what to do with. The mix of uses will help give the building life day and night, and make it an anchor for that neighborhood." Adds Bob Close of Close Landscape Architecture, who assisted with the site's urban planning and design: "There's such diversity within this building. It's exciting to think of it as a potential model for the way urban revitalization can occur."



Assembling the Puzzle Pieces

ne of a number of Sears buildings designed throughout the United States by George C. Nimmons & Company, Chicago, the Minneapolis building was completed in 1928. The original structure included a three-story north tower, a 16-story central tower, a three-story south tower, and a surface parking lot covering half a city block. In 1929, Sears added six more stories to the north tower. For decades, the company thrived in its monumental building, which represented the vitality of commerce in south Minneapolis. But in 1990, Sears closed its catalog-sales department; four years later, the entire building was shuttered. Several redevelopment proposals followed but were found unfeasible.

In 2004, the City of Minneapolis initiated another RFP. Ryan won the competition and purchased the site. Collins was charged not only with choosing the partners who could bring the fast-track redevelopment to fruition, but also with finding a set of uses "that could coexist, get done on a simultaneous schedule, and wouldn't demand parking at the same time of day," he says. Ryan selected Minneapolis firm Collaborative Design Group (CDG) as the project's architect and engineer of record. As the building began to fill with various uses, Collins "parceled out pieces of the development to experts. So rather than Ryan trying to work on one million square feet at a time, and CDG trying to design both the exterior and interior at one time, we involved developers and architects who have expertise in housing, office space, and hotels."

Early on, Abbott Northwestern expressed interest in a hotel and conference center. Initially located inside the Sears building, the Sheraton Hotel was moved out to the west when Allina agreed to relocate 1,500 employees to 340,000 square feet of the Sears building's north tower. The new corporate headquarters, Allina Commons, is being designed by Perkins+Will, Minneapolis. (An additional 65,000 square feet of office space on floors 3 and 4 in the north tower will be leased by other medical clinics.) That the Allina commitment concurred with the selection of Sherman Associates, Minneapolis, as the Sears-building housing developer instilled in both corporations a sense that "this project could bring a lot of success not just to their companies but to the community," says CDG principal-in-charge Lee Seppings.

Sherman brought ESG Architects, Minneapolis, to the project as its design firm, and Ryan retained ESG as hotel architect. As one ESG team wrestled with Sheraton to modify its five-story, EIFS-clad hotel prototype into a four-story brick fabric building, another team carved housing out of former warehouse space with mushroom columns 20 feet

Great Expectations

BY LARRY MILLETT

A s an impecunious college student in the 1960s, I spent three summers working in the dusty bowels of the old Sears, Roebuck & Co. catalog house on Lake Street. My title was "order filler," and I roamed through the cavernous warehouse with a cart, plucking out planters to send to Montana, or perhaps fetching a mirror bound for some distant speck of a town in the Dakotas. These tasks earned me \$1.40 an hour—not bad for summer work that didn't entail much heavy lifting. In those days, the catalog business was still humming, and the vast Sears building, with its mighty concrete columns and great expanses of industrial sash, seemed as immutable as anything could hope to be.

History, of course, is nothing if not a series of surprises, and in 1994 the huge retail operation shut down (the catalog distribution center had closed four years earlier), a victim of changing tastes and ferocious competition. It's unlikely anyone could have imagined such a day back on March 1, 1928, when the million-square-foot building opened amid much speechifying and civic backslapping. It had taken less than a year and about \$5 million to erect the mammoth structure (one of nine regional catalog centers once operated by Sears), and the newspapers trotted out the usual array of statistics—six million bricks! four million board feet of lumber (mostly for concrete forms)! 5,617 light bulbs!—to celebrate the new building.

Even though securing the catalog house was quite a feather in Minneapolis' cap (especially since St. Paul already had Montgomery Ward's catalog center), it does not appear as though millions had to be sucked from the public treasury to accommodate Sears, as would almost surely be the case for a similar project today. The city did agree to vacate a part of one street and to waive its height limits to permit a 16-story tower for the building, but otherwise Sears did the rest. For example, some 43 buildings had to be demolished to clear the site, but it was Sears—not the city—that bought out the property owners.

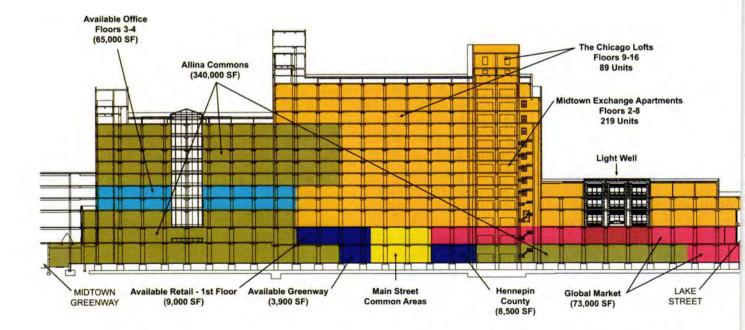
Designed by the Chicago firm George C. Nimmons & Company, which did extensive work for Sears, the Art Deco building—most of it essentially loft space—must have been an impressive sight as it rose over the plains of south Minneapolis, and it remains so today, now that it's ready to take on a new life after an unhappy decade of vacancy. At the dedication ceremonies in 1928, a Sears vice president named Lessing Rosenwald noted that the company's Minnesota-born founder, Richard Sears, had maintained company headquarters in Minneapolis in the 1880s, adding, "We know our homecoming will be enjoyable and successful." So it was for many decades. Now, of course, Sears is no longer the retail colossus it once was, but the preservation and reuse of this magnificent industrial structure is in its own way as much a cause for optimism as was the building's opening in the last roaring days of the Jazz Age. on center. Floors 2 through 8 (144,000 square feet) of the Sears building's central tower will contain 219 Midtown Exchange Apartments, some for low-income families. Floors 9 to 16 (308,000 square feet) will house the Chicago Lofts, 89 condominiums available for purchase. All of the housing units feature concrete floors, exposed columns and ductwork, brick walls, and the building's signature 8- by 14-foot windows. Outside the building, to the north and east of the 1,580-stall parking garage, 52 Midtown Exchange Condos on the Greenway (townhouses) are being developed by Project for Pride in Living and designed by UrbanWorks Architecture, both of Minneapolis, to add another housing type to the development mix.

For the remaining space in the Sears building, Collins received proposals from fast-food franchises, a big-box retailer, and the Latino grocery store subsidiary of multinational Nash Finch. But he was more receptive to a locally based ethnic market proposed by the Neighborhood Development Center (NDC) in conjunction with a variety of local businesses and cultural organizations, in part because the City of Minneapolis' RFP had specified that the building incorporate or connect to the ethnic diversity of the surrounding neighborhoods. And so the Midtown Global Market, designed by Shea, Minneapolis, came to be: 62 locally owned and internationally themed markets, shops, and restaurants on the first floor of the south tower. Bentz/Thompson/Rietow, Minneapolis, designed the 10,500-square-foot Hennepin County Service Center on the first floor of the central tower.

Preservation Challenges

Il the while, Ryan was pursuing historic designation for the building. It hired Hess Roise to secure the property on the National Register of Historic Places, coordinate the federal Section 106 review (which ensures federal money isn't being used to adversely alter or destroy the building), and complete the application for historic tax credits-all of which must first be approved by the State Historic Preservation Office (SHPO). The tax-credit application proved the most difficult. The application requires documentation of the building's interior and exterior components and a detailed description of proposed changes; alterations to the building must meet standards for historic rehabilitation as prescribed by the National Park Service, under the auspices of the Department of the Interior. "This is always a challenge, as changes are a matter of interpretation," Roise explains. "But it ensures the property meets very high standards for rehabilitation. And the owner receives a 20 percent investment tax credit for compliance, which can amount to millions of dollars."

Consensus was quickly reached on brick cleaning, adding window awnings to the historic Lake Street façade, entryway renovations, and the demolition of the 1964 Sears annex. "Zesty conversations" were had over where to locate loading docks and delivery areas in a building with residential, commercial, and office functions, says Seppings. Two large vertical openings also required negotiation: a three-level courtyard or light well



down the middle of the south-tower apartment complex and an eight-story atrium through Allina Commons, both inserted to bring light to the building's interior.

The glass-walled atrium, capped with a skylight, was less of an issue than the enormous light well, because "the National Park Service doesn't like to see what historically was interior space become outside space," Seppings explains. In the spirit of compromise, CDG designed a screen that stretches over the light well, providing a sense of enclosure. A compromise was also struck regarding the building's windows: 188 existing windows were fully restored and 1,346 new windows fitted with properly reflective, low-e glass were carefully designed to imitate the old; a much smaller number of new windows either do not match the windows they replaced or were added to locations where no windows previously existed.

Heated debates, however, ignited around the surface parking lot outside the building's west entrance. "Cars were just becoming popular in 1928, and Sears was very proud of its parking lot," Roise explains. "Promotional materials for the store opening announced, 'We have parking!'" In light of these historical details, the National Park Service insisted the parking lot remain, to ensure the integrity of the site's historic character, and rejected landscaping and urban infill proposals from Close Landscape Architecture, ESG, and CDG (all are involved with site planning at Midtown Exchange).

"It was a fascinating exercise," says ESG's Mark Swenson, AIA, "as the Park Service's values were completely the opposite of what we think of as good urban-planning goals and livable cities." Bob Close is less sanguine. "When this building was designed, it had a single use, and now it's a very complex multiuse building," he explains. "How can we let the tail wag the dog? But it does. And we did the best we could with the restrictions."

Such challenges are to be expected when working toward a Big Hairy Audacious Goal, and yet the design and development of Midtown Exchange is still on schedule, with Allina Commons and the Sheraton Hotel slated for completion in December of this year, the Sears-building housing components in February, and the townhouses in summer 2006. "Communication really is the key to staying attuned to all of the moving pieces, so that everything continues on parallel tracks and in the right direction," says Seppings. "The brain damage on this is beyond belief," adds Swenson, wryly. "But it's going to be great. Ten years from now, you'll see a completely revitalized neighborhood, a more vibrant place for a mixture of people."



Fifty-two townhouses designed by UrbanWorks Architecture wrap the 10th Avenue parking garage.

The Development Team

Master Developer: Ryan Companies US Sears Building Housing Developer: Sherman Associates Townhome Developer: Project for Pride in Living Hotel Developer: Ryan/Wischermann Partners Global Market Developer: Neighborhood Development Center Architect and Structural Engineer of Record: Collaborative Design Group

Sears Building Housing Architect and Hotel Architect: ESG Architects

Townhome Architect: UrbanWorks Architecture Landscape Architect: Close Landscape Architecture Interior Design: Shea and Collaborative Design Group Allina Commons Interior Architect: Perkins+Will Neighborhood Facilitation: The Green Institute Leasing and Brokerage: Welsh Companies Historic Preservation: Hess Roise and Collaborative Design Group

Government Relations: McGrann Shea

Allina's Representatives: Real Estate Strategies and Nelson, Tietz & Hoye

Feature

ero Saarinen once explained his design method of architecture as "placing something between earth and sky." It's no surprise, then, that before he set pencil to paper to design the IBM manufacturing facility in Rochester, he made an unusual inspection of the site.

In the winter of 1956, Saarinen arrived in Rochester and boarded a small airplane that had been rented for the occasion. With his partner Kevin Roche squeezed into the seat beside him, Saarinen set out to find inspiration in a flat, 500acre, snow-coated landscape.

It did not take long for Saarinen to find what he was looking for—it was right there, in the landscape and in the climate. In winter the site would be wrapped in a thick white blanket of snow. Summer would transform the site into a carpet of lush green grass. Year round, the crisp blue dome of the Midwestern sky would shelter the earth, in striking color contrast. In a landscape that others might have found dull and barren, Saarinen hit upon a small palette of brilliant colors. He was inspired.

To that palette of earth and sky Saarinen introduced electric shades of blue, in the form of two-toned, porcelain-enameled

Big Blue

curtain-wall panels. He inserted the panels between projecting mullions of grey-silver brushed aluminum. The result was brilliant shimmering walls, made more visually intense by the colors of the landscape.

The Rochester *Post-Bulletin* described the effect as "a green sea, surrounding a royal blue island." A DuPont corporate journal added, "The latest thing in curtain walls gleams blue and silver against the clean blue-green backdrop of Minnesota's lake country."

Embracing Modernism

The IBM manufacturing facility was part of a high-profile, multimillion-dollar plan of corporate expansion undertaken after Tom Watson Jr. stepped into the role of CEO in 1955. He replaced his father, Thomas Watson Sr., who had founded International Business Machines in 1924. Although the father had built the company into the successful operation the son took over, Tom Watson Jr. had a larger vision for IBM.

Watson Jr. recognized that the future of the computer industry was not in the mechanical punch-card calculating ma-

A look back at the modular expansion and aesthetic preservation of the IBM Manufacturing Facility in Rochester BY NANCY A. MILLER

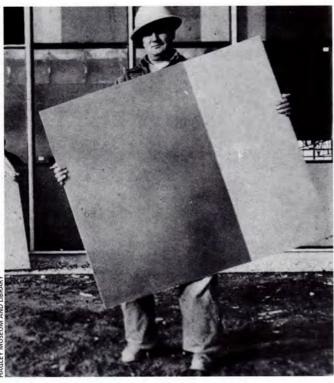


Right: The two-tone bright-blue panels set in brushed aluminum mullions create thin, vibrant, and visually textured curtain walls. Opposite: When completed in 1958, the original nine pavilions housed 500,000 square feet of office and manufacturing space.



The Rochester *Post-Bulletin* described the effect as "a green sea, surrounding a royal blue island."

In theory, the facility could be expanded by any amount, whenever needed, while maintaining the overall form and appearance of the original complex.



chines that IBM had pioneered, but in the increasingly complex electronic computers and transistors that were then under development by IBM and others. The manufacturing facility in Rochester was an early installment in a worldwide building program that was at the heart of a well-coordinated campaign of modernization.

Not long after commissioning Saarinen, IBM engaged the widely respected designer Eliot Noyes as corporate director of design. Noyes coordinated and oversaw the corporate image, from packaging and advertising to product design and architecture. In one of his most celebrated moves, Noyes hired the graphic designer Paul Rand to redesign IBM's logo and packaging. The title of a *Fortune* magazine article published in 1959 summarized the corporation's dramatic makeover process: "IBM banishes dowdiness." That a manufacturing facility in a medium-size Midwestern town would be designed by an architect of Saarinen's renown and given such a high profile was simply part of the plan.

Designed for Expansion

In response to IBM's present needs, Saarinen designed a low two-story structure of nine pavilions that spread across the landscape in a sort of checkerboard pattern. Four large square buildings on one side of the complex accommodated manufacturing space. Four smaller, rectangular pavilions on the other side housed administrative space.

IBM also charged Saarinen with designing the facility for ease of future expansion in a rapidly changing industry. Saarinen responded by designing the whole building, from plan to structure to curtain-wall panel, on a consistent four-foot module. In theory, the facility could be expanded by any amount, whenever needed, while maintaining the overall form and appearance of the original complex.

Such modular flexibility was the topic of numerous articles and architectural designs in the 1950s. Manufacturers of building materials—from flooring to wall systems—prominently featured modular flexibility in their advertisements, and clients increasingly demanded it. A scientist at General Electric succinctly stated the issue in an article on laboratories in *Architectural Record* in July 1950. He said, "If there is one thing we know, it is that we do not know what we will be doing ten years from now."

Ten years after the Rochester manufacturing facility opened, IBM had more than doubled its number of employees, and the complex had grown from 500,000 to 850,000 square feet. By 1981, the facility covered more than 2,000,000 square feet. Through several expansions, the facility maintained its original four-foot module and, more notable, its original curtain-wall system.

As logical as the whole system was, for all practical purposes, the complex had spread out across the landscape like an organism (while retaining its basic form and appearance). Serial aerial photographs document the dramatic growth.

That the building expanded along its original plan and maintained its original aesthetic was not common. For all the talk about modular flexibility in the 1950s, few buildings demonstrated the concept so well as IBM's Rochester facility.

The distinctive two-toned blue curtain-wall panels were a key component of the building's modular growth. When originally installed, they were touted as representing a new gen-

early 1970s



Opposite: The thin, lightweight curtain-wall panels—quite an achievement in 1958—could easily be handled by individual workers. Above: By 1970 the facility had doubled in size, to more than one million square feet. eration of exceptionally thin and light curtain-wall panels. Each panel had a composite thickness of just 5/16 of an inch, with a cement-asbestos core of insulation sandwiched between two sheets of porcelain-enameled aluminum. The panels weighed just three pounds per square foot. Photographs of the construction site show workers single-handedly lifting the panels with ease.

The enameling technique that produced the brilliant color was newly developed and introduced by DuPont, and the panels were sealed in place with gaskets made of DuPont neoprene. DuPont touted the "lasting beauty and economical maintenance" of the panels, and that "the durable porcelain coating is self-cleaning and needs no refinishing. And if the finish should ever be damaged, there'd be no progressive flaking away of porcelain because aluminum resists corrosion. Obviously, there would be no unsightly rust, either." After the IBM manufacturing facility opened in 1958, DuPont declared the building's "porcelain-coated exterior ready to withstand Minnesota's weather extremes for years to come."

Commitment to Saarinen's Design

Within a few years, however, the curtain-wall system showed evidence of failure, and it appeared that it would not be as maintenance-free as expected. Stories from inside the IBM facility told of moisture leaks and measurable airflow through the curtain walls. The failed part of the system was not the panels, directly, but the neoprene gaskets. Over time they warped, sagged, and leaked, allowing moisture to penetrate the curtain-wall panels themselves. Panels that clad the additions to the building, while identical in appearance, were thicker and functioned better, reflecting improved technology. The original panel system, however, continued to fail.

In 1980, IBM took the bold and expensive step of replacing every one of the original curtain-wall panels with identical units, including the original gasket design. By the late 1990s, however, it was clear that the company had to give up on that system. In the end, IBM did commit to maintaining the original curtain-wall aesthetic, as much as possible, within an improved system. The new panels are thicker than the originals and are set into metal frames rather than sealed with gaskets. Caulking between frame and panel is not exposed to the elements.

Although the new system provides much improved environmental control and promises to serve the building well into the future, it does have one disadvantage. As noted by Pat Halsey, lead strategic planner and architect for real estate and site operations at the Rochester facility, the thicker panel system results in a less textured façade, as the aluminum mullions do not stand out from the panels as much as they did in the original system. That subtle aesthetic change aside, the building remains a notable and all-too-rare example of a company's commitment to an original, modern design aesthetic.

No matter how well it is described, the color effect of the panels cannot be fully understood without direct experience. On a late spring day, to see the building in its intended landscape, the curtain walls vibrating blue, reflecting and absorbing light, is to understand what it means to place something between earth and sky.



Right: In 1980, IBM replaced all of the original curtain-wall panels (left side) with identical new ones (right). Opposite: By the early 1980s, the campus had expanded to 24 pavilions spanning two million square feet.



In the end, IBM did commit to maintaining the original curtain-wall aesthetic, as much as possible, within an improved system.

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interview

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evolved to function in a natural environment, which we are altering faster than we ourselves can change. The natural environment should inspire how we design. The H2E movement has helped make the medical profession aware that clinics and hospitals have ecological footprints, and that we need to take design measures to green these buildings. Some hospitals are even switching to organic food and growing food on site. If we could design buildings and cities the way our living bodies are designed, we would be better off. This is our current challenge. Nature teaches everything.

What are the primary environmental health issues?

One of the primary environmental health issues is obesity and related diseases such as diabetes, high blood pressure, stroke, heart disease, gallbladder disease, and certain cancers. Second are mental health issues resulting from anonymity and lack of social connectedness. These in turn can cause or aggravate anxiety, depression, attention deficit, substance abuse, aggressive behavior, and violence, such as road rage. A third issue is injuries from car accidents that stem from our dependency on vehicles and our poorly designed pedestrian areas and transportation arteries. Finally, the lack of affordable, healthy, and humane housing is a serious health issue for an increasing number of people, especially those who become homeless. I consider affordable-housing a type of health insurance, which is why I am a strong affordable-housing advocate. All of these issues are magnified by environmental injustice, such as transferring pollution into areas of poverty. These health issues are directly related to our lifestyles and the design of our cities, communities, and modes of transportation.

Which environmental problems have the biggest impact on health?

According to the WHO, one-sixth of the world's population does not have access to safe water, and one-third lack basic sanitation. So in many parts of the world, the primary need is surviving the forces of the

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interview

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natural environment. In addition, population growth, urbanization, industrial development, and war produce pollution, which is a significant threat to public health all over the world. We also have to consider health issues related to land use, including proximity to former dumps, brownfields, or other polluted areas; Sick Building Syndrome; health issues related to persistent pollutants affecting body weight, endocrine health, and cancer development; and diseases resulting from particle pollution and climate change. Children, our ultimate natural resource, bear the brunt of the effects and are the benchmark of human sustainability. They exhibit a unique developmental vulnerability to environmental influences. Few environmental health effects are visible at birth; most manifest themselves over time, sometimes a generation later. This makes it hard to correct the course of obesity, asthma, and mental and behavioral health problems.

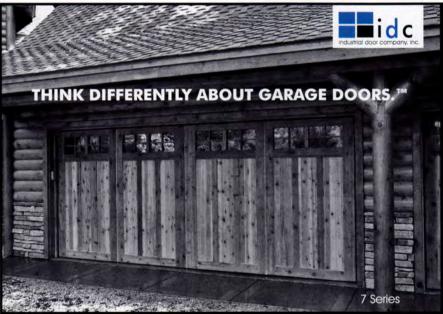
Who plays a role in creating a healthy environment?

In the past, the physician was traditionally viewed as the healer. Today, there is a huge team that participates in healing: physicians, nurses, lab technicians, and nutritionists all cooperate-not just doctors. We are in the midst of further expanding our understanding of who is on the healing team: a safety officer on the street, an architect who designs affordable green communities, and a business that sells good, healthy food are all part of the healing team. I see extending circles. Many people are involved. Physicians should reach out and be interdisciplinary. We can make new alliances and push for changes. Physicians and others with publichealth training should be involved in design, zoning, and on planning boards, as these issues impact public health.

Using the concept of triage, what are the health priorities that designers have to address most immediately?

We must first do no harm. In all that we do, we must recognize the relationship between the environment and ourselves; this applies



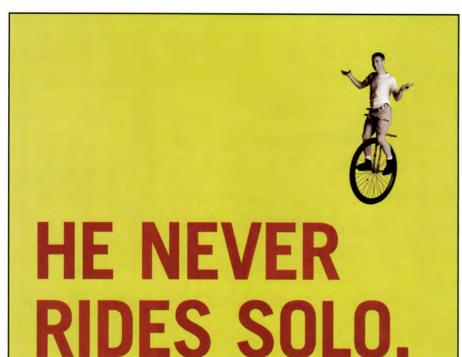


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Continued on page 56



Back in 1999, I rode my unicycle the long way across Minnesota—a total of 479 miles. Minnesota Public Radio was my constant companion. When I think about that ride, I can remember what I was listening to at specific points along the trip. The stories and voices are so memorable that I recall exactly where I was when I heard them. My name is Andy Cotter. I live in Hutchinson. And I'm proud to be a member of Minnesota Public Radio.

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to architectural designers, businesspeople, physicians-everyone. Do not engage in building and design practices that are unsustainable-that is, in any development that compromises the ability of future generations to meet their needs. Increase density and public transportation. Design for people; a built environment that puts cars before people is not good for our health. The automobile is difficult to address from a health-care standpoint because it is a necessity. But without question dependency on vehicles promotes a sedentary lifestyle and is one important cause for obesity. A number of mental health issues, including violent behavior, are directly linked with hours spent in a car as opposed to time spent in open space or with other people. Injuries and fatalities related to motor vehicle accidents are huge contributors to our mortality statistics.

At the building scale, designers should think equitably and long-term. We need affordable, humane housing. Homelessness and the lack of affordable housing cause distress, ulcers, and mental health issues that no one measures. Housing that fosters anonymity instead of community and that is not sustainable (for whatever reason, be it due to poor quality, not being integrated with other amenities, including transportation corridors, or lacking aesthetic and recreational benefits) is stressful on our health. Finally, think globally: Global warming and our dependence on fossil fuels threaten natural resources and the environment on which we depend.

How can the health-care and design professions come together to address these public health problems and issues?

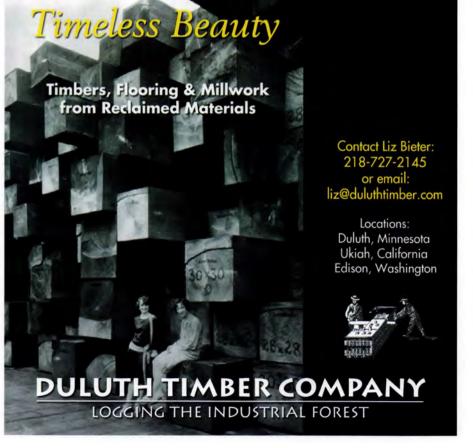
Hippocrates suggests that doctors "make a habit of two things": first, to help, or at least to "do no harm." This ethic is important for all who make decisions affecting the public realm. I think that anyone entrusted with natural resources ought to reflect upon the responsibility for the common good and to do no harm. The design community does not so much need a Hippocratic Oath as it needs to help the healing professions in recognizing when and



where we inflict harm. Designers can help find what works. Second, Hippocrates also said, "Declare the past, diagnose the present, and foretell the future." Education is the key. We need to have high expectations that we can change things. We need to get involved. The health-care and design professions must collaborate.

Are you hopeful that we can begin to meet the environmental and health challenges of the early 21st century?

Yes. It is important to be hopeful and not to become depressed. You need to be part of the solution. You must be the light that you see in the world. I know enough people having this discussion and taking action. Humans possess incredible intelligence; this is part of our evolutionary path. We will make intelligent decisions. I believe that we can turn it around. We have to plant seeds of awareness. We have to act on the side of sustainability and long-term thinking. We need to protect natural resources and the environment. This means being humble and smaller and doing no harm. ◆





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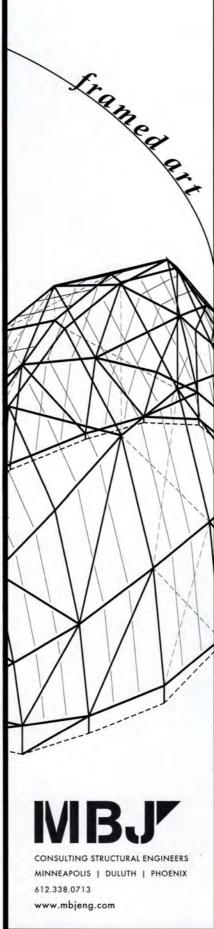
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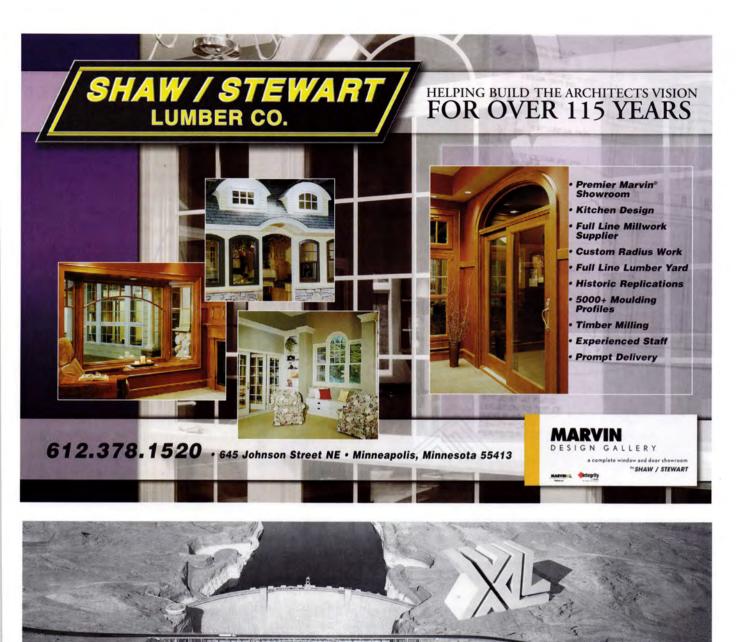
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nancing and a centralized authority capable of developing and promoting the site. Worse, deterioration has advanced since the study was completed in 2000; now renovation will be that much more costly, and more buildings may be lost to demolition.

The good news is, a major impediment to reuse was removed in 2004: The federal government relinquished its right to reclaim the Upper Bluffs complex in the case of a national emergency. As a result, the Minnesota Department of Natural Resources can disburse the properties to local government agencies, which could in turn sell the buildings to a private developer.

Future development of the Upper Bluff has pluses and minuses. The location surely is a plus—close to the Minneapolis–St. Paul airport, with highway connections to both downtowns and the I-494 corridor. Thick brick walls with relatively narrow window openings can provide enough sound insulation to shield occupants from nearby jet engine noise. The architectural features carry a pleasant if understated historic character, and the simple floor plans offer flexibility for designing new interior spaces. Other significant amenities include an adjacent ninehole golf course and the substantial tax credits available to National Register properties.

Charles Liddy, AIA, of Miller Dunwiddie Architects, who participated in the reuse study, acknowledges that the length of time needed to renovate these buildings may exacerbate the accumulating disrepair. But he is guardedly optimistic about the Upper Bluff's future. "A relevant example is the Presidio, a former military base in San Francisco's Golden Gate Park," Liddy says. "Many of the buildings were successfully reused, but not all of them." The preservation plan for the Presidio gave priority to the most important structures, in hopes of maintaining the essential character of the site. "That could happen here," Liddy notes. "As a matter of fact, it's already occurred with the old fort, which lost many buildings over the years but whose important structures were saved and now represent an important chapter in Minnesota history." *



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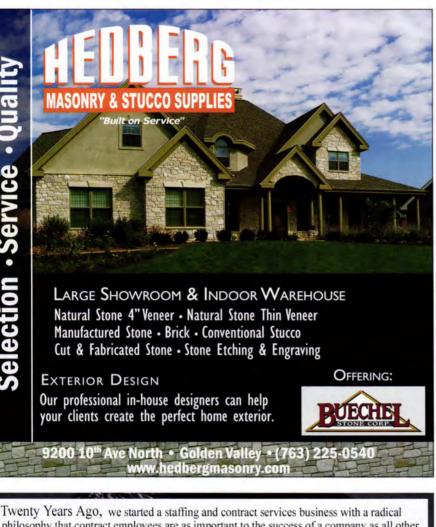
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Continued from page 21

maintenance of these hybrid spaces (the sponsors "adopt a room"). In addition to housing kids undergoing treatment at the hospital, the two rooms will serve as models, allowing potential sponsors to walk through and experience the spaces they are being asked to support.

Just how different are these prototypical suites? Knight describes them as "very caring rooms that allow kids to have more flexibility and more control over their environment." In general, they are less like hospital rooms and more like home. Wider beds allow parents to lie down and hold their youngsters; a masked headwall by the bed keeps all the necessary hospital equipment nearby but tucked out of view. Small office areas that double as isolation rooms allow parents to spend more time with their children and still keep in touch with their work. And a high-tech "magic wall"-a large flat-panel screen upon which colors and images can be projected-enables kids to change the wall color, turn a favorite photograph into a temporary wall covering, or even indulge in a little writing on the wall.

Dr. John Schreiber, head of the department of pediatrics and pediatrician-inchief at Fairview University of Minnesota Children's Hospital, was brought in just over a year ago to rebuild the department and oversee the direction of the new university children's hospital, scheduled for completion in 2010. Schreiber, who has worked in some of the premier children's hospitals in the country, believes that Knight and the Adopt a Room group are truly charting new territory with these room designs. "This is a passionate group of people who are thinking outside the box," he says. "They are taking the design of patient rooms one step beyond what even the best hospitals offer today." Schreiber looks forward to completing the prototype at the existing facility, then tweaking the concept before it is introduced in the new building.

From a professional-practice standpoint, Knight's decision to partner Perkins+Will with Adopt a Room has been one that he calls "incredibly gratifying. This process has been typical of what architects used to do: interact with the client, listen, create, think, and then build something that enhances our environment. The truth is, we don't get that opportunity as much as we should. So, small as this project may be, I can't think of anything else I would rather be doing." *

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technology Continued from page 23

tional system places both air delivery and return at ceiling level.

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The decision to use raised access floors in the new Minneapolis Central Library was spurred by architect Cesar Pelli's desire to "keep the space open and expose the structure in a loft concept," says Tom Hysell, AIA, managing principal at Architectural Alliance, library architect of record. The library employs a wire-only system in the office areas and a combined wire-andair system in the public areas, including reading rooms and stacks. Floor-panel finishes will reinforce design choices; for example, steel-framed concrete panels will enhance the urban-industrial character of Teen Central. In addition to aesthetic considerations, says Hysell, the raised-floor systems addressed the library's need for spatial flexibility and facilitated the running of data and electrical service across expansive rooms without interior partitions.

In the future, raised access floors' leading application will likely be in commercial office space. In addition to offering en-

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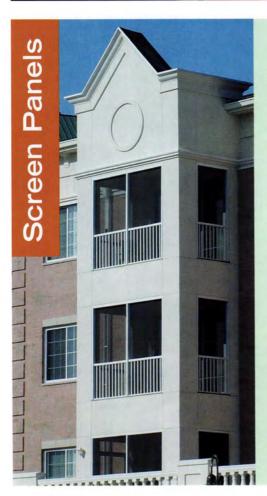
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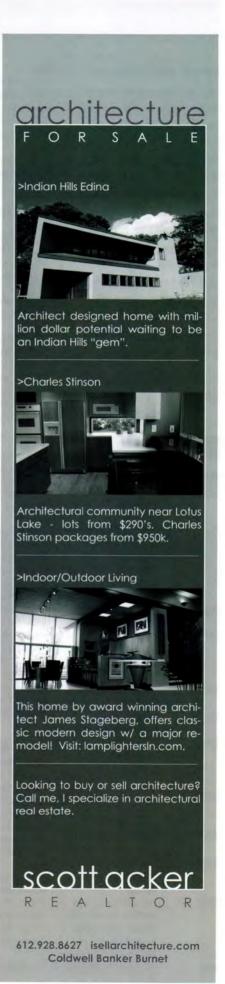
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ergy savings and improved indoor air quality, access floors combined with plug-andplay electrical and telecommunications systems can reduce the time, money, and material resources associated with office churn. Churn, a measure of how often an office space changes its use or configuration, has reached 40 percent a year, according to the IFMA (International Facility Management Association) Benchmarks III Survey. Even greater monetary and material savings can be had by pairing raised access floors with demountable wall systems.

Access floors do pose a few challenges. Mark Cortoneo, CPD project manager at Erickson, Ellison & Associates, the engineering firm working on the Minneapolis Central Library, says designing for the system "takes some getting used to—it's like you have to think upside down." He suggests the real burden lies on the general contractor, who must pay close attention to schedules to ensure overhead work is completed first. Bill Beyer notes the difficulty of keeping the plenum clean during construction; a dirty plenum may have an adverse impact on indoor air quality over the long term. Also, with raised access floors, local building codes may require additional fireproofing or, with deep plenums, a fire suppression system. Finally, in the case of wire-and-air systems, the plenum must be sealed to ensure even air distribution and maximized energy savings. Carpeted floors can be sealed by staggering the floor panel and carpet tile. Other floor surfaces require a gasket between panels to prevent air leaks.

Both Beyer and Hysell say the raisedfloor system offers a comprehensive, integrated design solution regardless of program. Beyer's initial interest in using the access floor in Jones Hall lay in expressing the building's historic structure, but the system also "simplified the installation of electric, data, and telecommunications, which otherwise would have been quite complicated in the old building." At the Minneapolis Central Library, Hysell credits the access floor with "solving a lot of issues for the exposed structure. In fact, it provided perhaps the only solution." \checkmark





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	Designers Association	Established 197
LEED	Leadership Energy	
	and Environmental	Jill Brecount
	Design	Kim Dennis
LEED AP	Leadership Energy	Darcy Hield
	and Environmental	Kathy Young
	Design Accredited	Patrick Giordan
	Professional	Karen Harris
PE	Professional Engineer	-
RA	Registered Architect	Continued on next colu

ARCHITECTURAL ALLIANCE 400 Clifton Avenue South Minneapolis, 55403 Tel: 612/871-5703 Fax: 612/871-7212 F-mail epeterson@archalliance.com www.archalliance.com Established 1970 Branch Office: 612/726-9012 Thomas DeAngelo FAIA, CID **Dennis LaFrance** AIA, CID IIDA, CID Sharry Cooper Peter Vesterholt AIA, LEED AP, CID Eric Peterson AIA AIA, CID Thomas Hysell Firm Personnel Discipline 29 Architects 7 Interior Designers Other Professional 4 38 Technical

Wor	Work %	
Office Bldgs/Banks/Financial		
Retail/Commercial	20	
Municipal	20	
Education/Academic	10	
Aviation	30	

Administrative

Total in Firm

Allianz Life Phase II Corporation Expansion, Golden Valley, MN; MoneyGram International Inteior Renovation, Minneapolis, MN; Dane County Regional Airport Terminal Expansion/ Renovation, Madison, WI; Space Planning for the Minnesota Departnents of Agriculture, Health and Human Services, St. Paul, MN; Phoenix Sky Harbor International Airport Terminal 4 Renovaion, Phoenix, AZ; Northwest Airlines WorldClubs, Detroit, MI and Minneapolis, MN

BDH & YOUNG SPACE DESIGN, INC. 4510 West 77th Street, Suite 101 Edina, MN 55442 Tel: 952/893-9020 Fax: 952/893-9299 E-mail: kdennis@bdhyoung.com www.bdhyoung.com Established 1971 --Jill Brecount CID Kim Dennis CID, IIDA Darcy Hield CID Kathy Young CID Patrick Giordana AIA

Firm Personnel by Disci	pline
Architects	3
Interior Designers	17
Technical	6
Administrative	2
Total in Firm	28
-	

Wor	rk %	
Housing/Multiple	20	
Office Bldgs/Banks/Financial	35	
Retail/Commercial	7.5	
Manufacturing/Industrial	10	
Medical/Health Care	20	
Churches/Worship	7.5	

The Mosaic Company New Headquarters, Plymouth, MN; Associated Eye Care New Building, Stillwater, MN; CDI (Center for Diagnostic Imaging), Two Sites, New Construction; Cargill Remodel, Minnetonka, MN; PM Bedroom Gallery New Construction, Woodbury, MN; Ricoh Corp. Headquarters New Construction, Mendota Heights, MN; New Horizon Computer Learning Center Remodel, Edina, MN

BKV GROUP

7

85

222 North Second Street Minneapolis, MN 55401 Tel: 612/339-3752 Fax: 612/339-6212 E-mail: sandre@bkvgroup.com www.bkvgroup.com Established 1978 J. Owen Boarman AIA, CID David R. Kroos AIA Garv Vogel AIA **Bill Baxley** AIA Michael Krych AIA Ted Redmond AIA John Sponsel AIA Kelly Naylor CID Firm Personnel by Discipline 33 Architects Interior Designers 5 Engineers

11 **Construction Administrators** 5 Technical 6 8 Administrative Total in Firm 68 Work % Housing/Multiple 30 Office Bldgs/Banks/Financial 10 Retail/Commercial 5 Municipal 30 Education/Academic 10 **County/State Facilities** 15

Continued on next column

CID

Excel Bank Remodel, Minneapolis, MN; New Edina City Hall and Police Station, Edina, MN; New Shakopee Library, Shakopee, MN; New Rondo Outreach Community Library and University and Dale Street Apartments, St. Paul, MN; Freeborn County Government Center Remodel and Addition, Albert Lea, MN; New Anderson Trucking Services Corporate Headquarters, St. Cloud, MN

BWBR ARCHITECTS, INC.

380 St. Peter Street, Suite 600 Saint Paul, MN 55102-1996 Tel: 651/222-3701 Fax: 651/222-8961 E-mail: marketing@bwbr.com 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
John A. Strachota	AIA

Firm Personnel by DisciplineArchitects61Interior Designers13Other Professional11Technical8Administrative19Total in Firm112

Work %

Office Bldgs/Banks/Financial	5	
Manufacturing/Industrial	10	
Medical/Health Care	55	
Churches/Worship	10	
Municipal	5	
Education/Academic	5	
Corrections/Detention/		
Justice	10	

North Memorial Medical Center Inpatient Tower and Emergency Expansions, Robbinsdale, MN; Minnesota Department of Human Services Office Building and Ramp, St. Paul, MN; St. Joseph's Catholic Church Relocation, Rosemount, MN; Rice Memorial Hospital Expansion, Willmar, MN; Hamline University Klas Sports Stadium and Event Center, St. Paul, MN; Ramsey County Public Works Facility and Sheriff's Patrol Station, Arden Hills, MN

COLLABORATIVE DESIGN GROUP, INC. 1501 Washington Avenue S., Suite 300 Minneapolis, MN 55454 Tel: 612/332-3654 Fax: 612/332-3626 E-mail: lseppings@ collaborativedesigngroup.com www.collaborativedesigngroup.com Established 2001 Lee Seppings William D. Hickey AIA Michael W. Jordan AIA James O'Shea RA Craig A. Milkert PE Pamela Gilbert CPP

Firm Personnel by Discipline Architects 18 Interior Designers 5 Engineers 5 Other Professional 3 Technical 1 Administrative 2 Total in Firm 34 Work % Housing/Multiple 25 Office Bldgs/Banks/Financial 5 Retail/Commercial 5 Manufacturing/Industrial 5 Municipal 15 Education/Academic 20 **Building Renovation/**

MacLean Hall Renovation, Minnesota State University Moorhead; Hopkins Police Department and Fire Station, Hopkins, MN; Postal Credit Union Remodel. North St. Paul, MN; In the Heart of the Beast Puppet and Mask Theatre, Minneapolis, MN; Midtown Exchange, Minneapolis, MN; Lowry Building Renovation and New Penthouse Units, St. Paul, MN

Adaptive Re-use

CUNINGHAM GROUP ARCHITECTURE, P.A. St. Anthony Main 201 Main Street SE, Suite 325 Minneapolis,. MN 55414 Tel: 612/379-3400 Fax: 612/379-4400 E-mail: jcuningham@cuningham.com www.cuningham.com Established 1968 Other Office: Los Angeles and Bakersfield CA; Madrid, Spain, Seoul, Korea John W. Cuningham FAIA Thomas L. Hoskens AIA **Timothy Dufault** AIA David M. Solner AIA **Brian** Tempas AIA Roger W. Kipp AIA Firm Personnel by Discipline 71 Architects Interior Designers 9 Other Professional 6 Technical 21 Administrative 35 Total in Firm 142 Work % Housing/Multiple 15 Office Bldgs/Banks/Financial 15 Retail/Commercial 20 Churches/Worship 5 Education/Academic 10 Interior Architecture 10 Planning: Master/Urban/ Land 10 Entertainment/Hospitality 15

New Epic Systems Corporation Headquarters, Verona, WI; New Epic Systems Corporation Training Center, Verona, WI; New Haihe Beach Park, Tanggu, China; New Element Lofts, Marina Del Rey, CA; New Peace Valley Destination Resort, Seoul, Korea; New Mohawk Mountain Casino Resort, Monticello, NY

25

DANIEL K. DUFFY, ARCHITECTS, INC.

17900 Susan Lane, Ste. 100 Minnetonka, MN 55345 Tel: 952/541-7888 Fax: 952/541-6014 E-mail: duffyarch@mn.rr.com www.duffyarchitects.com Established 1994

AIA, CID

Daniel K. Duffy

Continued on next column

Firm Personnel by Discipline Both Architect and Interior Designer Technical Administrative Total in Firm

Work %

1

1

1

3

Residences/New & Remodel	30	
Office Bldgs/Banks/Financial	10	
Retail/Commercial	10	
Medical/Health Care	30	
Churches/Worship	10	
Education/Academic	10	

First Presbyterian Church Addition, Mora, MN; Fosbury Residence, Deephaven, MN; Allina V.P.C.I., Minneapolis, MN; **Blessed Sacrament Church** Rectory Remodel, Sioux City, IA; Radiation Oncology, Allina Health System, Minnneapolis, MN; Brandsness Residence, Minneapolis, MN

ELLERBE BECKET, INC	c.
800 LaSalle Avenue	
Minneapolis, MN 53	5402
Tel: 612/376-2000	
Fax: 612/376-2271	
E-mail: info@ellerbet	ecket.com
www.ellerbebecket.c	om
Established 1909	
<u> </u>	
Other Offices:	
Kansas City, MO; San	n Francisco,
CA; Washington, D.	
United Arab Emirate	
Jon Buggy	AIA
Christy Devens	NCIDQ
Wendy Fimon	CID
Karen Kjos	CID
Ken LeDoux	AIA, CID
Jim Lewison	CID
글 아이지 않는 것	
Firm Personnel by D	iscipline
Architects	125
Interior Designers	30
Engineers	63
Other Professional	20
Technical	15
Administrative	46
Total in Firm	299
÷	

Continued on next column

	Housing/Multiple	40	
e	Office Bldgs/Banks/Financial	20	
125	Retail/Commercial	10	
30	Manufacturing/Industrial	5	
63	Municipal	5	
20	Hotel/Resort	20	
15			
46	American Trio Lofts, Minnear	polis,	
299	MN; The Chicago, Minneapo	lis,	
	MN; Gustavus Adolphus Coll		
	Residence Hall, St. Peter, MN;		
	Wells Fargo Various Locations:		

MN: Wells Fargo, Various Locations; Sherman Associates Office, Minneapolis, MN; Elness Swenson Graham Architects Office, Minneapolis, MN

Work % Office Bldgs/Banks/Financial 20 Medical/Health Care 15

wieulcal/filealuf Cale	40
Municipal	5
Education/Academic	10
Sports/Recreation/Athletic	20

St. Rita's Medical Center for the Future, New North Tower Addition, Lima, OH; Michigan Electric Transmission Company, LLC New Transmission Operations Center, Grand Rapids, MI; New Federal Reserve Bank of Kansas City, Kansas City, MO; Welcare World Health System, New City Hospital, Dubai, United Arab Emirates; Target Corporation North Campus, New Building Four, Brooklyn Park, MN; Abbott Northwestern Hospital, New Neuro/Ortho/Spine Patient Care Center, Minneapolis, MN

ELNESS SWENSON GRAHAM ARCHITECTS

500 Washington Avenue South Minneapolis, MN 55415 Tel: 612/339-5508 Fax: 612/339-5382 E-mail: mark.ostrum@esgarch.com www.esgarch.com Established 1973 Mark Ostan ----

Mark Ostrom	CID, IFMA
Mark Swenson	AIA
David Graham	AIA
Firm Personnel by	Discipline
Architects	59
Interior Designers	3
Technical	22
Administrative	7
Total in Firm	91
-	
	Work %

ENGAN ASSOCIATES, P.A. 311 4th Street SW, P.O. Box 956 Willmar, MN 56201 Tel: 320/235-0860 Fax: 320/235-0861 E-mail: sengan@engan.com www.engan.com Established 1979

Richard P. Engan	AIA, CID,	CSI
Andrew Bjur	AIA, LE	ED
Barbara Marks		
Dawn Engstrom	(CID
-		
Firm Personnel by	Discipline	
Architects		4
Both Architect &		
Interior Designer	r	1
Interior Designer		1
Technical		4
Administrative		3
Total in Firm		13
-		
	Worl	k %
Office Bldgs/Banks	/Financial	10
Manufacturing/Ind	lustrial	10

Office Diago, Dariko, Financiai	10
Manufacturing/Industrial	10
Medical/Health Care	60
Churches/Worship	5
Municipal	10
Education/Academic	5

Parkview Medical Center, New Prague, MN; Project Turnabout, Granite Falls, MN; Worthington City Hall, Worthington, MN; West Central Industries, Willmar, MN; Shelter House, Willmar, MN; Appleton Municipal Hospital, Appleton, MN

GLT ARCHITECTS

808 Courthouse Square St. Cloud, MN 56303 Tel: 320/252-3740 Fax: 320/255-0683 E-mail:

jguggenb@gltarchitects.com www.gltarchitects.com Established 1976

Other MN Office: Newport - 651/459-9566

David Leapaldt	AIA, CID
Daniel Tideman	AIA, CID
Steve Paasch	AIA
John Frischmann	AIA
Evan Larson	AIA, CID

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Firm Personnel by Disci	pline
Architects	4
Both Architect and	
Interior Designer	3
Architects in Training	3
Technical	2
Administrative	4
Total in Firm	16
	Mork 06

TTOI.	K /0
Residences/New & Remodel	5
Office Bldgs/Banks/Financial	10
Manufacturing/Industrial	10
Senior Health Care	30
Municipal	10
Education/Academic	35

New Rinke Noonan Law Office, St. Cloud, MN; New Antioch Warehouse, St. Cloud, MN: New Sauk Rapids/Rice High School (ISD 47), Sauk Rapids, MN; New Loras College Apartments, Dubuque, IA; Loras College Wahlert Hall Remodel, Dubuque, IA

HAMMEL, GREEN AND ABRAHAMSON, INC.

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

Other MN Office: Rochester - 507/281-8600

Other Offices: Lo	0
Milwaukee, Sacra	amento,
San Francisco	
-	
Laurie Rother	CID, IIDA
Joe Mayhew	AIA, CID, IIDA
Chris Vickery	CID
Nancy Schmidt	CID, LEED
_	
Firm Personnel b	y Discipline
Architects	177
Interior Designer	rs 21
Engineers	101
Other Profession	al 34
Technical	41
Administrative	87
Total in Firm	462
<u></u>	
Continued on next colum	nn

Wor	k %
Housing Multiple	5
Office Bldgs/Banks/Financial	25
Manufacturing/Industrial	5
Medical/Health Care	45
Churches/Worship	5
Education/Academic	10
Museums/Cultural Centers,	
Performing Arts Facilities	5

Martin Williams, Minneapolis, MN; Merrill Corporation, Los Angels, Boston and Chicago; Natalie Medical Office Building, Tulsa, OK; Richard M. Ross Heart Hospital, The Ohio State University, Columbus, OH; IBM, Rochester, MN; Zelle Hofmann Voelbel Mason & Gette, Minneapolis, MN

DAVID HEIDE DESIGN STUDIO, LLC.

301 4th Avenue South, Ste. 663 Minneapolis, MN 55415 Tel: 612/337-5060 Fax: 612/337-5059 E-mail: info@dhdstudio.com www.dhdstudio.com Established 1997

David Heide	Assoc. AIA,
	Allied ASID
Mark E. Nelson	AIA
-	
Firm Personnel by D	iscipline
Architects	5
Interior Designers	2
Other Professional	1
Administrative	2
Total in Firm	10
4	
	Work %
Residences/New & R	Remodel 90
Office Bldgs/Banks/I	Financial 10
Of the above:	
Restoration/Preserva	ation 40
Interior Design	30
Interior Architecture	30

Continued on next column

1880's Brownstone - Complete Architecture and Interior Restoration, Minneapolis, MN; New Eastlake Interior Architecture in Historic Homestead Residence, Black River Falls, WI; Historic Boathouse Reconstruction. Lake Minnetonka, Deephaven, MN; Kitchen Vignette, Roth Distributing Showroom Remodeling, Minnetonka, MN; 1890's Harry Wilde Jones Residence Remodel and Interior Restoration, Minneapolis, MN; New English Vernacular Residence and Interior Architecture, Fargo, ND

KODET ARCHITECTURAL GROUP, LTD.

15 Groveland Terrace Minneapolis, MN 55403-1154 Tel: 612/377-2737 www.kodet.com Established: 1983

Edward J. Kodet	FAIA, C	CID
Kenneth W. Stone	AIA, C	CID
Joan M. Bren	AIA, C	CID
-		
Firm Personnel by Di	iscipline	
Architects/Interior D	esigners	7
Engineers		1
Other Professional		9
Administrative		3
Total in Firm		19
-		
	Worl	×%
Office Bldgs/Banks/F	inancial	5
Retail/Commercial		10
Churches/Worship		25
Municipal		15
Education/Academic		25
Interior/Restoration/		
Parks & Recreation	1	20
-		
Burroughs Commun	ity Schoo	ol,
Minneapolis, MN; Bl	oomingt	on

Public Works Facility, Bloomington, MN; Hopkins Public Library Remodeling, Hopkins, MN; St. Joseph the Worker Catholic Church, Maple Grove, MN; St. Croix Lutheran High School Chapel, West St. Paul, MN

KRECH, O'BRIEN, MUELLER & ASSOCIATES, INC.

6115 Cahill Avenue Inver Grove Heights, MN 55076 Tel: 651/451-4605 Fax: 651/451-0917 E-mail: komw@komw.com www.komw.com Established 1985 T 12.....

James H. Krech	PE
Daniel J. O'Brien AI	A, CID
Brady R. Mueller AI	A, CID
Cindy Douthett Nagel	CID
Michael J. Lisowski	PE
승규는 아이는 아이들이 많다.	
Firm Personnel by Discipli	ne
Architects	7
Interior Designers	2
Engineers	3
Technical	1
Administrative	2
Total in Firm	15
÷	
W	ork %
Housing/Multiple	5
Office Bldgs/Banks/Financ	ial 25
D . 11/0	

, in a pie	-
Office Bldgs/Banks/Financial	25
Retail/Commercial	25
Manufacturing/Industrial	20
Medical/Health Care	5
Churches/Worship	5
Municipal	10
Veterinary/Animal Care	5

Dunn Bros. Coffee in Hudson, WI. Houston, TX, Chaska, MN; Coco Cabana Café, Roseville, CA: Lasir Plus Vision Centers, Edina and Maple Grove, MN; Affiliated **Emergency Veterinary Services**, Rochester and Duluth, MN; Sleep Clinic, Plymouth, MN; Community Park Shelters, Multiple Parks, St. Louis Park, MN

LHB, INC.

21 West Superior Street, Suite 500 Duluth, MN 55802 Tel: 218/727-8446 Fax: 218/727-8456 E-mail: joellyn.gum@lhbcorp.com www.lhbcorp.com Established 1966

Other MN Office: Minneapolis - 612/338-2029

Continued on next column

Rachelle Schoessler Lynn	CID,
1	ASID
Sue Anderson CID, III	DA, CDT
Rick Carter	AIA, CID
Steve McNeill	AIA
Michael Fischer	AIA
Dave Bjerkness	AIA
Firm Personnel by Discip	line
Architects	28
Interior Designers	7
Engineers	35
Other Professional	9
Technical	39
Administrative	28
Total in Firm	146

Wor	k %	
Housing/Multiple	10	
Residences: New/Remodel/		
Addition	10	
Office Bldgs/Banks/Financial	15	
Retail/Commercial	5	
Manufacturing/Industrial	5	
Medical/Health Care	15	
Municipal	20	
Education/Academic	20	

Quality Bicycle Products New Corporate Headquarters (LEED Registered), Bloomington, MN; Warners' Stellian Retail Store Remodelings, Edina, Apple Valley and St. Paul, MN; TMI Coatings Corporate Headquarters Remodeling, Eagan, MN; Whole Foods Co-op New Retail Space and Deli (LEED Registered), Duluth, MN; F.I. Saller Co. Corporate Headquarters Remodel, Duluth, MN; Clyde Development Park, Historic Re-use, Duluth, MN

MEYER, SCHERER & ROCKCASTLE, LTD.

710 South Second Street. 7th Floor Minneapolis, MN 55401 Tel: 612/375-0336 Fax: 612/342-2216 E-mail: amvn@msrltd.com www.msrltd.com Established 1981 Other Offices: Hyattsville, MD Thomas Mever

Thomas wieyer	
Jeffrey Scherer	
Garth Rockcastl	e
Jack Poling	
Lynn Barnhous	e
Bill Meeker	

Continued on next column

Firm Personnel by Dise	cipline
Architects	29
Interior Designers	11
Other Professional	1
Technical	2
Administrative	8
Total in Firm	51
-	
	Mork 04

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Wor	K %
Housing/Multiple	15
Residences: New/Remodel/	
Additions	10
Office Bldgs/Banks/Financial	20
Education/Academic	15
Libraries	40

Mill City Museum Adaptive Re-use, Minneapolis, MN; Favetteville Public Library's New Blair Library, Fayetteville, AR; Urban Outfitters Corporate Headquarters, Adaptive Re-use, Philadelphia, PA; Carthage College A.W. Clausen Center for World Business, Adaptive Re-use, Kenosha, WI: Creative Memories New Corporate Headquarters, St. Cloud, MN; Carmichael Lynch New Corporate Offices, Minneapolis, MN

MOHAGEN/HANSEN Architectural Group

1415 East Wayzata Blvd., Ste. 200 Wayzata, MN 55391 Tel: 952/473-1985 Fax: 952/473-1340 E-mail: info@mohagenhansen.com www.mohagenhansen.com Established 1989 Other MN Office: St. Paul, 651/221-2405 Todd E. Mohagen AIA Mark L. Hansen AIA ASID, CID Lyn A. Berglund Firm Personnel by Discipline Architects 19 Interior Designers 7 Technical 5 Administrative 4 Total in Firm 35 Work % Housing/Multiple 5 Office Bldgs/Banks/Financial 40 Retail/Commercial 5 Medical/Health Care 45 Education/Academic 5

Continued on next column

AIA

FAIA

FAIA

AIA

CID

Allianz Life Insurance Co. of North America Office Relocation, St. Louis Park, MN; Safco Products Company Office/Showroom Renovation, New Hope, MN; Plaza Drive Corporate Office Building, Eagan, MN; South East Metro Endoscopy Center and Clinic, Burnsville, MN; Institute for Low Back and Neck Care, Plymouth, MN; Lake Elmo Bank, Stillwater, MN

PAULSEN ARCHITECTS

209 S. Second Street, Suite 201 Mankato, MN 56001 Tel: 507/388-9811 Fax: 507/388-1751 E-mail: bpad@paulsen-arch.com www.paulsen-arch.com Established 1995

Bryan J. Paulsen	AIA, CID
Staci L. Flemming A	SID, CID
Mkeray Massad Rahme	Assoc. IIDA
Mark Lawton	PE
=	
Firm Personnel by Disci	pline
Architects	5
Interior Designers	3
Engineers	2
Technical	7
Administrative	3
Total in Firm	20
-	
	Work %
Housing/Multiple	10
Office Bldgs/Banks/Final	ncial 20
Retail/Commercial	15
Medical/Health Care	10
Churches/Worship	10
Municipal	15
Education/Academic	20
-	
Minnesota State University	sity
Contonnial Student IInt	on Done

Centennial Student Union Renovation and New, Mankato, MN; ISJ/Mayo Health System New East Ridge Clinic, Mankato, MN; Midwest Wireless Corporate Headquarters, New Phase II, Mankato, MN; Pediatric and Adolescent Dentistry Clinic, Mankato, MN; Hickory Tech Corporation Headquarters Renovation, Mankato, MN: Landkamer Building and Gislason Hunter Law Offices Renovations, Mankato, MN

PERKINS & WILL 84 10th Street South Minneapolis, MN 55403 Tel: 612/851-5045 Fax: 612/851-5001 E-mail: gary.raymond@ perkinswill.com www.perkinswill.com Established 1935

Other Offices: 18 North American Offices/2 International Offices-Atlanta, Beijing, Boston, Calgary, Charlotte, Chicago, Dallas, Hartford, Houston, Los Angeles, Miami, Minneapolis, New York, Research Triangle Park, San Francisco, Seattle, Shanghai, Vancouver, Victoria and Washington, D.C.

Charles D. Knight	AIA, LEED	AP
Jeff Ziebarth		
Bill Lyons	IIDA, LEED	AP
Rick Hintz		AIA
David Dimond	AIA, LEED	AP
Firm Personnel by	Discipline	
Architects		500
Interior Designers		150
Other Professiona	1	42
Technical/Admin	istrative	120
Total in Firm	4	812
-	Wor	1 0%
Housing/Multiple		3
Office Bldgs/Bank		44
Medical/Health C		36
Municipal		5
Education/Acader	nic	5
Transportation		1
Technology		5
Museums		1

Allina Commons at Midtown Exchange, Minneapolis, MN; Wilder Foundation Building, St. Paul, MN; Virchow Krause, Minneapolis, MN; St. Paul Conservatory for Performing Artists, St. Paul, MN; TRIA Orthopaedics Center, Bloomington, MN; McGuire Translational Research Facility, Minneapolis, MN

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

-	
Jon R. Pope	AIA
Paul A. Holmes Ass	soc. AIA
Daniel M. Klecker	AIA
Steven R. Doughty	AIA
Randal L. Peek	AIA
— Firm Personnel by Discip	line
Architects	20
Interior Designers	5
Other Professional	7
Technical	18
Administrative	7
Total in Firm	57
Total In Firm	57
-	Work %
Housing/Multiple	10
Office Bldgs/Banks/Finan	cial 15
Retail/Commercial	10
Manufacturing/Industrial	1 10
Medical/Health Care	15
Churches/Worship	5
Education/Academic	10
Senior Housing	20
Interior Architecture	10
Sustainable Design	10

Polaris Product Development Center, Wyoming, MN; Health-Partners Specialty Center, St. Paul, MN; Cobalt Condominiums, Minneapolis, MN; Providence Academy, Plymouth, MN; Cornerstone Church/Family Academy, Oakdale, MN; C.H. Robinson Worldwide, Chicago, IL and Eden Prairie, MN

RSP ARCHITECTS 1220 Marshall Street NE Minneapolis, MN 55413 Tel: 612/677-7100 Fax: 612/677-7499 E-mail: mplsmarketing@rsparch.com www.rsparch.com Established 1978 Other Office: Phoenix, AZ David C. Norback AIA Mic Johnson AIA CID, IIDA Mary Deeg Marc Partridge AIA, CID Firm Personnel by Discipline Total in Firm 247 Work % Housing/Multiple 10 Office Bldgs/Banks/Financial 40 Retail/Commercial 35 7 Manufacturing/Industrial 8 Education/Academic Wells Fargo Home Mortgage West Office Building, Minneapolis, MN; Tiger Sushi, Mall of America, Bloomington, MN; Mayo Collaborative Services, Inc., Rochester, MN; Andersen Corp. Research and Technology Consolidation, Bayport, MN; Guidant Learning and Development Center, Arden Hills, MN; Target Corp. City Center Floors 2 and 3, Minneapolis, MN SKD ARCHITECTS, INC.

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

-	
Firm Personnel by Dis	scipline
Architects	2
Interior Designers	1
Other Professional	1
Technical	4
Administrative	2
Total in Firm	10
-	
	Work %

WOL	N 70	
Residences: New/Remodel/		
Additions	75	
Office Bldgs/Banks/Financial	5	
Interior Design	15	
Space Planning	5	

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Rubble Tile, Eden Prairie, MN; Eau Claire Heart Clinic, Eau Claire, WI; Alliance Bank Edina, Addition, Edina, MN; Lavin Residence, Minnetonka, MN; Mullerleile Residence, Mendota Heights, MN; Chicago Condominium, Chicago, IL

SMITHGROUP, INC. 527 Marquette Avenue, Suite 500 Minneapolis, MN 55402 Tel: 612/372-4681 Fax: 612/372-4957 E-mail: info@mn.smithgroup.com www.smithgroup.com Established 1853 (MN in 2004) Other Offices: Ann Arbor, Chicago, Detroit, Los Angeles, Madison, Phoenix, San Francisco, Washington, D.C. Rebecca Nolan Assoc. AIA Michael Nolan AIA Ted Davis AIA, IIDA Firm Personnel by Discipline Architects 210 Interior Designers 50 Engineers 100 Other Professional 120 Technical 112 Administrative 160 Total in Firm 752 Work % Office Bldgs/Banks/Financial 20

Medical/Health Care	20
Municipal	5
Education/Academic	20
Interior Architecture	20
Sustainable Design	10
Museum/Cultural	5

Fifth Street Towers, Minneapolis, MN; Accenture Towers Public Spaces, Minneapolis, MN; Metropolitan Council 390 North Robert Space Planning, St. Paul, MN; Jefferies & Co. 520 Madison Avenue 6th and 7th Floors, New York, NY; Parsons Brinkerhoff Quade Douglas, Chicago, IL; Hamre Schumann Mueller & Larson, LLP, Minneapolis, MN

DIRECTORY OF interior architecture FIRMS

STATION 19 ARCHITECTS, INC.
2001 University Avenue SE,
Suite 100
Minneapolis, MN 55414
Tel: 612/623-1800
Fax: 612/623-0012
E-mail: station19@station19.com
www.station19.com
Established 1974
-
Other Office: Wausau, WI
-
Richard Brownlee AIA, CID
Nicole Le Barron Thompson AIA

Audrey Hollatz CID Firm Personnel by Discipline Architects 5 Interior Designers 3 Other Professional 4 7 Technical Administrative 3 Total in Firm 22 Work %

Residences: New/Remodel	1/
Additions	5
Retail/Commercial	5
Churches/Worship	70
Municipal	10
Education/Academic	10
the second se	

Minnesota Teen Challenge at Steven's Square, Addition/ Remodel, Minneapolis, MN; South Suburban Evangelical Free Church, Addition/Remodel, Apple Valley, MN; Steele County "Reflection Room" Addition, Owatonna, MN; Camphor United Methodist Church Addition/ Remodel, St. Paul, MN; Nielson Residence Addition/Remodel, Worland, WY; Zion Lutheran Church Addition/Remodel, Buffalo, MN

-

STUDIO HIVE, INC.

901 North 3rd Street Minneapolis, MN 55401 Tel: 612/279-0430 Fax: 612/279-0439 E-mail: info@studiohive.com Established 2003

AIA
CID, ASID
iscipline
1
5
1
1
8

Continued on next column

Wor	k %
Housing/Multiple	10
Office Bldgs/Banks/Financial	60
Education/Academic	10
Advertising Firms/	
Executive Interiors	20

Little & Company, New, Minneapolis, MN; University of Minnesota Student Unions Remodels, St. Paul and Minneapolis, MN; Prime Therapeutics Remodel, Eagan, MN; Western National Insurance Remodel, Edina, MN; Minnesota Twins Remodel Office and Stadium Suite, Minneapolis, MN; The Nicollet, New Model Unit and Sales Center, Minneapolis, MN

DO BELOW STUDIO

20 BELOW STUDIO	2
23 NE Fourth Stree	et
Minneapolis, MN	55413
Tel: 612/378-2021	
Fax: 612/378-2024	
E-mail: info@20be	
www.20belowstuc	
Established 2002	
_	
Joe Hamilton	AIA, CID
Heather Rose-Dun	ning IIDA
Kevin Rolfes	Assoc. AIA
-	
Firm Personnel by	Discipline
Architects	3
Interior Designers	5
Administrative	1
Total in Firm	9
-	
	Work %
Residences: New/R	kemodel/
4 1 11.4	

Additions 5 Office Bldgs/Banks/Financial 50 Retail/Commercial 45

Rider Bennett 100,000 sf Law Firm, Minneapolis, MN; The Oceanaire Seafood Room, New Restaurants, Various National Locations; Myth Night Club, 35,000sf Renovation, Maplewood, MN; TSL, Inc. Multiphased 100,000 sf Office Remodel, Shoreview, MN; Mackenzie Marketing 10,000 sf Office Remodel, Minneapolis, MN; American Medical Systems Masterplan, Minnetonka, MN

WALSH BISHOP ASSOCIATES, INC. 900 Second Avenue South,

Suite 300 Minneapolis, MN 55402 Tel: 612/338-8799 Fax: 612/337-5785 www.walshbishop.com Established 1984 Dennis Walsh AIA David Loehr AIA Kim Williamson CID Robert Walsh AIA Brian Lubben AIA Jocy Teske CID Firm Personnel by Discipline Architects 25 Interior Designers 16 Other Professional 2 Technical 12 Administrative 4 Work % Housing/Multiple 20 Residences: New/Remodel/ Additions 25 Manufacturing/Industrial 5 Resorts 30 **Tenant Improvement** 20

Time Warner; The Ivy Luxury Hotel, New Construction/Renovation, Minneapolis, MN; C/W Lofts, Minneapolis, MN; Schwan's Food Co., Various Locations; RBC Dain Rauscher Inc., Various Locations Nationwide; New Marriott, Coralville, IA; New Hartford Insurance, Maple Grove, Minneapolis, MN

WOLD ARCHITECTS AND

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

Other Offices: Elgin, IL and Troy, MI

Michael S. Cox	AIA
R. Scott McQueen	AIA
Vaughn Dierks	AIA
Kevin Marshall	PE
Blane Krause	PE
Norman Glewwe	AIA
Firm Personnel by Dise	cipline
Architects	60
Interior Designers	5
Engineers	24
Administrative	16
Total in Firm	105
-	
	Work %
Municipal	10
Education/Academic	65
NJustic/Corrections/	
Detention	20

New Crow Wing County Judicial Center, Brainerd, MN; New Ramsey County Law Enforcement Center, St. Paul, MN; New Lakeville South High School, Lakeville, MN; New Shakopee High School, Shakopee, MN; Dakota County Technical College, Information Technology and Telecommunications Renovation, Rosemount, MN; New Alternative Learning Center for St. Paul Schools, St. Paul, MN

5

Planning

DIRECTORY OF interior design FIRMS

Paul W. Frickson

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

legend

AIA	Registered and a
	Member of the
	American Institute
	of Architects
Assoc. AIA	Associate Member
	of the American
	Institute of
	Architects
AICP	American Institute
	of Certified Planners
ASID	American Society of
risit.	Interior Designers
CID	Certified Interior
CID	Designer
CDT	Construction
CDI	Documents
	Technology
	(Certified)
FAIA	Fellow and
FAIA	Registered Member
	of the American
	Institute of
	montante en
	Architects
FASID	Fellow, American
	Society of Interior
	Designers
FIIDA	Fellow, International
	Interior Designers
	Association
IFMA	International
	Facilities
	Management
	Association
LEED	Leadership Energy
	and Environmental
	Design
LEED AP	Leadership Energy
	and Environmental
	Design Accredited
	Professional
PE	Professional
	Engineer

P. . .

ARCHITECTURAL ALLIANCE 400 Clifton Avenue South Minneapolis, MN 55403 Tel: 612/871-5703 Fax: 612/871-7212 E-mail: epeterson@archalliance.com www.archalliance.com Established 1970 — Branch Office: 612/726-9012 —

Thomas DeAngelo	FAIA, CID	
Dennis LaFrance	AIA, CID	
Sharry Cooper	IIDA, CID	
Peter Vesterholt	AIA LEED AP,	
	CID	
Eric Peterson	AIA	
Thomas Hysell	AIA, CID	
Firm Personnel by	Discipline	
Interior Designers	7	
Architects	29	

Architects	29
Other Professional	4
Technical	38
Administrative	7
Total in Firm	85
-	
Wor	k %
Office Bldgs/Banks/Financial	20
Retail/Commercial	20
Municipal	20
Education/Academic	10
Aviation	30

Allianz Life Phase II Corporate Expansion, Golden Valley, MN; MoneyGram International Interior Renovation, Minneapolis, MN; Dane County Regional Airport Terminal Expansion/Renovation, Madison, WI; Space Planning for the Minnesota Departments of Agriculture, Health and Human Services, St. Paul, MN; Phoenix Sky Harbor International Airport Terminal 4 Renovation, Phoenix, AZ; Northwest Airlines World-Clubs, Detroit, MI and Minneapolis, MN

• ARMSTRONG, TORSETH, SKOLD & RYDEEN, INC. (ATS&R) 8501 Golden Valley Road, Ste. 300 Minneapolis, MN 55427 Tel: 763/545-3731 Fay: 763/525-3289

Fax: 763/525-3289 E-mail: information@atsr.com www.atsr.com Established 1944

Continued on next column

2 842 8	
AIA	
AIA, CID	
AIA, CID	
AIA, CID	
cipline	
2	
36	
29	
15	
6	
12	
96	
Work %	
5	
95	

AIA

New Forest Elementary School, Robbinsdale, MN; New Marshall High School, Marshall, MN; Osseo Area Schools District-wide Improvements, Osseo, MN; New Sunrise River Elementary School, North Branch, MN; Benilde St. Margaret's School Additions and Alterations, St. Louis Park, MN; Northrop Community Services Center Additions and Alterations, Rochester, MN

BDH & YOUNG SPACE DESIGN, INC.

4510 W. 77th Street, Suite 101 Edina, MN 55442 Tel: 952/893-9020 Fax: 952/893-9299 E-mail: kdennis@bdhyoung.com www.bdhyoung.com Established 1971 CID Jill Brecount Kim Dennis CID, IIDA Darcy Hield CID Kathy Young CID Patrick Giordana AIA CID Karen Harris Firm Personnel by Discipline

3
17
6
2
28
k %
20
35
7.5
10
20
7.5

Continued on next column

The Mosaic Company New Headquarters, Plymouth, MN; Associated Eye Care New Building, Stillwater, MN; CDI (Center for Diagnostic Imaging) New Construction, Two Sites; Cargill Remodel, Minnetonka, MN; PM Bedroom Gallery New Construction, Woodbury, MN; Ricoh Corp. Headquarters New Construction, Mendota Heights, MN; New Horizon Computer Learning Center Remodel, Edina, MN

BWBR ARCHITECTS, INC. 380 St. Peter Street, Ste. 600 Saint Paul, MN 55102-1996 Tel: 651/222-3701 Fax: 651/222-8961 E-mail: marketing@bwbr.com 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 John A. Strachota AIA Firm Personnel by Discipline Interior Designers 13 Architects 61 Other Professional 11 Technical 8 Administrative19 Total in Firm 112 Work % Office Bldgs/Banks/Financial 5 Manufacturing/Industrial 10 Medical/Health Care 55 Churches/Worship 10 Municipal 5 Education/Academic 5 Correction/Detention/Justice 10 North Memorial Medical Center Inpatient Tower and Emergency Expansions, Robbinsdale, MN; Minnesota Department of Human Services Office Building and Ramp, St. Paul, MN; St. Joseph's Catholic Church Relocation, Rosemount, MN; Rice Memorial Hospital Expansion, Willmar, MN; Hamline University, Klas Sports Stadium and Event Center, St. Paul, MN; Ramsey County Public Works Facility and Sheriff's

Patrol Station, Arden, Hills, MN

DIRECTORY OF interior design FIRMS

CUNINGHAM GROUP ARCHITECTURE, P.A.

St. Anthony Main 201 Main Street SE, Suite 325 Minneapolis, MN 55414 Tel: 612/379-3400 Fax: 612/379-4400 Email: jcuningham@ cuningham.com www.cuningham.com Established 1968

Other Office: Los Angeles and Bakersfield, CA; Madrid, Spain; Seoul, Korea

AIA

AIA

AIA

AIA

AIA

John W. Cuningham FAIA Thomas L. Hoskens Timothy Dufault David M. Solner Brian Tempas Roger W. Kipp

Firm Personnel by Discipli	ne
Interior Designers	9
Architects	71
Other Professional	6
Technical	21
Administrative	35
Total in Firm	142

Work % Housing/Multiple 15 Office Bldgs/Banks/Financial 15 Retail/Commercial 20 Churches/Worship 5 Education/Academic 10 Interior Architecture 10 Planning: Master/Urban/ Land 10 Entertainment/Hospitality 15

Epic Systems Corporation New Headquarters, Verona, WI; Epic Systems Corporation New Training Center, Verona, WI; New Haihe Beach Park, Tanggu, China; New Element Lofts, Marina Del Rey, CA; New Peace Valley Destination Resort, Seoul, Korea: New Mohawk Mountain Casino Resort, Monticello, NY

ELLERBE BECKET, INC.

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

Other Offices: Kansas City, MO; San Francisco, CA; Washington, D.C.; Dubai, United Arab Emirates

Continued on next column

Jon Buggy	AIA
Christy Devens	NCIDQ
Wendy Fimon	CID
Karen Kjos	CID
Ken LeDoux	AIA, CID
Jim Lewison	CID
-	
Firm Personnel by	Discipline

Interior Designers	30
Architects	125
Engineers	63
Other Professional	20
Technical	15
Administrative	46
Total in Firm	299

Wor	k %
Office Bldgs/Banks/Financial	20
Medical/Health Care	45
Municipal	5
Education/Academic	10
Sports/Recreation/Athletic	20

St. Rita's Medical Center for the Future, New North Tower Addition, Lima, OH; Michigan Electric Transmission Company, LLC, New Transmission Operations Center, Grand Rapids, MI: New Federal Reserve Bank of Kansas, Kansas City, MO; Welcare World Health System, New City Hospital, Dubai, United Arab Emirates; Target Corporation North Campus, New Building Four, Brooklyn Park, MN; Abbott Northwestern Hospital, New Neuro/Ortho/ Spring Patient Care Center. Minneapolis, MN

ELNESS SWENSON GRAHAM ARCHITECTS 500 Washington Avenue South

Minneapolis, MN 55415 Tel: 612/339-5508 Fax: 612/339-5382 E-mail: mark.ostrum@esgarc.com www.esgarch.com Established 1973

Mark Ostrom	CID, IFMA
Mark Swenson	AIA
David Graham	AIA
-	
Firm Personnel by	Discipline

Interior Designers	3
Architects	59
Technical	22
Administrative	7
Total in Firm	91

Continued on next column

Wor	k %
Housing/Multiple	40
Office Bldgs/Banks/Financial	20
Retail/Commercial	10
Manufacturing/Industrial	5
Municipal	5
Hotels/Resorts	20

American Trio Lofts, Minneapolis, MN; The Chicago, Minneapolis, MN; Gustavus Adolphus College Residence Hall, St. Peter, MN: Wells Fargo, Various Locations; Sherman Associates Office, Minneapolis, MN: Elness Swenson Graham Architects Office, Minneapolis, MN

HAMMEL, GREEN AND ABRAHAMSON, INC.

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

Other MN Office: Rochester - 507/281-8600

Other Offices: Los Angeles, Milwaukee, Sacramento, San Francisco

Laurie Rother	CID, IIDA
Joe Mayhew	AIA, CID, IIDA
Chris Vickery	CID
Nancy Schmidt	CID, LEED

Firm Personnel by Disci	pline
Interior Designers	21
Architects	177
Engineers	101
Other Professional	34
Technical	41
Administrative	87
Total in Firm	462

Work % Housing/Multiple Office Bldgs/Banks/Financial 25 Manufacturing/Industrial 5

5

Medical/Health Care	45
Churches/Worship	5
Education/Academic	10
Museums/Cultural Centers/	
Performing Art Facilities	.5

Continued on next column

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F

Martin Williams, Minneapolis, MN; Merrill Corporation, Los Angels, Boston and Chicago; Natalie Medical Office Building, Tulsa, OK; Richard M. Ross Heart Hospital, The Ohio State University, Columbus, OH; IBM, Rochester, MN; Zelle Hofmann Voelbel Mason & Gette, Minneapolis, MN

DAVID HEIDE DESIGN STUDIO LLC.

301 4th Avenue South, Suite 663. Minneapolis, MN 55415 Tel: 612/337-5060 Fax: 612/337-5059 E-mail: info@dhdstudio.com www.dhdstudio.com Established 1997

David Heide	Assoc. AIA	,
	Allied ASIE)
Mark E. Nelson	AIA	ł
-		
Firm Personnel by I	Discipline	
Interior Designers	2	2
Architects	5	5
Other Professional	1	L
Administrative	2	2
Total in Firm	10)
-		
	Work %	ò
Residences: New/Re	model/	
Additions	90)
Office Bldgs/Banks/	Financial 10)
Of the above:		
Restoration/Preserva	ation 40)
Interior Design	30)
Interior Architecture	e 30)
1880's Brownstone	- Complete	
Architecture and In	terior Restora	-
tion, Minneapolis, M	MN; New	
Eastlake Interior Arc		
Historic Homestead	Residence,	
Black River Falls, W		
m		

Boathouse Reconstruction, Lake Minnetonka, Deephaven, MN; Kitchen Vignette, Roth Distributing Showroom Remodeling, Minnetonka, MN; 1890's Harry Wilde Jones Residence Remodel and Interior Restoration, Minneapolis, MN; New English Vernacular Residence and Interior Architecture, Fargo, ND

DIRECTORY OF interior design FIRMS

KRECH, O'BRIEN, MUELLER & ASSOCIATES, INC.

6115 Cahill Avenue Inver Grove Heights, MN 55076 Tel: 651/451-4605 Fax: 651/451-0917 E-mail: komw@komw.com www.komw.com Established 1985

James H. Krech	PE
Daniel J. O'Brien	AIA
Brady R. Mueller	AIA
Cindy Douthett Nagel	CID
Michael J. Lisowski	PE

Firm Personnel by Discipline Interior Designers Architects Engineers Technical Administrative Total in Firm 15

Work %

2

7

3

1

2

TTOI.	N A
Housing/Multiple	5
Office Bldgs/Banks/Financial	25
Retail/Commercial	25
Manufacturing/Industrial	20
Medical/Health Care	5
Churches/Worship	5
Municipal	10
Veterinary/Animal Care	5

Dunn Bros. Coffe in Hudson, WI, Houston, TX, Chaska, MN; Coco Cabana Café, Roseville, CA; Lasir Plus Vision Centers, Edina and Maple Grove, MN; Affiliated Emergency Veterinary Services, Rochester and Duluth, MN; Sleep Clinic, Plymouth, MN; Community Park Shelters, Multiple Parks, St. Louis Park, MN

LHB, INC. 21 West Superior Street, Suite 500 Duluth, MN 55802 Tel: 218/727-8446 Fax: 218/727-8456 E-mail: joellyn.gum@lhbcorp.com www.lhbcorp.com Established 1966 Other MN Office: Minneapolis - 612/338-2029 CID, Rachelle Schoessler Lynn ASID

Sue Anderson,	CID, IIDA, CDT
Rick Carter	AIA, CID
Steve McNeill	AIA
Michael Fischer	AIA
David Bjerkness	AIA

Continued on next column

Firm Personnel by Discipline	
Interior Designers	7
Architects	28
Engineers	35
Other Professional	9
Technical	39
Administrative	28
Total in Firm	146

Quality Bicycle Products New Corporate Headquarters (LEED Registered), Bloomington, MN; Warners' Stellian Retail Store Remodeling, Edina, Apple Valley and St. Paul, MN; TMI Coatings Corporate Headquarters Remodeling, Eagan, MN; Whole Foods Co-op New Retail Space and Deli (LEED Registered), Duluth, MN; F. I. Saller Co. Corporate Headquarters Remodel, Duluth, MN; Clyde Development Park Historic Re-use, Duluth, MN

MEYER, SCHERER & POCKCASTIE ITT

ROCKCASILE, LID.
710 South Second Street, 7th Floor
Minneapolis, MN 55401
Tel: 612/375-0336
Fax: 612/342-2216
E-mail: amyn@msrltd.com
www.msrltd.com
Established 1981
<u></u>

Other Office: Hyattsville, MD

Thomas Meyer	AIA
Jeffrey Scherer	FALA
Garth Rockcastle	FAIA
Jack Poling	ALA
Lynn Barnhouse	CIL
Bill Meeker	

Firm Personnel by Discipline		
Interior Designers	11	
Architects	29	
Other Professional	1	
Technical	2	
Administrative	8	
Total in Firm	51	
Wor	k %	
Housing/Multiple	15	
Residence: New/Remodel/		
Additions	10	
Office Bldgs/Banks/Financial	20	
Education/Academic	15	
Libraries	40	

Conti d on next colu Mill City Museum Adaptive Reuse, Minneapolis, MN; Fayetteville Public Library's New Blair Library, Fayetteville, AR; Urban Outfitters Corporate Headquarters, Adaptive Re-use, Philadelphia, PA; Carthage College A.W. Clausen Center for World Business, Adaptive Re-use, Kenosha, WI: Creative Memories New Corporate Headquarters, St. Cloud, MN; Carmichael Lynch New Corporate Offices, Minneapolis, MN

PAULSEN ARCHITECTS

209 South 2nd Street, Suite. 201 Mankato, MN 56001 Tel: 507/388-9811 Fax: 507/388-1751 E-mail: bpad@paulsen-arch.com www.paulsen-arch.com Established 1995

Bryan J. Paulsen	AIA, CID
Staci Flemming	ASID, CID
Meray Massad Rahme	Assoc.
	IIDA
Mark Lawton	PE
Firm Personnel by Dis	cipline
Interior Designers	3
Architects	5
Engineers	2
Technical	7
Administrative	3
Total in Firm	20
÷	11. 1.0/
	Work %
Housing/Multiple	10
Office Bldgs/Banks/Fir	
Retail/Commercial	15
Medical/Health Care	10
Churches/Worship	10
Municipal	15
Education/Academic	20
— Minnesota State Univ	oreitaz
Centennial Student U	· · · · · · · · · · · · · · · · · · ·
and an use an an and the state of the state of the	
vation Mankato, MN;	
Health System New Ea	
Clinic, Mankato, MN;	
Wireless Corporate He	eadquarters,

New Phase II, Mankato, MN;

Pediatric and Adolescent Den-

tistry Clinic, Mankato, MN; Hickory Tech Corporation Headquar-

ters Renovation, Mankato, MN;

Landkamer Building and Gislason Hunter Law Offices Renova-

tions, Mankato, MN

PERKINS & WILL

84 10th Street South Minneapolis, MN 55403 Tel: 612/851-5045 Fax: 612/851-5001 E-mail: gary.raymond@ perkinswill.com www.perkinswill.com Established 1935

Other Offices: 18 North American Offices/2 International Offices-Atlanta, Beijing, Boston, Calgary, Charlotte, Chicago, Dallas, Hartford, Houston, Los Angeles, Miami, Minneapolis, New York, Research Triangle Park, San Francisco, Seattle, Shanghai, Vancouver, Victoria, Washington, D.C.

-		
Chuck Knight	AIA, LEED	AP
Jeff Ziebarth	AIA, LEED	AP
Bill Lyons	IIDA, LEED	AP
Rick Hintz		AIA
David Dimond	AIA, LEED	AP
Firm Personnel by	Discipline	
Interior Designers		150
Architects		500
Other Professional		42
Technical/Admini	strative	120
Total in Firm		812
-		
	Wor	k %
Housing/Multiple		3
Office Bldgs/Bank	s/Financial	44
Medical/Health Ca	are	36
Municipal		5
Education/Acaden	nic	5
Transportation		1
Technology		5
Museums		1
Allina Commons	at Midtown	Ex-
change Minnean		

change, Minneapolis, MN; Wilder Foundation Building, St. Paul, MN; Virchow Krause, Minneapolis, MN; St. Paul Conservatory for Performing Artists, St. Paul, MN; TRIA Orthopaedics Center, Bloomington, MN: McGuire Translational Research Facility, Minneapolis, MN

DIRECTORY OF Interior design FIRMS

RSP ARCHITECTS 1220 Marshall Street E. Minneapolis, MN 55413 Tel: 612/677-7100 Fax: 612/677-7499 E-mail:

mplsmarketing@rsparch.com www.rsparch.com Established 1978

Other Office: Phoenix, AZ David C. Norback AIA Mic Johnson AIA Mary Deeg CID, IIDA Marc Partridge AIA, CID Firm Personnel by Discipline Total in Firm 247

Work % Housing/Multiple 10 Office Bldgs/Banks/Financial 40 Retail/Commercial 35 Manufacturing/Industrial 7 Education/Academic 8

Wells Fargo Home Mortgage West Office Building, Minneapolis, MN; Tiger Sushi, Mall of America, Bloomington, MN; Mayo Collaborative Services, Inc., Rochester, MN; Andersen Corp. Research and Technology Consolidation, Bayport, MN; Guidant Learning and Development Center, Arden Hills, MN; Target Corp. City Center Floors 2 and 3, Minneapolis, MN

SKD ARCHITECTS, INC.

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

AIA, CID

the second se	
-	
Firm Personnel by Discipline	
Interior Designers	1
Architects	2
Other Professional	1
Technical	4
Administrative	2
Total in Firm	10
-	
Worl	k %
Residences: New/Remodel/	
Additions	75
Office Bldgs/Banks/Financial	5
Interior Design	15
Space Planning	5

Continued on next colum

Rubble Tile, Eden Prairie, MN; Eau Claire Heart Clinic, Eau Claire, WI; Alliance Bank Edina, Addition, Edina, MN; Lavin Residence, Minnetonka, MN: Mullerleile Residence, Mendota Heights, MN; Chicago Condominium, Chicago, IL

SMITHGROUP, INC.

527 Marquette Avenue, Suite 500 Minneapolis, MN 55402 Tel: 612/372-4681 Fax: 612/372-4957 E-mail: info@mn.smithgroup.com www.smithgroup.com Established 1853 (MN-2004)

Other Offices: Ann Arbor, Detroit, Los Angeles, Madison, Phoenix, San Francisco, Washington, D.C.

Rebecca Nolan	Assoc. AIA
Michael Nolan	AIA
Ted Davis	AIA, IIDA
-	
Firm Personnel by	Discipline

Interior Designers	50
Architects	210
Engineers	100
Other Professional	120
Technical	112
Administrative	160
Total in Firm	752
_	

Work % Office Bldgs/Banks/Financial 20 Medical/Health Care 20 Municipal 5 Education/Academic 20 Interior Architecture 20 Sustainable Design 10 Museum/Cultural 5

Fifth Street Towers, Minneapolis, MN; Accenture Towers Public Spaces, Minneapolis, MN; Metropolitan Council, 390 North Robert Space Planning, St. Paul, MN; Jefferies & Co., 520 Madison Avenue 6th and 7th Floors, New York, NY; Parsons Brinkerhoff Quade Douglas, Chicago, IL; Hamre Schumann Mueller & Larson, LLP, Minneapolis, MN

STATION 19 ARCHITECTS, INC.

2001 University Avenue SE, Ste. 100 Minneapolis, MN 55414 Tel: 612/623-1800 Fax: 612/623-0012 E-mail: station19@station19.com www.station19.com Established 1974

Other Office: Wausau, WI

Continued on next column

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

Firm Personnel by Discipline	
Interior Designers	3
Architects	5
Other Professional	4
Technical	7
Administrative	3
Total in Firm	22
<u>-</u>	

Work %

	TTOIL TO
Residences: New/Remode	el/
Additions	5
Retail/Commercial	5
Churches/Worship	70
Municipal	10
Education/Academic	10

Minnesota Teen Challenge at Steven's Square, Addition/Remodel, Minneapolis, MN; South Suburban Evangelical Free Church Addition/Remodel, Apple Valley, MN; Steele County "Reflection Room" Addition, Owatonna, MN; Camphor United Methodist Church Addition/Remodel, St. Paul, MN; Nielson Residence Addition/ Remodel, Worland, WY; Zion Lutheran Church Addition/ Remodel, Buffalo, MN

20 BELOW STUDIO	
23 NE Fourth Street	
Minneapolis, MN 55413	
Tel: 612/378-2021	
Fax: 612/378-2024	
E-mail: info@20belowstudio.c	com
www.20belowstudio.com	
Established 2002	
-	
Joe Hamilton AIA, G	CID
Heather Rose-Dunning II	IDA
Kevin Rolfes Assoc.	AIA
-	
Firm Personnel by Discipline	
Interior Designers	3
Architects	5
Administrative	1
Total in Firm	9
÷1.	
Wor	k %
Residences: New/Remodel/	
Additions	5
Office Bldgs/Banks/Financial	50

Retail/Commercial 45

Continued on next column

Rider Bennett, 100,000 sf Law Firm, Minneapolis, MN; The Oceanaire Seafpood Room, New Restaurants, Various National Locations; Myth Night Club, 35,000 sf Renovation, Maplewood, MN; TSI, Inc., Multiphased 100,000 sf Office Remodel; Mackenzie Marketing 10,000 sf Office Remodel. Minneapolis, MN; American Medical Systems, Masterplan, Minnetonka, MN

WALSH BISHOP ASSOCIATES, INC.

900 Second Avenue South, Suite. 300 Minneapolis, MN 55402 Tel: 612/338-8799 Fax: 612/337-5785 www.walshbishop.com Established 1984 Dennis Walsh AIA David Loehr AIA, AICP Kim Williamson CID Robert Walsh AIA Brian Lubben AIA Jocy Teske CID Firm Personnel by Discipline Interior Designers 16 Architects 25 Other Professional 2 Technical 12 Administrative 4 Work % Housing/Multiple 20 Residences: New/Remodel/ Additions 25 Manufacturing/Industrial 5 Resorts 30 **Tenant Improvement** 20 Time Warne; The Ivy Luxury Hotel New Construction/Renovation, Minneapolis, MN; C/W Lofts, Minneapolis, MN; Schwan's Food Co., Various Locations: RBC Dain Rauscher Inc., Various Locations Nationwide; New Mar-

riott, Coralville, IA; New Hartford

Insurance, Maple Grove, MN

Credits

ADOPT A ROOM



Design team (clockwise from bottom left): Karim Khemakhem; John Spohn; Chuck Knight, AIA; Dave Willer, AIA; Jerry Worrell, AIA; Sandy Christie, AIA

Location: University of Minnesota Children's Hospital-Fairview, Minneapolis

Client: Adopt a Room Foundation Architect: Perkins+Will Principal-in-charge: Charles D. Knight, AIA Project manager: Sandy Christie, AIA Project architect: John Spohn Project designer: Jerry Worrell, AIA Medical planner: David Willer, AIA Project team: Karim Khemakhem Mechanical and electrical engineering:

Matt Stringfellow, Todd Daly, Barb Headley, and Al Allmon, Michaud **Cooley Erickson**

Lighting design: Greg Lecker, Michaud **Cooley Erickson**

Construction manager: Kraus-Anderson

VISITOR'S LOBBY RENOVATION, GENERAL MILLS HEADQUARTERS



Design team (left to right): Anita Barnett; Markian Yereniuk: Amy Hever (General Mills): Mia Blanchett, AIA; Tim Carl, AIA

Location: Golden Valley, Minnesota **Client: General Mills** Architect: Hammel, Green and Abrahamson, Inc. (HGA) Principal-in-charge: Anita Barnett Design principal: Tim Carl, AIA Project manager: Mia Blanchett, AIA Additional team members: Rich Bonnin;

Eric Johannessen; Markian Yereniuk Structural engineering team: HGA Mechanical engineering team: HGA Electrical engineering team: HGA Civil engineering team: HGA Lighting designer: HGA Interior design: HGA Construction manager: McGough Construction Cabinetwork: Aaron Carlson Flooring systems/materials: **Target Commercial Interiors** Window systems: Twin City Glass

Millwork: Aaron Carlson Photographer: George Heinrich Photography

SAN FERNANDO CATHEDRAL & CATHEDRAL CENTER



Design team (left to right): Ed Durand, AIA, Lee Tollefson, FAIA; Leon Wang; Chip Lindeke, AIA; Craig Rafferty, FAIA

Location: San Antonio, Texas Client: Archdiocese of San Antonio; Father David Garcia and

- Archbishop P.F. Flores Architect: Rafferty Rafferty Tollefson
 - Architects (RRT)

Principal-in-charge: Craig Rafferty, FAIA Project manager: Chip Lindeke, AIA Project architect: Chip Lindeke, AIA Project lead designer: Craig Rafferty, FAIA Project team: Craig Rafferty, FAIA, principal;

Chip Lindeke, AIA, principal; Lee Tollefson, FAIA; Ed Durand, AIA; George Rafferty, FAIA; Leon Wang; Rob Rafferty; Ruth Foster

Associate Architect: Fisher Heck Architects (FHA), San Antonio

FHA principal-in-charge: Lewis Fisher, AIA FHA project manager: Annie Sauser, AIA FHA project architect: Annie Sauser, AIA Liturgical consultant: Father Richard Vosko Structural engineering team: WSG Structural

- Engineers, Inc.
- Mechanical and electrical engineering team: Liscano Consulting Engineering, Inc.
- Civil engineering team: Pape-Dawson Engineers, Inc.

Interior design: RRT

Landscape architect: Rialto Studio, Inc. Acoustical/audio consultant: Robert F. Mahoney & Associates Lighting consultant: Schuler Shook, Inc. General contractor: Spawglass Contractors, Inc. Photographer: Al Rendon and RRT

THE MUSEUM OF RUSSIAN ART

Location: Minneapolis, Minnesota Client: The Museum of Russian Art Architect: Julie Snow Architects, Inc. Principal-in-charge: Julie Snow, FAIA Project manager: Craig Roberts Project architects: Craig Roberts; Ernesto Ruiz Project lead designer: Julie Snow, FAIA Project team: Julie Snow, FAIA; Craig

- Roberts; Ernesto Ruiz; Jim Larson; Tim Bicknell, AIA; Malini Srivastava; Dan Winden; Bob Ganser; Takuma Handa; Christian Dean, Assoc. AIA
- Structural engineering: Mike Ramerth and Semyon Shmidov, Meyer Borgman & Johnson
- Mechanical engineering: Rebecca Ellis and Dave Ryan, Sebesta Blomberg
- Electrical engineering: Jamie Olivas and Willis Armitage, Sebesta Blomberg
- Civil engineering: Jon Donovan, Loucks Associates
- Lighting designer: Peter Schmidt, TMORA; Karen Giefer, Sebesta Blomberg
- Specifications: Jim Kellett Construction Specifications
- Construction manager: Peter Schmidt, TMORA
- General contractor: Jeff Callinan, Wendy Kufner, and Steve Fore, JE Dunn North Central
- Mechanical contractor: Jim Magrew and Travis Hoff, Harris Mechanical
- Electrical contractor: Ron Arnoldi, Hunt Electric
- Fire protection: Mike Ertz, Northstar Fire Protection; Mike O'Hara, Mountain Star Group
- Landscape designer: Steve Ruce, Heliotrope Garden Design
- Stucco: Brian Peterson Stucco
- Roofing: Scott Kostka, Dalco Roofing
- Terracotta panels: Craig Hall, W.L. Hall Co.
- Steel: Ed Ochoa, TEK Steel Fabricators
- Flooring: Anderson Ladd
- Glazing: Metro Glass; Gaytee Stained Glass; Al Palmer
- Millwork: Nate Krueger, Aaron Carlson Company
- Photographer: Don Wong

REPLACEMENT HOUSING UNIT, MINNESOTA CORRECTIONAL FACILITY-LINO LAKES



Design team (left to right): Front row: John Strachota, AIA; Melanie Schramm; Back row: Mark Ludgatis, AIA; Jennifer Stukenberg; Matt Gerstner; Mike Meehan, AIA; Not pictured: Sheldon Wolfe; Jeff Griesinger; Heidi Granke

Location: Lino Lakes, Minnesota Client: State of Minnesota, Department of Administration Architect: BWBR Architects, Inc. Principal-in-charge: John Strachota, AIA Project manager: Mark Ludgatis, AIA Proiect architect: Heidi Granke, AIA

Project team: Melanie Schramm; Mike Meehan, AIA; Jennifer Stukenberg; Matt Gerstner; Sheldon Wolfe; Jeff Griesinger

Structural engineering team: Ericksen, Roed & Associates

Mechanical engineering team: Ericksen, Ellison & Associates

Electrical engineering team: Ericksen, Ellison & Associates

Civil engineering team: RFC Engineering Lighting designer: Ericksen, Ellison &

Associates

Landscape architect: Damon Farber Associates

Cost estimator: CPMI

General contractor: MorCon Construction Architectural precast: Hanson Concrete

Products

Structural precast: Hanson Concrete Products Cabinetwork: Minncor

Flooring systems/materials: Multiple Concepts Interiors

Window systems: Mulcahy Metal siding: Minnkota Architectural

Products

Metal roof: Brent Anderson Security fence: Century Fence Security plaster: Custom Drywall Photographer: Bob Perzel

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THE CONVENTION ISSUE

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Fast Forward

University of Cincinnati Gatehouse

WHO:

VJAA, Minneapolis, architect; Van Sickle, Allen & Associates, Plymouth, structural engineer; Hargreaves Associates, Cambridge, Massachusetts, landscape architect

WHAT:

A 30-foot-high gateway tower composed of thin, perforated stainless-steel plates folded into pleats. Visually dynamic during the day, the gatehouse will transform into a lantern-like veil at night. The architects and structural engineers eliminated the need for a conventional superstructure by designing the skin and structure as an integrated system. The folded skin is braced by plasma-cut, stainless-steel reinforcing rings and a horizontal steel plate. Because the project has a small footprint, it was designed as a kit of parts that could be readily assembled on site.

WHERE: Cincinnati, Ohio

WHEN: Fall 2006







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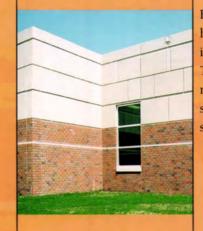


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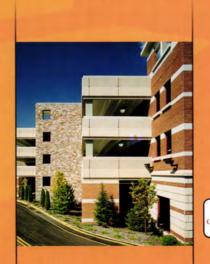
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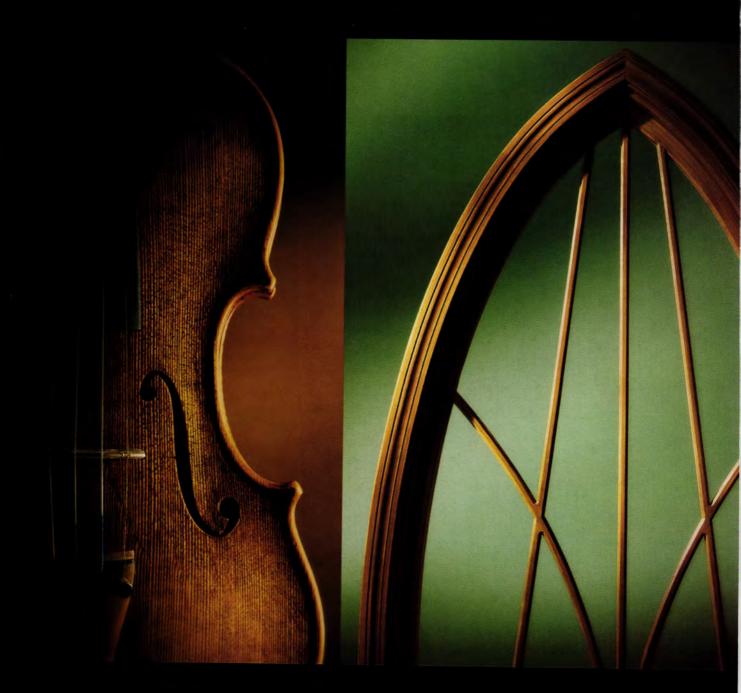
PROJECT South Mall, Riverbentl Commons, University of Minnesota LOCATION Minneapolis, Minnesota ARCHITECT Ellerbe Becket, Inc. MASON CONTRACTOR Gresser Concrete/Masonry FIELD BRICK (dark) Three blends of Sioux City Brick nationally recognized natural ironspot velour modulars. (Available in Modular, Norman and Utility)

ACCENT BRICK (white) New, Sioux City Brick, Sterling Grey Velour, a beautiful white color brick that harmonizes with the natural stone (Available in Modular and Utility) PHOTOGRAPHER Joel Koyama Photography

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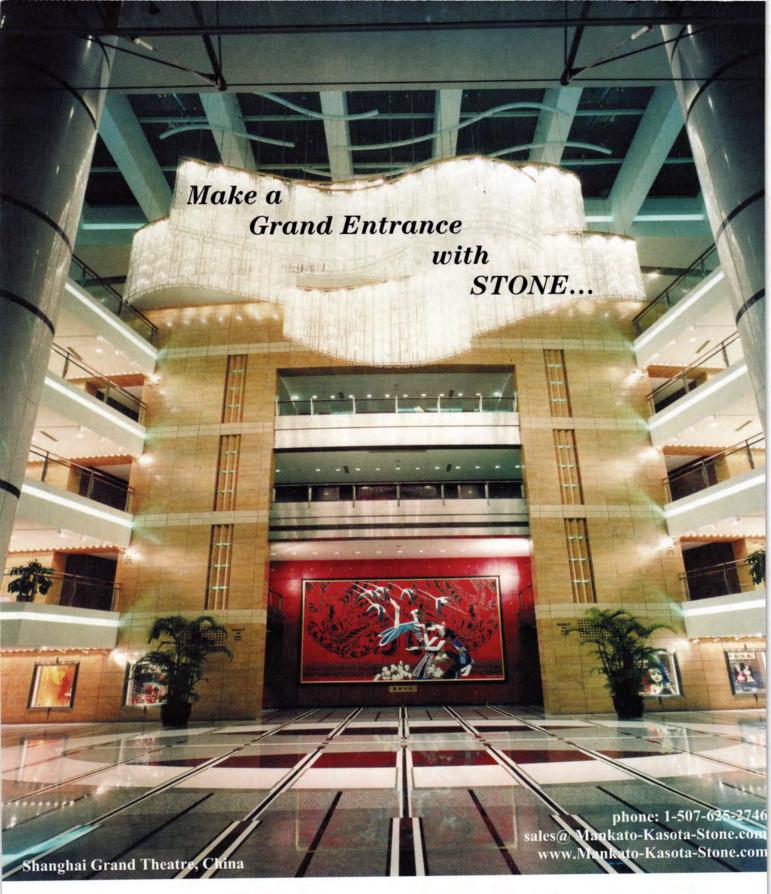
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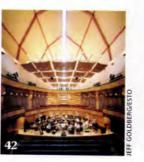
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THE WEIT GROUP

Cover

Mill City Museum Complex Architect: Meyer, Scherer & Rockcastle Photographer: Assassi Productions, Inc.





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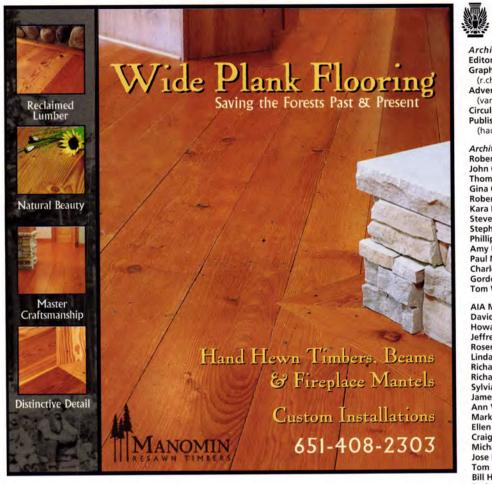
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Architecture Minnesota Mission Statement

Architecture Minnesota, the primary public outreach tool of the American Institute of Architects 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.



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>Exterior 01

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Chapters and Verse

hen British poet T. S. Eliot wrote in Little Gidding, "Dust in the air suspended/Marks the place where the story ended," the remains of England's buildings destroyed in the German air raids of World War II were still smoldering, in memory if not in actuality. Who could have believed that new chapters, if only in the imagination, were starting to be written.

While it's hubristic, at the very least, to equate the destruction of war with peacetime ruins in our own backyard, some parallels nevertheless come to mind. Stories of architectural innovation, followed by devastating fire or disuse or neglect, that end with a building's resurrection. This edition of *Architecture Minnesota* includes some of those stories: of the Pantages Theatre's restoration; the adaptive reuse of a brewery's millwright shop and wagon shed into the Pierre Bottineau Library; of the Washburn A Mill's renovation into the Mill City Museum.

All the elements of a good novel are found in these architectural accomplishments: calls to adventure and ordeals undertaken; heroes made and villains overcome; resolution and the rewards of a job well done. Narrating these tales for out-oftown guests, while playing tour guide, has never been so fun. As I drive friends along the downtown Minneapolis riverfront, through Northeast or up Hennepin Avenue, I feel a newfound civic pride in what Minnesota's visionaries—be they architects, planners, developers, administrators, artists, preservationists, community activists or concerned citizens—are bringing to fruition.

That so many of the restored and new buildings enlivening our neighborhoods, towns and cities are culture havens—theaters, art centers, museums, libraries, even the new Weber Music Hall on the UMD campus—only sweetens the story. As Regina Flanagan writes in her feature, "Arts Towns, Our Towns," "creativity is also one of Minnesota's greatest economic assets." Flanagan uses author Richard Florida's writings about the economic value of the "Creative Class," and a new study by Humphrey Institute researchers Ann Markusen and David King on art's contribution to regional development, as platforms from which to explore Minnesota communities in which artists and arts organizations are building blocks to cultural vitality and economic development.



Just as communities—be they urban, suburban or rural—are always works-in-progress, so is *Architecture Minnesota*. This edition, for instance, debuts two new columns. Citizen Architect, by Phillip Glenn Koski, AIA, explores the role of architects as civic activists. In his first column, "Big Ideas, Beautiful Cities," Koski calls on more architects to "expand their practical knowledge of the design professions to encompass a broader—and an implicitly more political and social—view of the built environment."

The other new column, Fast Forward, replaces Lost Minnesota, which author Jack El-Hai contributed for many years. Much gratitude, Jack, from me and the editors before me for your professionalism, insights and dedication. Where Lost Minnesota gazed into the past, Fast Forward focuses on upcoming projects—whether on the boards, in development or under construction—and adds a forward-looking aspect of Minnesota architecture that's been missing from the magazine.

With sincere apologies to Eliot and to the preservationists who all too often lose the battle to save a historic structure, "dust in the air" today often signals creative endeavor, architectural and otherwise. As a friend recently pointed out, etymologically "ruin," from the Latin *ruere*, meaning "to fall down," is embedded in the word "congruent," from the Latin *congruere*, meaning "to come together." The chapters continue; the story is far from ended.

Canille peterre

Camille LeFevre lefevre@aia-mn.org

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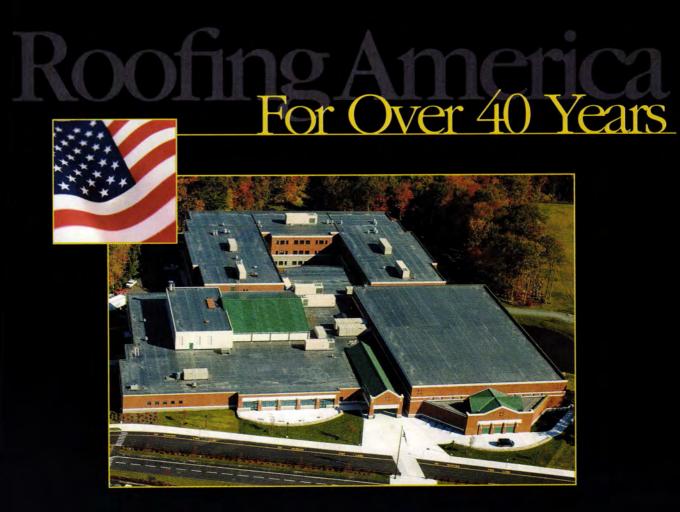
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Calendar

November 10–December 19

Minnesota's Own: AIA Young Architects Awards HGA Gallery, Rapson Hall College of Architecture and Landscape Architecture University of Minnesota, Minneapolis, Minnesota (612) 626-9068 www.cala.umn.edu

This exhibition features recent work by eight Minnesota architects who have been recognized with both an AIA Minnesota Young Architect Award and a national AIA Young Architect Award since the award program's inception in 1993: Joan M. Soranno, AIA, 1993; Vicki L. Hooper, AIA, 1993; William A. Blanski, AIA, 1995; Michael Fischer, AIA, 1996; Robert Rothman, AIA, 1996; Jeffry Kagermeier, AIA, 2001; Mohammed Lawal, AIA, 2002; and Paul Neuhaus, AIA, 2003.

November 19

Architects Shape the New Minneapolis Ann Markusen: "The Artistic Dividend: The Hidden Contributions of Architecture and the Arts to the Regional Economy" Minneapolis Convention Center Minneapolis, Minnesota (612) 338-6763 www.aia-mn.org

The ongoing series, which looks at the bold architectural initiatives shaping our communities, economy and daily lives, continues with this lecture by Markusen, professor and director, Project on Regional and Industrial Economies, Humphrey Institute.

Through January 4, 2004

Frank Gehry: Designs for Museums Weisman Art Museum Minneapolis, Minnesota (612) 625-9494 www.weisman.umn.edu

The exhibition marks the 10th anniversary of the Gehry-designed museum by focusing on the architect's designs for museums before and after the Weisman's 1993 construction.

Through February 29, 2004

Household Names: The Designer in American Life Minneapolis Institute of Arts Minneapolis, Minnesota (612) 870-3131 www.artsmia.org

The exhibition explores the designer's rise to recognition in the mind of the American public after the advent of industrial production filled homes with domestic objects.

Through April 4, 2004

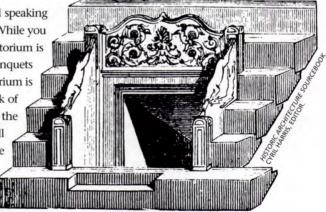
Masonry Variations National Building Museum Washington, D.C. (202) 272-2448 www.nbm.org

The exhibition, curated by Stanley Tigerman, FAIA, presents four commissioned works by four cutting-edge architects—including one of this year's AIA MN Honor Awards jurors, Julie Eizenberg—that challenge traditional assumptions about the use of stone, tile/terrazzo, brick and concrete block.

INSIDER LINGO By Gina Grensing

Vomitorium

Those Romans did the darnedest things, like building aqueducts and speaking Latin. Very impressive. They also came up with the "vomitorium." While you may wonder with a sick feeling where this is headed, fear not. The vomitorium is not a room where Romans purged themselves in between gluttonous banquets only to feast anew, which is a major misconception and falsity. A vomitorium is really an entrance or opening, usually one of a series, that pierces a bank of seats in a theater or stadium and allows audience members to spew into the auditorium from the lobby and flow back out again. Vomitoriums are still prevalent in most modern sports-facility arenas and theaters, even in the auditorium at the University of Minnesota's College of Architecture and Landscape Architecture, as well as in ancient Roman architecture. Many of us may have given up on Latin, but for architects, vomitoriums have not yet been tossed.



Vomitorium from the Colosseum, Rome.



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New Releases



The University of Minnesota Press

(www.upress.umn.edu) has two new titles of interest to architectural historians and photography buffs. *Churches of Minnesota: An Illustrated Guide*, by Alan K. Lathrop (curator of the Northwest Architectural Archives at the University of Minnesota) and with photographs by Bob Firth, explores the architectural heritage of Min-

nesota's churches. Lathrop profiles more than 100 religious buildings that represent a panorama of designs steeped in the traditions of community. From the board-and-batten siding on the tiny St. Mark's Episcopal Chapel in Annandale to the grand elegance of St. Paul's cathedral, Lathrop discusses a variety of architectural styles in both urban and rural settings across the state. He reveals the intrinsic character of these buildings and uncovers the enchanting stories behind the lives of those connected to each church—the architects, the leaders, the parishioners—and the history that brought them to where they are today. More than 140 black-and-white and full-color images present a comprehensive view of the architectural styles that make up Minnesota's religious and cultural heritage.



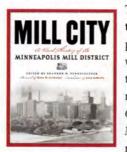
In *The Quiet Hours: City Photographs*, Mike Melman records a vanishing era of Minnesota's towns and cities through a series of 70 black-andwhite photographs taken from 1985 to 2002. Working in the half-light of predawn hours, Melman brings a

new perspective, shaped by his training as an architect and his particular affinity for old buildings, to familiar places. A milling district along the Mississippi River; a railroad bridge on Washington Avenue; Jim's Hamburgers in Duluth; a spiral staircase in the Schmidt Brewery—Melman captures these spaces that represent Minnesota's prewar era and in doing so shows us the remnants of a city's past.



Two ranch-house re-dos by Minneapolis architects—one by Robert Gerloff, AIA, Gerloff Residential Architects, and the other by Tim Fuller, AIA, SALA Architects—are featured in *Ranches: Design Ideas for Renovating, Remodeling and Building New.* Written by M. Caren Connolly and Louis Wasserman, and published by

Taunton Press (www.taunton.com), the book celebrates these classic homes, which feature floor-to-ceiling windows, open plans, integrated indoor/outdoor living, natural light, sliding doors and courtyards. Small and efficient, Ranch homes emphasize quality of living over quantity of elaborate finishes, fussy details and excess square footage. The book is filled with design ideas, before and after floor plans, and more than 200 color photographs that offer inspiration to a new generation of homeowners who appreciate the simplicity, functionality and clarity of Ranch-style homes.



The dramatic first-person narratives of explorers, early settlers, entrepreneurs and mill workers are paired with more than 100 historic photographs and illustrations in a new history of the Minneapolis riverfront, *Mill City: A Visual History of the Minneapolis Mill District.* The book is edited by Shannon M. Pennefeather and published by

the Minnesota Historical Society Press (www.mnhs.org/mhspress). The tremendous waterpower of St. Anthony Falls provided a basis for economic wealth beginning in the 19th century and the industries it powered offered settlers countless opportunities to make their living. The book explores how, over the course of the 19th and 20th centuries, Minneapolis evolved from a tourist destination to a sawdust town to the nation's leading producer of flour. Witness accounts of the 1878 Washburn A Mill explosion, which killed 18 workers and leveled the west-side milling district, help bring the Mill City story to life.

Obituary

Elizabeth Thompson, AIA, a project architect with Pope Associates, St. Paul, and the AIA St. Paul Chapter president, passed away on July 28. In the past year, the two initiatives she introduced to the St. Paul Chapter were "Conversations," a series on issues within the community, including affordable hous-



ing and transit; and a book club for chapter members called "Book It." A passionate advocate for educating people about architecture, she also co-chaired AIA Minnesota's Architecture in the Schools Committee.

Thompson received her B. A. from the University of Minnesota, attended L'École des Beaux Arts, Paris, and earned her M. A. in architecture from the University of Minnesota. She worked as a sculptor in France, Italy and in various cities throughout the United States before spending 20 years practicing architecture in the Twin Cities.



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Janis LaDouceur, AIA, Wins Young Architect Award



The American Institute of Architects

(AIA) Minnesota Awards Committee selected Janis LaDouceur, AIA, Barbour/ LaDouceur Architects, P.A., Minneapolis, as the recipient of the Young Architect Award for 2003. The award is given to architects who are members of AIA Minnesota, have been licensed for less than 10 years, and have shown exceptional leadership in service to the profession, the community, design, planning and/or education.

The submissions for the award included letters of recommendation from AIA Minnesota member architects and their clients; project summaries highlighting the architects' particular contributions: photos and drawings; and documentation of other achievements. The jury consisted of Awards Committee members Tim Carl, AIA; Paul Neuhaus, AIA; and David Dimond, AIA, who is also AIA Minnesota's 2003 president.

The jurors commended LaDouceur for the consistent thoughtfulness and storytelling reflected in her submission, especially with regard to how "her architectural work reveals her passion for serving small and underserved clients in an intense, artful and meaningful way." The jurors were impressed with the social activism reflected in LaDouceur's work, as she has built a small architectural practice around intimate projects-such as cultural centers, museums, memorials and transit stations-that are community-based. "Clearly," the jurors said, "she possesses a value system and sense of duty that resides at the core of her practice."

A "spirited commitment" pervades each project as LaDouceur uses her skills as an architect to manifest her client's vision, the jurors added. LaDouceur's greatest strength, they continued, "is how she transforms her client's needs and visions into architecture, using drawings that engage the client in the process of design and which later have a life of their own as artifacts of the design process. In this way, her work combines design, community activism and education in remarkable ways." Camille LeFevre



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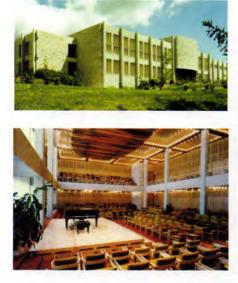


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Christiansen Hall of Music Wins AIA Minnesota 25-Year Award



The Christiansen Hall of Music at St. Olaf College, Northfield, Minnesota, has won AIA Minnesota's prestigious 25-Year Award for 2003. The building, completed in 1976, was designed by Ed Sovik, FAIA, Northfield, Minnesota, with SMSQ Architects, Northfield, Minnesota, as the architectural firm of record.

AIA Minnesota established the 25-Year Award in 1981 to recognize exemplary architectural projects, 25 years or older, that have withstood the test of time. The jurors critiqued the 13 submissions based on digital images and information assembled in a binder from the architect/architectural firm. They were not allowed to visit the project sites.

Jury members were Renee Cheng, associate professor, director of design, College of Architecture and Landscape Architecture, University of Minnesota, Minneapolis; James W. O'Brien, FAIA, principal, Williams/O'Brien Associates, Inc., Minneapolis; and Wynne Yelland, AIA, principal, Locus Architecture, Ltd., Minneapolis.

Since its construction in 1976, Christiansen Hall of Music has been in contin-



Christiansen Hall of Music then (upper left) and now (above), and the Urness Recital Hall (lower left), all of which communicate a timeless sense of place, said the award jurors.

uous use as the locus of St. Olaf College's nationally recognized music program. The building includes not only Urness Recital Hall, the primary performance space, but a variety of rehearsal spaces, departmental offices, faculty studios/offices, individual practice rooms, practice rooms for choral and instrumental ensembles and a music library.

The structure itself is extremely heavy due to the necessity for effective sound isolation. The design solution included large areas of double floor consisting of four-foot concrete floor panels separated from the structural floor by two-foot fiberglass units. Studios, practice rooms, classrooms and the recital hall have acoustic isolation through doubled surfaces. Only a few of the large rehearsal spaces have been retuned acoustically in recent years.

Inside the building, the use of simple materials—brick floor pavers, exposed concrete columns, contoured wood-board ceilings—continue to communicate a timeless sense of place. Nowhere is this more evident than in Urness Recital Hall.

"Not only is this main room striking," the jurors said, "but its acoustics are seamlessly integrated with the wood panels and the geometry of the room. It has a reserved quality without being austere. It's rich and simple; a space that's elegant yet doesn't dominate the building and plays well with the other elements of the program."

The jurors also praised the building's program for "having a high level of integrity, from its role in the campus master plan, to its performance hall, down to the acoustics and the furniture. It resolves the challenging issues of integrating large freespan spaces with small settings, which is required by a campus building. And in balancing multiple rigorous demands, the architect generated a design that's holistic. It's a beautifully developed building."

Not only is the Christansen Hall of Music "sympathetic to the context of its neo-Gothic surroundings" on the St. Olaf campus, the jurors continued. "But with its modern detailing the building is not afraid to stand as a contemporary building in a historical setting, which is a difficult balance to achieve. It manages to be a building of its time without being limited to its time." *Camille LeFevre*



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AIA Minnesota's 2003 Convention & Product Exhibition **"Essential Architecture"**

A IA Minnesota's 69th annual state convention, which will be held November 18-21 at the Minneapolis Convention Center, is one of the largest and most successful conventions organized by an AIA state component. The theme of this year's convention is "Essential Architecture," how architecture can bridge the gap between the need in society for individual expression and the need in individuals for the common bonds of society.

Nearly 2,000 architects, landscape architects, interior designers, engineers and other design professionals attend the convention, which features a hall of approximately 200 exhibitors and a wide range of inspiring and educational programs. Program topics this year include preserving Modernist buildings, new technologies, getting architectural projects published, sustainable design, young firms, managing growth in the metro area and residential developments.



Keynote speakers for this year's convention are: Ann Markusen, professor and director, Project on Regional and Industrial Economies, the Humphrey Institute, Minneapolis, on "The Artistic Dividend: The Hidden Contributions of Architecture and the Arts to the Regional Economy."



Vito Giordano, president and co-founder, Giordano Enterprises, New York, and an executive trainer for companies as diverse as Chase Manhattan Bank, Pepsi, General Motors and *The New York Times*, on "Fierce Conversations: A Way of Conducting Business, An Attitude, A Way of Life."



Janine M. Benyus, the Montana author of six books including *Biomimicry: Innovation Inspired by Nature*, and a "biologist at the design table" for designers, engineers and business leaders nationwide, on "How Would Nature Build? Biomimicry and the Art of Well-Adapted Design."



Hsin-Ming Fung, director of design, Hodgetts + Fung Design Associates, Culver City, California, on the importance of cultural relevance and meaning in contemporary architecture.



Gene Hopkins, FAIA, senior vice president, Smith-Group, Inc., Detroit and Ann Arbor, Michigan, and 2004 AIA National president, on the state of the architectural profession from a national perspective, reinforcing the AIA brand and AIA's new emphasis on creating "knowledge communities."

The convention also features the announcement of Honor Awards winners. This year's Honor Awards jurors are:

Julie Eizenberg, president and principal in charge of architectural design and master planning, Konig Eizenberg Architecture, Santa Monica, California. Her belief that design excellence can be achieved in restrictedbudget and socially oriented projects has been a driving force in the firm, and the success of the firm's projects nationally and internationally has helped refocus architects' attention on these issues.



Ted Flato, FAIA, principal, Lake/Flato Architects, San Antonio, Texas. The firm, which holds sustainability as a core value, believes architecture should respond to its particular place and be a natural partner with the environment. The firm's designs evolve from an appreciation for the pragmatic solutions of vernacular architecture, the honesty of Modernism and the rich varieties of site.

Scott Simpson, FAIA, president and CEO, the Stubbins Associates, Cambridge, Massachusetts, is also a director and senior fellow of the Design Futures Council, as well as a board member of the Joslyn Institute for Sustainable Communities. His internationally recognized firm has produced a broad range of award-winning projects, including high-rise office towers around the world, college and university projects across the country, innovative high-tech laboratories, state-of-theart medical facilities, hotel and hospitality projects, and cultural institutions.





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Labs and Learning Places

BY BETTE HAMMEL

Nicholson Hall, a venerable University of Minnesota building designed by L. S. Buffington in 1890, will be rehabilitated by Collaborative Design Group, Inc., Minneapolis. The exterior façade, an orangecolored brick with dark sandstone base, remains in good shape, according to Mike Jordan, AIA, project manager, although the building needs a new slate roof. Over the years the four-story 68,000-square-foot building has served an assortment of university departments and was a temporary facili-

ty for the College of Architecture and Landscape Architecture. As uses changed, so did the interior architecture.

In the 1920s, Minnesota architect C. H. Johnston designed two new wings. In the 1940s, the university added an auditorium. For the current rehabilitation, Collaborative Design Group will transform the auditorium into an outdoor courtyard. Masonry will be cleaned, stabilized and tuckpointed; all windows replaced; and a completely new concrete floor structure inserted. The College of Liberal Arts will use the renovated Nicholson Hall as a writing center, classrooms for comparative literature and its honors program. The building will also house academic departments for cultural studies, and classical and Near Eastern studies.

Jordan, who also directed the renovation of International Market Square, Minneapolis, says rehabbing Nicholson Hall will enhance the historic Knoll District on campus and set the stage for the renovation of Jones and Folwell halls. *

The State Capitol complex in St. Paul

is expanding again, this time gaining three major new public buildings along Interstate 94 at the edge of downtown. At Tenth and Cedar, where the Capitol Square building once stood, a new eightstory office building will rise designed by **BWBR Architects**, **Inc.**, St. Paul, for the Department of Human Services, which is consolidating eight locations in one facility. **Jim Davy**, **AIA**, principal designer, and **Katherine Leonidas**, **AIA**, project manager, say, "We think of our design as a transition between the Capitol's civic buildings and the urban character of downtown St. Paul."

The 400,000-square-foot, L-shaped building, which accommodates 1,200 employees, places major emphasis at pedestrian level with a public arcade that features a comfortable lobby, a small food venue and a department library. Davy says the building will be set well back from Cedar with a small park and flower garden energizing the street. The façade facing downtown St. Paul will be clad in red brick, while the north side facing the Capitol will be buff-colored Kasota stone. A curved-glass mechanical penthouse at the roofline will give the new DHS building a presence along the freeway.

Two new facilities for the Minnesota State Departments of Agriculture and Health are underway: the Orville L. Freeman Office Building at Columbus and Robert streets, and a laboratory building on the corner of 12th and Robert. **Hammel, Green & Abrahamson, Inc.**, Minneapolis, designed the 176,000-square-foot lab with consultants CUH2a, Chicago, and are executive architects of the 324,000-square-foot Freeman Building with Pickard Chilton, New Haven, Connecticut.

According to **Bill Blanski**, **AIA**, design principal, HGA, each structure features a rhythm of stone colonnades that form a loggia promenading down Robert Street to the spot where a future light-rail station is planned. Since the lab building is mechanically intensive, the roof had to be flat to handle the exhaust equipment on top. A skyway, the first ever in the Capitol area, already dubbed "the scientist's skyway," where agriculture scientists and epidemiologists can meet informally, connects the lab with the Freeman Building.

The rectangular-shaped Freeman Building, to be clad in creamcolored Winona limestone, has a four-story glass-rotunda entrance. The lab's exterior will feature reddish Mankato stone. The two buildings, Blanski says, "were designed in proportion, scale and in character with the Capitol complex." State Administration planners visualize the new agriculture- and health-department facilities as future cost savers, since more than 1,300 state employees scattered around downtown St. Paul will be consolidated in two main buildings. ❖

Fond du Lac Ojibwe School now ensures that schoolchildren on the Fond du Lac Reservation in Cloquet no

longer have to attend classes in a mix of antiquated undersized buildings. Today, they are studying in the new school, the only learning facility in the state shaped like a turtle. **Damberg, Scott, Gerzina, Wagner Architects, Inc.**, Duluth, which designed the pre-K-12 school, said the idea for the school's unique shape came from the tribe, whose legends use the turtle as a symbol of longevity and strength.

In the conceptual plan, **Randy Wagner**, AIA, principal, curved the main entry to resemble a turtle's head, painted the precast-concrete façade dark green and designed a rectangular curving form symbolizing turtle arms over the two lower brick-clad wings of the building.

Preschoolers and elementary-grade children are housed in one wing on the first level, while older middle-school students use the opposite wing. A commons area separates the two wings. High-school teenagers occupy the second floor. Traditional Ojibwe colors of red, yellow, black and white inspired the building's interiors. All 380 youngsters of the Fond du Lac Ojibwe School gather for special events in the commons area where they have painted a brilliant mural representing the four seasons. \Leftrightarrow

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Litchfield Opera House

Litchfield, Minnesota

BY ROBERT ROSCOE

I itchfield, some 60 miles northwest of the Twin Cities, began the 20th century by opening a stately opera house in the middle of its downtown. The opera house served as a place for the region's cultural events, social gatherings, civic meetings and city offices until the city abandoned the structure last year. The vacant building has an uncertain future, as the city found administrative space elsewhere and has been reluctant to renovate this historic structure.

Built in 1900 in a Renaissance Revival style on a corner property, the Litchfield Opera House was designed by architect W. T. Turner. The upper half of the building's front and side walls are constructed of buff-toned brick in a typical runningbond pattern, with the lower red-brick half laid in a rusticated pattern by which every fourth course projects out a few inches. The building's façade features three bays—the center one set out slightly and capped with a masonry gable. Large windows in the flanking bays are dominated by pairs of large windows with a wide semicircular brick band, outlined in terra cotta. These walls are topped with a continuous pediment ornamented with moldings and supported by modillion blocks.

The interior's defining element is the main auditorium, designed to accommodate theatrical entertainment as well as civic functions. A large proscenium arch rises over the stage; the lobby is located near the building's front façade. In total, the building is a rare example of Renaissance Revival architecture in this part of Minnesota.

The structure's opera venue was short-lived. In the 1920s, two early 20th-century technologies—movies and the automobile—created an emerging American experience that sought to differentiate itself from previous decades. World War I and the Depression also brought drastic changes, including the need to step away from dependence on the past and look to the future to solve national problems. Opera houses across the nation became symbols of previous generations that a new generation no longer wanted.

In 1935, the building was remodeled into government offices and became known as the Litchfield Community Building. Most of the interior's original architectural features remained intact. Last year, the city moved its offices out of the building and to several buildings around town. Citizens began pressuring the city to restore the vacant building, but city officials cited mold problems that reportedly would make rehabilitation too



Once a landmark building and the region's cultural center, the opera house awaits a new use to secure its future.

expensive and they hinted that demolition might be the eventual fate of the opera house.

In the meantime, the city has been searching for a site to build new city offices. Dona Brown, director, Meeker County Historical Society, says many local citizens are advocating for saving the building and considering fundraising strategies. Several months ago, the Preservation Alliance of Minnesota listed the Litchfield Opera House on its Ten Most Endangered Historic Properties of 2003, citing the structure as "an ideal candidate for reuse." Recently, the city offered to organize adaptivereuse study groups, but for various reasons these groups run into obstacles that keep them from operating.

As a result, there is neither a cohesive advocacy process on the part of Litchfield citizens nor a viable methodology by which economic, architectural, structural, construction-management and marketing experts could conduct a comprehensive study that would provide options for the building's future. In late August of this year, the local newspaper, the *Independent Review*, advocated demolition of the opera house. Despite the lack of organized opposition to demolition, one local observer

Continued on page 68

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view of the built environment.

of design professional as civic

advocate flowered roughly

two decades before and after

the turn of the 20th century.

The legacy of this period,

which culminated in the so-

called City Beautiful move-

ment, is indelibly inscribed in

public landscapes across the

continent and includes such

venerable Minnesota places

as Minneapolis's Chain of

Lakes park system by land-

scape architect Horace Cleve-

land; St. Paul's State Capitol

In America, the tradition

Big Ideas, Beautiful Cities

Just as at the turn of the 20th century, the new millennium needs more architects to take their practical design knowledge into the complex and visionary realm of urban planning

BY PHILLIP GLENN KOSKI, AIA

s anyone in the construction and design industry can attest, architecture and urban design are strenuously regulated through building codes, zoning ordinances, and legislated safety and accessibility standards, all designed to keep the public free from hardship, injury, disease and discrimination. Regulatory tools alone, however, offer insufficient guidance for the creation of a built environment worthy of its citizens. Regulations, for example, do not address aesthetics, nor do they require the art-



"Bird's Eye View of the Station Plaza," from the Plan of Minneapolis, Edward Bennet et al., 1917.

ful integration of nature or places that invite social gathering.

Consider some of the more notorious public projects of the early Modern era typified by lifeless windswept plazas, hard-tofind entrances and anonymous shoebox buildings. The result of an earlier and overtly rationalized approach to urban planning, they look as if a checklist of desired amenities was drawn up and then executed with cold, objective efficiency.

What is lacking in these places (and mind you, we're still building them) is any thoughtful regard for the complex matrix of human behaviors and emotions. Architecture and city making cannot rely on spreadsheet formulas to create great places. A city, just as any great artwork, requires imagination and art. Postcard cities like London or Barcelona or Paris were not the result of happenstance, nor were they regulated into existence. They were envisioned.

Few architects understand this better than those who slip out of the mainstream of architectural practice to the more speculative waters of the "big idea." These are the urban planners, policy makers and civic architects who expand their practical knowledge of the design professions to encompass a broader—and an implicitly and Grounds and the University of Minnesota master plan in Minneapolis by architect Cass Gilbert; and the Duluth Civic Center by Chicago architect Daniel H. Burnham, arguably the most influential "big-idea" man of his day.

A titan of Chicago architecture at the end of the 19th century, Burnham played a leading role in the creation of the City Beautiful movement. Beginning with his stewardship of the design of the World's Columbian Exposition in Chicago (1893-1894), Burnham adopted the classical forms of Europe to create a temporary city that would exhibit America's place among the great nations of the world and inspire civic pride for the residents of Chicago. His plan for the exposition, developed in partnership with landscape architect Frederick Law Olmsted and a coterie of East Coast architectural talent, stood in sharp contrast to the real Chicago, then a coarse and crowded hodgepodge of utilitarian buildings and industrial sites shaped largely by free-market commercial interests.

Dubbed the "White City," the exposition featured vast, sunny open spaces and boulevards framed by an orderly arrangement of

Continued on page 69

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Charlene K. Roise

Preservation of historic buildings, including mid-century architecture, adds layers of memory and knowledge that reinforce local culture, says the historical consultant

BY PHILLIP GLENN KOSKI, AIA

hether strolling between the renovated mills and warehouses along the Mississippi River banks above St. Anthony Falls, or driving at 65 miles per hour along Interstate 494 in Bloomington, you're making a journey through history. This, at least, is the perspective of historical consultant Charlene Roise, president, Hess, Roise and Company, Minneapolis.

While most people's exposure to the work of a historian is limited to the classroom, Roise and her associates work outside the rookery of academia. They are historians for hire. And like a private investigator, Roise is never quite sure where her research projects will take her.

Developers, government agencies and preservation architects are among those who employ Roise's firm to perform legislatively mandated impact studies and historic-designation reports on individual buildings, structures and landscapes that might be affected by new construction. The firm's commissions run the gamut from reporting on the earliest steel bridges in rural Minnesota for the Corps of Engineers to analyzing the built heritage of the Twin Cities's suburban strips for the Minnesota Department of Transportation.

Roise's commissioned research into architecture and landscape architecture, social and intellectual history, and the history of technology has piqued her own curiosity, compelling her to dig deeper and share her findings with a more public audience. Most recently, her examination of the historic significance of the Bloomington strip drew the local media's attention. Roise also speaks and writes nationally about the need for preservation of midwestern, midcentury architecture—an emerging and often controversial pursuit. A Minnesota native, Roise received her B. A. from St. Olaf College in Northfield with majors in history, American studies and German, and her M. A. in historic preservation from Boston University. Following her passion into professional life, Roise worked for the Rhode Island State Historic Preservation Office. She returned to Minnesota in 1983 to assist with a family business, then entered a brief career selling commercial real estate.

In 1990, she joined efforts with nationally established historic researcher Jeff Hess. Roise became president of the company in 1997 upon Hess's retirement. *Architecture Minnesota* met with Roise at her offices in the yellow-brick Foster House—a renovated 1880s hotel in the Minneapolis Warehouse District—to discuss the current state of preservation and the challenges ahead.

How did you get your start in preservation?

I was just out of college and living in Chicago when I became a volunteer docent for the Chicago Architecture Foundation and became infatuated with old buildings. After two years, I went to the preservation graduate program at Boston University. When I got my degree, there were really no job openings related to my grad-school training and I got involved in commercial real estate. That's when I got my wake-up call, when I learned what it takes economically to keep a building alive.

Why is it important that communities preserve their built heritage?

Preservation is food for the soul of American culture. We're clearly a new country, but we're a re-

Continued on page 74



"Preservation is food for the soul of American culture. We're clearly a new country, but we're a remarkable country, and the built environment is a record of that."

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Boosters and Boasters

BY BILL BEYER, FAIA

ne of architecture's chief functions is to polish the pride of society, to burnish the collective psyche. We like to boast of our impeccable taste as evidenced by pricey new venues for art, music and sport, willing to spend as much as it takes for pride of place.

In October 2003, 14 years after the original design competition, the Walt Disney Concert Hall in Los Angeles, designed by Frank Gehry, FAIA, opened at a project cost of \$274 million; \$164 million over the original budget and 20 percent smaller than the original program. The new hall has about 200 fewer seats than Minneapolis's Orchestra Hall and features a predictably swoopy, Gehry-designed pipe organ.

By all accounts, the new home for the L.A. Philharmonic is worthy of Los Angeles's A-list cultural ambitions, elbowing the city past New York in the major-league music sweepstakes. Complementing its heavenly, billion-buck Getty Museum, the City of Angels seems well along in the process of converting power to form and deconstructing its cultural inferiority complex.

On the sporting front, Detroit built Comerica Field for \$300 million, including carousel, Ferris wheel, shopping mall and the world's largest scoreboard. In Wisconsin, the Milwaukee Brewers's Web site touts its new Miller Park, "the largest construction project in Wisconsin history," as big enough to hold 62.5 million bowling balls, in case you were wondering. The Brewers don't disclose the ballpark's cost, however; presumably they're embarrassed by overruns bigger than their owner's ego.

Here in Minneapolis, the Guthrie Theater and the Walker Art Center have outgrown their symbiotic architectural gems and are aggressively reaching for stellar new spaces. The Minneapolis Institute of Arts and the Children's Theatre are following suit, while three local sports franchises elbow each other at the public trough for another billion dollars worth of stadiums to satisfy their boosters.

But pricey big projects are not enough to transform energy into culture. It takes investment in the spaces in between these big-buck projects to lure us out of our caves. It's taken 30 years to convert railroad and industry into civic open space on the Minneapolis and St. Paul riverfronts. A serendipitous fire ignited supporters to forge living history out of almost-dead matter at the new Mill City Museum. With housing projects flourishing, the Mill Ruins Park acting as an educational front yard and the Stone Arch Bridge linking west and east riverbanks, Minneapolis's central riverfront is finally a gathering place in the city.

Cultural bragging rights can be had for less. Free outdoor art festivals have multiplied to enliven our public open spaces. Fugitives from plastic baseball can sit thriftily outdoors watching the St. Paul Saints. Minnesota's Fringe Festival celebrates art, theater and dance on a shoestring, at modest neighborhood venues. A lunchtime walk along the river and across the Stone Arch Bridge is a free ticket to urban serenity.

Thirty years ago, artists colonized the Minneapolis Warehouse District, transforming a derelict neighborhood into a hipster-magnet. Now driven to cheaper digs in Northeast, those artists and their lofts and galleries are again boosting a neglected part of the city. It's the daily energy of people inhabiting public places that elevates a city into a living symbol of art. "The chief function of the city is to convert power into form, energy into culture, dead matter into the living symbols of art."

Lewis Mumford



ASSASSI PRODUCTIONS

Ruin Renaissance

THE WASHBURN A MILL RISES FROM THE RUBBLE AS A MULTIFUNCTION BUILDING HOUSING THE NEW MILL CITY MUSEUM, SEVERAL FLOORS OF OFFICES AND AMERICA'S FIRST PRESERVED ARCHITECTURAL RUIN By Camille LeFevre



Design team (left to right): Thomas Meyer, AIA; Lynn Barnhouse; Doug Bergert; Leanne Larson; Paul Yaggie, AIA; John Stark, AIA; Patricia Fitzgerald, AIA; Paul Udris, AIA; (not pictured) Paul Hannemann, AIA.

Building as exhibit begins at the museum's front entrance, with layers of stone and brick reflecting different eras of history (top), and concludes on the north side where the burned-out shell of the mill (below right) now houses a ruin courtyard, glass elevator and glass facade (opposite). The story of the Washburn A Mill in Minneapolis is a rich, complicated one; it's a palimpsest of stories, actually, in which layers of engineering and architecture, nature and business, industry and culture, personal passions and collective memories overlap in more than 100 years of urban history. Peel back any one of those layers and be astonished by what you find; always, at the core, is St. Anthony Falls.

The only waterfall on the Mississippi River and second in power only to Niagara, St. Anthony Falls was harnessed—even moved in 1866 to provide water power for a fledgling Minneapolis industry; flour milling. Saw milling came first. But by 1880, Minneapolis was known as the "Flour Milling Capital of the World." At the industry's peak, 20 stone flour mills stood along a canal flowing with water drawn from the river above the falls. One of them was the Washburn A Mill, built in 1878 at the site of a former mill destroyed by a flour-dust explosion.

Designed by Austrian engineer William de la Barre, the A mill was the most technologically advanced and largest mill in the world. At peak production, it ground enough flour to make 12 million loaves of bread a day. At this point in history, many more stories emerge. Stories about how mill barons Washburn, Crosby and Pillsbury were the Steve Jobses and Bill Gateses of their day, with the mill district comparable to today's Silicon Valley.



About how Minneapolis's population grew 350 percent in 10 years thanks to flour milling, which gave rise to such allied industries as barrel and flour-bag making and the manufacture of artificial limbs (the A mill, for all its technological advances, was still a perilous place to work), which in turn laid the groundwork for such medical-device companies as Medtronic. And how "bonanza" farms, the precursors of agribusiness, grew vast quantities of wheat for the mills; how such marketing icons as Betty Crocker and baking innovations as cake mixes



"A monument can incidentally be a work of art or a public facility; it can even give pleasure. But those are secondary characteristics. A monument can be nothing more than a rough stone, a fragment of a ruined wall Its sanctity is not a matter of beauty or of use or of age; it is venerated not as a work of art or as an antique, but as an echo from the remote past suddenly become present and actual."

J. B. Jackson, The Necessity of Ruins

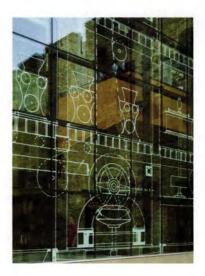




An 1894 drawing of mill machinery was superimposed on the glass (top right) in four places on the curtain wall (opposite)—including the stairway leading to the exhibits and the ruin courtyard (above)—to create a unobtrusive juxtaposition

were created to sell flour; how the call letters of WCCO radio and television reflected the influence of the Washburn Crosby Co.

In 1928, the A mill blew up again and was rebuilt. The milling industry declined after World War I, however, and many of the mills were abandoned; water from St. Anthony Falls was used, instead, to generate electricity. The A mill closed in 1965 and became home to artists' studios, offices and squatters; a young architect, Tom Meyer, AIA, whose senior thesis in architecture school at the University of Minnesota was a museum of St. Anthony Falls on the opposite bank of the river, had an office in the utility building next door.



Now our story of architectural resurrection begins. In 1971, the A mill was added to the National Register of Historic Places and in 1983 it was designated a National Historic Landmark. In 1991, the A mill burned again. As the shell smoldered, Nina Archabal, director, Minnesota Historical Society, St. Paul, convinced the Minneapolis Community Development Agency, the mayor and the fire chief to call off the fire hoses pushing against the stone walls. The ruin, she emphasized, had value as a historic site.

Weeks later, Meyer and his firm, Meyer, Scherer & Rockcastle, Ltd., which had been consulting with the city and MHS on riverfront development and had offices in the nearby Warehouse District, produced a model showing how the building's north shell along the river could be preserved as a ruin and the rest of the building redeveloped. The firm got the job and began stabilizing the building shell.

This September, the renovated Washburn A Mill reopened featuring the 80,000-square-foot Mill City Museum (operated by MHS) on the lower three levels and in the north shell, which has been renamed the ruin courtyard. "Our goal," says Archabal, "is to have visitors discover the impact this site had on the world. We hope the Mill City Museum will come to symbolize the birthplace of Minneapolis and the entire region." The multifunctional building also houses 62,000 square feet of office space: MS&R offices on the seventh and eighth levels,

between old and new.





and the offices of the McKnight Foundation (also designed by MS&R) on the fourth and fifth.

Architecturally, the building sets a fantastic precedent: It's the first adaptive-reuse project in the United States to incorporate an existing ruin. In addition, MS&R's inspired interweaving of old and new materials results in a building that's a multilayered, three-dimensional exhibit in and of itself, one that tells the story of the city's past, present and future. "In designing this building we couldn't lay style over it or be willful in the design," Meyer explains. "This building is so esoteric that the challenge was to draw out the meaning and purpose of the building and orchestrate that, not create it."

The museum interior, Meyer explains, is actually a series of vignettes derived from a field survey of the abandoned building. The rail corridor, complete with boxcar, is now the entrance for school buses. A freight elevator is the Flour Tower; a multimedia interpretive "ride" that travels between eight floors as original milling machinery whirls and clanks. The ruin courtyard—with its weathered brick walls, glassless windows framing views of St. Anthony Falls and new painted-steel support beams—includes two large pits where the water turbines once churned.

Original columns, wood beams and dust collectors are part of the museum's exhibits.

The east engine house, which once held gigantic boilers, now houses classrooms. "Anything that looks old, *is* old," Meyer says. Adds John Stark, AIA, project architect, "Our design philosophy was to do everything the way the millers did—work with simple materials that are readily available. In our case that means concrete, steel and glass."

While the building's south façade also introduces layers of history—the stone on the bottom levels is from 1878 and the brick from the third floor up was added in 1928—the building's *tour de force* is arguably the juxtaposition of the stabilized ruin courtyard with the new north-facing glass curtain wall. "Our challenge as architects," Meyer recalls, "was to decide what do we do when putting a new façade on a National Historic Landmark. How do we both respect the history and let the new have a voice of its own?"

The internal rail corridor was both the natural termination of the museum lobby and logical location for the new façade. Glass was a given. "But we wanted it to be three-dimensional, not a flat curtain wall," Meyer says. When the design team discovered an 1894 sectional drawing in the General Mills archives that showed where the milling machinery had been located, the team laid the drawing over the building section it represented and realized they'd found the answer.

The eight-story glass façade (made up of a special glazing system with minimal mullions) features four sections that depict true-to-scale graphics of the machinery. These hieroglyphics from a long-ago era, in combination with old exposed support arches and brick walls, and the new glass express elevator and observation decks, create a composition that "makes clear the interventions without disturbing the layers of history reflected in color, material and texture," says Paul Udris, AIA, project designer.

Because the building is itself an exhibit, people can enter the museum from the south side, walk through the lobby, down the stairs and into the ruin courtyard, then out to the river without having to purchase a ticket. Or they can buy a ticket, peruse the exhibits on the lower levels, experience the Flour Tower, catch the courtyard's express elevator to a



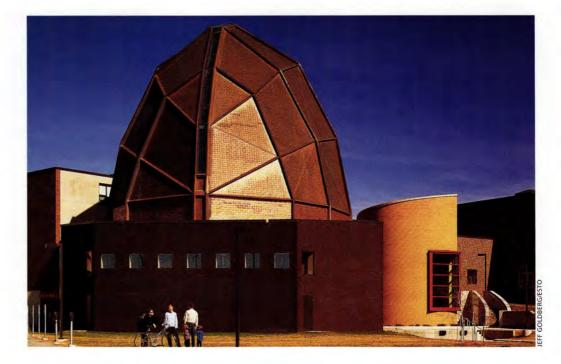
ninth-floor deck overlooking St. Anthony Falls and then take the elevator back to the courtyard before exiting.

Either way, says Archabal, "the Mill City Museum is a magical place. It combines Tom Meyer's brilliant vision for the reuse of the charred remains of Washburn A Mill with the creative genius of the Minnesota Historical Society's curators and exhibition designers. Out of the rubble they have all created a new landmark that respects the evocative power of the ruin in the open courtyard and reuses the remaining building in ways that reveal its history, while introducing new elements appropriate for uses in our time."

Mill City Museum Minneapolis, Minnesota Meyer, Scherer & Rockcastle, Ltd. Minneapolis, Minnesota



Inside the mill museum, parts of the original structure, including wood beams in the exhibit area (above) and the steel-truss structure in the rail corridor (opposite), were incorporated into the renovation. In the lobby (left) new square concrete columns are interspersed with the old round ones to open up the spacing, and the pattern for the wood ceiling scrim was created by scattering wheat berries on a copier and blowing them up to size.



Music of the Sphere

A MUSIC-PERFORMANCE HALL COMPOSED OF ART, ARCHITECTURE AND ACOUSTICS IS A FINELY TUNED INSTRUMENT THAT CELEBRATES SOUND By Camille LeFevre



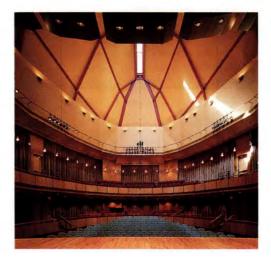
Design team (left to right): Ken Johnson, AIA; Brian Morse, AIA; Ron Stanius, AIA; Rick Stanius, AIA.

The building's height and spherical shape (top) compensate for the building's small footprint versus the volume of air needed in the performance hall (right and opposite) to accommodate the acoustical needs of a variety of musical ensembles. **In recent years**, the music department at the University of Minnesota Duluth has more than doubled in size. Some 100 music majors and 5,300 undergraduate students take music courses each year, but until recently UMD was the only college campus in Minnesota without a musical-performance space.

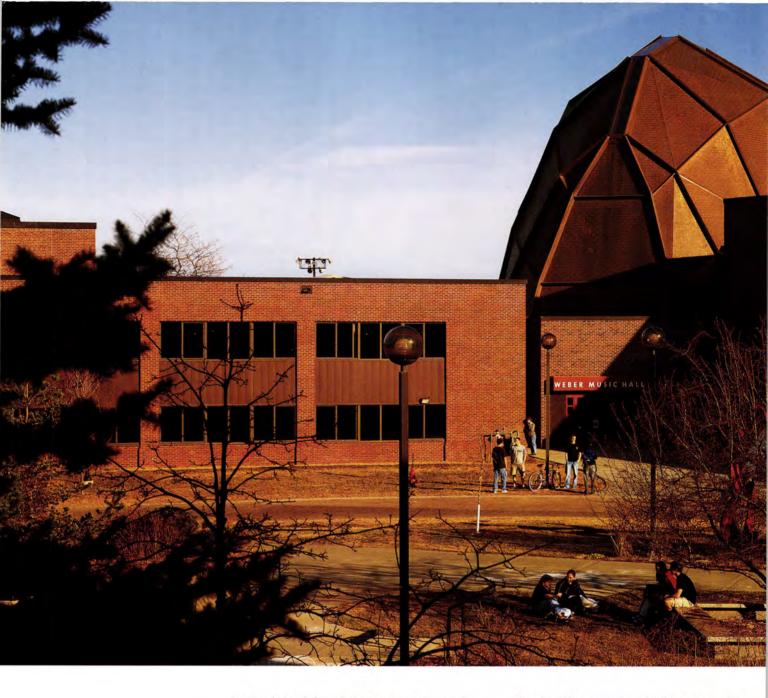
Things changed last year when Weber Music Hall opened its doors. Designed by Cesar Pelli, FAIA, Cesar Pelli and Associates, New Haven, Connecticut, with Stanius Johnson Architects, Inc., Duluth, as architect-of-record, the facility joins the Tweed Museum of Art and the Marshall Performing Arts Center to form an "arts triangle" around Ordean Court on the campus.

"The university wanted an important marker, both a symbol of the campus and of the arts on campus," says Pelli, who also designed the Wells Fargo Center in downtown Minneapolis and the Gonda Building addition to Mayo Clinic in Rochester (see *Architecture* *Minnesota*, November-December 2002); he is currently designing the new Minneapolis Central Library.

Like a Faberge egg nestled in an understated gift box, the performance hall's copper dome, cleft by a two-by-114-foot skylight, rises above







its simple brick foundation to shine among the other campus structures. "It's a gem of a building in northern Minnesota," says Ken Johnson, AIA, principal, Stanius Johnson. "We don't get world-class architects coming to Duluth to design buildings, so the creation of Weber Music Hall was a special opportunity for our community."

"But the hall also symbolizes the high-quality direction in which the university has turned, a real departure from the tradition of boxcarlike buildings all in a row," Johnson continues. "It's an icon building that puts UMD into the big leagues in terms of having quality architectural design on campus." The 10,000-square-foot building includes classrooms, practice rooms, a facility for K-12 performance training, a small lobby and a simple stairway with large windows framing views of Lake Superior. But the building's primary feature is the 350-seat spherical performance hall topped by the 80-foot-high dome—split in two by the skylight—that can be acoustically tuned depending on the ensemble performing.

The building's notable shape is actually the direct result of acoustical needs in the performing hall. "Acoustics drove every design decision," says Brian Morse, AIA, project architect, Stanius Johnson. Because the building's footprint was so limited and the air volume needed



to accommodate musical ensembles was so great, Pelli lifted up the egg-like shape and elongated it to add the necessary volume.

Thus, neither the dome's shape nor its height are "arbitrary," Morse adds. Both allow sound from the stage to float up, blend in the dome and float back down, producing a wonderfully rich sound for which the hall is fast becoming known.

The form was also fine-tuned with acousticians from Jaffee Holden Scarborough, Norwalk, Connecticut, to remove any parallel surfaces within the dome that might cause acoustical interference; but each of the dome's pressed-wood panels is unique in shape to bounce sound around and keep it lively. The dome's exterior is sheathed in asphalt shingles covered with copper sheet. The roof construction was designed to instantly deaden exterior noise like hail or rain.

The hall's interior-wall construction—clearsealed particleboard over concrete—prevents sound from escaping and outside sound from leaking in. Faceted panels at the back of the stage and beveled pieces behind the choir area capture sound.

Equally important, the hall's acoustics can be adjusted by opening or closing the panelized fabric drapes and the back-of-house doors. The 75-foot-high canopy above the stage houses light fixtures and brings the room's scale down to a more intimate level, but it also functions as an adjustable acoustical cloud.

The result is a building that's itself a finely tuned instrument; a small hall with a symphonic quality. "There hasn't been a performer, thus far, who hasn't stopped at some point during their concert and talked about how they've never played in a space like this," says Kathryn Martin, chancellor, UMD. "The hall's quality not only contributes to the performance for the audience, but also enhances the experience for the performer."

The building, she continues, also provides "another elegant facility on the campus to anchor what previously was a rather undistinguished space." The copper dome, Pelli explains, is already starting to age and the changing color "is a wonderful expression of life that, just as trees and flowers and people age and mature, marks the passage of time."

"Whenever I can achieve that quality of life through a building—creating a living thing inside of a sterile thing," he concludes, "I'm very happy with it."

Weber Music Hall University of Minnesota Duluth Duluth, Minnesota Cesar Pelli and Associates (design architect) New Haven, Connecticut Stanius Johnson Architects, Inc. (architect-of-record) Duluth, Minnesota



Students enjoy the hall's staircase, with its views of Lake Superior (above), while the copper-clad sphere has become an icon of architectural design for the UMD campus (opposite).

Project



Curtain Call

THE HISTORIC PANTAGES THEATRE, RESTORED TO ITS FORMER BEAUX ARTS BEAUTY, TAKES A BOW AS THE NEWEST ADDITION TO HENNEPIN AVENUE'S THEATER DISTRICT By Jane King Hession, Assoc. AIA



Design team (left to right): Phillip Koski, AIA; Greg Haley, AIA; Ginny Lackovic, Assoc. AIA; Eric Johannessen; (not pictured) John Hecker, AIA.

The once derelict interior (below) now shines with restored plaster detailing (details above), art-glass light monitor (opposite) and an elegant blue-and-gold color palette. If not for the colorful sign glowing near the corner of Hennepin Avenue and Seventh Street, it would be easy to pass by the unassuming granite façade of Minneapolis's most recently reborn amenity, the Historic Pantages Theatre. But to do so would be to miss one of the city's most elegant performance spaces and its newest gift to the Hennepin Avenue cultural scene. Since reopening in November 2002, the 87-year-old Beaux Arts, 990-seat auditorium, restored by Hammel, Green and Abrahamson, Inc., Minneapolis, has been thriving again.

Just three years ago, the building—dark, unheated and waterlogged for 18 years—was in the path of the wrecking ball; a condition its founder could never have anticipated when the vaudeville theater opened in 1916. Designed by B. Marcus Priteca, the theater was named for its owner, Pericles "Alexander" Pantages, a Greek immigrant whose real-life adventures as a child stowaway, Panama Canal worker, boxer and Alaskan gold digger rival any playwright's narrative. The Minneapolis theater was the 26th of 500 that Pantages built nationwide, and named for himself, and it soon became the chain's flagship.

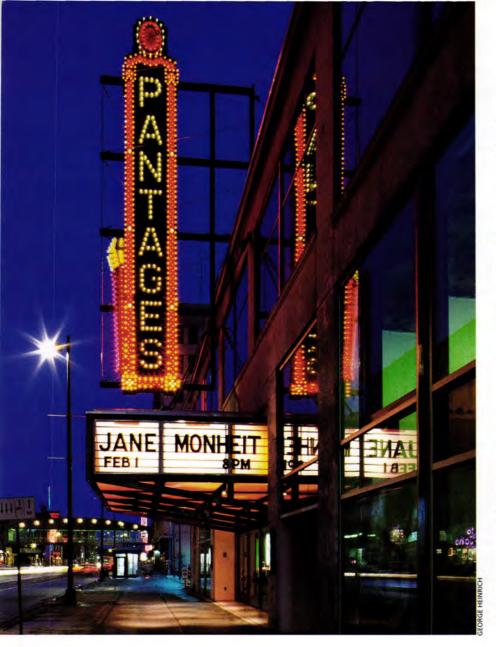
In 1922, the Pantages underwent its first renovation. Painter and muralist Anthony B. Heinsbergen redecorated the auditorium, added a pipe organ below the stage, and installed an artglass monitor surrounded by painted-canvas murals in the center of the theater ceiling. The Pantages, later renamed the RKO-Pan, remained relatively intact until 1960, when it was purchased by Mann Theaters.

In 1961, all of the classically inspired columns and the ornamental plasterwork on the proscenium and sidewalls were removed. The art-glass light monitor was spared but painted battleship gray, as were the surrounding murals. In 1984, the theater closed and began to decay.

The City of Minneapolis, however, not only recognized the theater's historic past, but envisioned its promising future. In 1999, the city purchased the building from theater magnate Ted Mann and hired HGA. The design team's first task was to understand the building historically and assess its existing physical and structural condition using scant resources. "With only two original drawings to work from, we began to piece together details using resources gathered from the other Pantages theaters across the country," says Phillip Koski, AIA, project designer, HGA.









The Pantages (before above, after top) is the newest, and perhaps most intimate, addition to the Hennepin Theater district.

Fortunately the Pantages has a sister theater in Tacoma, Washington, built in 1918, that is close to original condition and has a full set of original plans. "Tacoma was the most intact, although there were some obvious differences," Koski explains. "In a way we had to reverse engineer—or deconstruct—Tacoma in order to speculate what Priteca would have done in Minneapolis."

Still, the team needed to assess the existing structure and condition of the dark, rubble-filled Pantages. Using techniques and technologies ranging from basic hand measuring to Quantapoint 3D Laser Measuring, the team created 3D models or elevations and plans. Photographs showed structural ambiguities, extensive water damage, thick dust, mold and mountains of debris, while digitally enhanced images helped the team envision what the theater could become. A lucky accident changed the project from a renovation inspired by the Tacoma theater to a more faithful restoration of the Pantages. While locating the source of a shower of paper raining through a hole in the ceiling, a work crew found boxes of original shop drawings detailing the interior plaster work, steel and mechanical systems, and the building's original air-conditioning system—the first in a Minneapolis theater.

Based on the find, new plaster molds were fabricated to replicate the Ionic columns that flanked the proscenium, the Pantages signature cartouche above the stage, and the numerous medallions, friezes and classical ornamentations that once bedecked the theater. The original 1922 painted asbestos fire curtain proved too costly to replace, but by encapsulating it in a water-based acrylic sealer the design team ensured the stability of the asbestos and preserved the curtain as a nostalgic reminder of the artistry of an earlier time.

With the Pantages joining the Historic State and Orpheum theaters (all owned by the city and operated by the Historic Theatre Group, Inc., of Minneapolis), the city is poised to claim a bonafide historic-theater district—a goal it has long pursued. Historic preservation is a "core mission" for the city, notes George Kissinger, senior project coordinator, Minneapolis Community Development Agency. "It's the fabric of who we are and where we came from."

Not only is the Pantages a historic-preservation success story, it's "a real asset to the citizens of Minneapolis," Kissinger adds, as the theater is "unexceeded" as a performance space for its intimacy, sightlines, acoustics and proximity of the audience to the stage.

On opening night November 7, 2002, a capacity crowd gathered under the gloriously restored art-glass monitor to enjoy pianist and composer Jim Brickman's one-man show. While all eyes in the theater were trained on him, Brickman described for the audience what he was seeing: the majestic sweep of the restored auditorium from his unique vantage point of the stage. He concluded, "I have the best seat in the house."

Historic Pantages Theatre Restoration Minneapolis, Minnesota Hammel, Green and Abrahamson, Inc. Minneapolis, Minnesota

Learning Spaces, Gathering Places

THREE PUBLIC LIBRARIES—ONE NEW, ONE RENOVATED, ONE AN ADAPTIVE REUSE—INVIGORATE THEIR COMMUNITIES AS KNOWLEDGE CENTERS AND NEIGHBORHOOD HUBS

By Bette Hammel



Wayzata Public Library

Hopkins Public Library

Pierre Bottineau Community Library

wo famous lions, "Patience" and "Fortitude," preside over the grand entrance of the classical New York Library on 42nd Street in New York City. Symbols of the cultural importance of libraries throughout history, patience and fortitude seem even more relevant and necessary in today's climate of library closings, educational-budget cuts, and the need to integrate information-seeking technologies into new and existing library facilities.

But books, and people's demand for access to them, continue to prevail. In the case of three new public libraries in the Twin Cities metropolitan area, years of patience on the part of communities, old-fashioned fortitude from city and county leaders, and creativity on the part of Minnesota architects made the facilities possible. The three libraries also illustrate a spectrum of architectural approaches to library design: new construction (Wayzata), adaptive reuse (Pierre Bottineau) and renovation (Hopkins).

In addition to functioning as containers of knowledge, these libraries are also vital community resources. As neighborhood libraries, they offer free computer time to students, the unemployed and the retired; special rooms designed to enhance the reading pleasure of teenagers, elementary-school children and toddlers; and meeting places for local civic groups.

At the groundbreaking of another public library last spring, the Minneapolis Central Library, St. Paul author Wang Ping talked about growing up in China during the Cultural Revolution, when books were outlawed. She described how one morning she found her neighbor weeping over *The Little Mermaid*. Together the girls found other books they treasured until their reading was discovered; that day, Ping said, she began telling stories she made up herself.

Concluding her remarks, Ping said, "I learned at the age of 12 that books may be banned and burnt, but never stories, never hope." Patience and Fortitude would no doubt agree.



Reading Rooms With a View



Design team (left to right): Mike Collins, AIA; Dennis McGrath, Assoc. AIA; (not pictured) Mark Burgess, Eric Ludwig, Ellyn Parcels, Shilo Phillips, Ramnath Venkat.

After innumerable public meetings, the City of Wayzata decided to replace its 1950s Modernist-style city hall and library with a new library, city hall, police station and fire station. In 2000, the city selected Collins Hansen Architects, Minneapolis, to design the complex on a bluff site above the town overlooking Lake Minnetonka.

The community asked for "traditional and charming" buildings that would fit Wayzata's small-town image. After task-force meetings and talks with Wayzata librarians, the design team created a campus where notable community buildings of subtly different materials would stand confidently for years to come.

Their inspiration was Cranbrook Educational Community in Bloomfield Hills, Michigan, where they studied Eliel Saarinen's campus. "We wanted to understand 'traditional and charming' as they might be applied to institutional buildings like these in Wayzata," says Dennis McGrath, Assoc. AIA, "and we wanted the buildings' profiles to look more midwestern in vernacular than Prairie School. The way Saarinen broke up his work at Cranbrook, to create subtle surprises in a familiar overall context, was a goal of ours."

The library, the campus's primary community space, was completed first. Linear and low in form, the 10,000-square-foot library provides patrons with spectacular views of Lake Minnetonka through large windows framed in mahogany. Adding to the classic ambience are walls paneled with makore wood, an African redwood selected for its compatibility with the mahogany windows, and cherry-wood bookshelves, carrels and columns.

The library's open, light-filled interior includes a main service desk, self-checkout counter and computers at the main entry. Accessible book stacks are centered in the library's 18-foot-high clerestory space; adult reading rooms bracket this space. A section for teenagers has casual seating and computers; el-







Sited on a hill overlooking Lake Minnetonka (above opposite), the new library combines a number of warm, rich woods to create an inviting interior (above), while also providing well-lit space for computer use (opposite below).

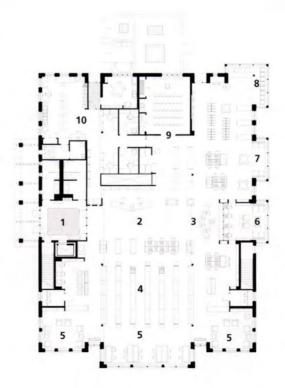
ementary-school children enjoy a more open space with computers; and a playful corner features a banquette window seat in primary colors for preschoolers.

Banded at the cornice with brown- and slatecolored bricks in a basket-weave pattern, the building incorporates Minnesota limestone and granite at its base. The hipped roof, clad in copper, hangs over a row of clerestory windows while a mahogany pergola screens patrons from the southern sun.

The design team connected the library to the rest of the city-hall complex with a long pedestrian walkway. Pedestrians from downtown Wayzata climb a 50-step stairway with blackmetal handrails to a rose garden with teak benches. The landscaping, designed by Close Landscape Architecture, St. Paul, also includes an allée of river birches and a public green. A children's garden is planned for the north side.

"People are overwhelmed with the beauty of the new building and the ability to move to private areas inside," says Trudy Hanus, senior librarian.

Wayzata Public Library Wayzata, Minnesota **Collins Hansen Architects** Minneapolis, Minnesota



Plan

- 1. Main entry
- 2. Service desk
- 3. Information desk
- 4. Collection/stacks 5. Adult reading lounge
- 6. Teens
- 7. Elementary 8. Preschool
- 9. Meeting room
- 10. Staff workroom/offices



Clear Access, Visible Difference



Design team (left to right): Edward J. Kodet Jr., FAIA; Teri Nagel; Marie Dorn, AIA; Ken Stone, AIA; Joan Bren, AIA.

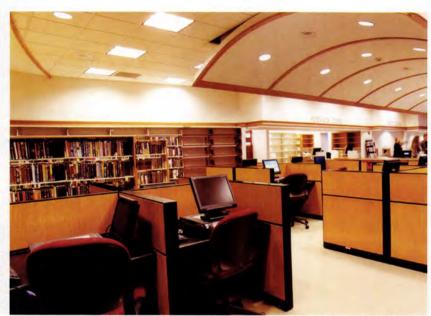
The Hopkins Public Library, built in 1968 off Main Street, is a rectangular Modernist structure with a flat roof and beige-brick façade. Inside, however, the interior sported dark wood, orange carpet, bad acoustics and poor circulation. Furnishings and equipment were outdated, shelving was poorly designed and the building could not be converted to accommodate new technology.

In 2001, Hopkins was experiencing growth due to an influx of new renters, the construction of townhomes and completion of the Hopkins Center for the Arts. The Hennepin County Board of Commissioners decided to set aside funding for the library's much-needed renovation, to make the civic structure a more up-to-date community asset. Since the library's brick exterior was sound, the renovation focused on the interior. "Basically we had three issues facing us: creating visibility from the center to the perimeter, new and improved lighting, and designing dynamic and passive areas with more comfortable furnishings," explains Ed Kodet Jr., FAIA, Kodet Architectural Group, Ltd., Minneapolis.

To increase visibility throughout the interior, the design team incorporated a variety of lighting strategies, including pendant lighting over the lounge seating and track lights to accent the library's art collection. In addition, the team increased overall lighting for ease of reading and incorporated specialty lighting over computers to minimize glare. All furnishings, including the book stacks, are low in height.







The design team created comfortable areas for H all the library's users, while incorporating chairs ia

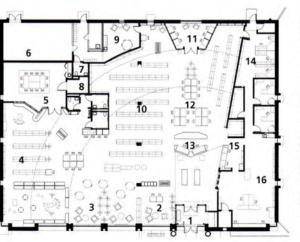
by Frank Gehry, FAIA, and mushroom-shaped tables by Maya Lin. Seniors, who make up a growing contingent of Hopkins's local renters, enjoy a quiet spot with overstuffed purple-print chairs and lots of daylight.

Youngsters delight in their play space at the south end of the library, which is decorated with red polka-dot chairs and stuffed animals. Elementary-school children are drawn to the computers and to shelves of easy-to-reach books. Teenagers gather at the front of the library to read or work on their laptops. A quiet study room is accented with a new stained-glass wall.

The design team also addressed the library's poor acoustics, caused by flat ceilings, by including nonparallel surfaces throughout the library and varying the ceiling heights. Over the computer workstations, for instance, located behind the front circulation desk, is a semicircular ceiling with recessed lighting. Wavy ceilings over the children's area improve acoustics by keeping sound confined to this space; the wavy ceilings also provide a playful way for children to identify their area when entering the library.

Because Hennepin County commissioners were willing to invest in the renovation of the Hopkins library, says Carolyn Muchow, head librarian, "it's sent a message [to the public] that the commissioners are very interested in Hopkins as a community." The library's renovation, she adds, has filled a critical need in a town in which 70 percent of residents are renters, many of whom depend on their community library for information, stimulation and computer access.

Hopkins Public Library Hopkins, Minnesota Kodet Architectural Group, Ltd. Minneapolis, Minnesota



In renovating the Modernist building, the design team opened the interior (opposite below) to improve sight lines, installed nonparallel ceilings to improve acoustics (opposite top), and incorporated numerous lighting strategies to maximize comfort throughout the library's various work areas (above).

Project

Plan

- 1. Vestibule
- 2. Teen 3. Lounge
- Lounge/study
 Children's
- 5. Meeting room
- 6. Mechanical
- 7. Staff
- 8. Storage
- 9. Breakroom 10. Nonfiction
- 11. Quiet study
- 12. Computers
- 13. Information
- 14. Offices
- 15. Service desk
- 16. Workroom



From Dilapidated to Delightful



Design team (standing left to right): Jim Noreen, AIA; Paul Whitenack, AIA; John Merten; (seated left to right): Bryan Gatzlaff, AIA; Dave Norback, AIA; Barbara Sarapas.

In 1913, book lovers in northeast Minneapolis welcomed a small reading room in the Logan Park field house as their first neighborhood library. In 1957, the collection moved to a leased storefront, which was named the Pierre Bottineau Community Library in honor of a prominent early settler. In 2000, the Minneapolis Library Board agreed the growing neighborhood needed a new facility. The community chose the dilapidated Gast Haus adjacent to the historic Grain Belt Brewery complex as the library's new home.

Originally the Gast Haus combined a flatroofed millwright shop of beige Chaska brick built in 1913 and a steel-trussed gable-roofed wagon shed built in 1893. In 1963, the structure was remodeled to resemble a Black Forest tavern. Then the building fell into ruin and remained so while RSP Architects, Minneapolis, renovated the Grain Belt brew house next door into its offices (see *Architecture Minnesota*, November-December 2002).

That project, however, gave RSP the experience it needed to tackle the Gast Haus. The millwright shop's exterior brick needed cleaning and tuckpointing; the north façade was replaced using brick reclaimed from the brew-house renovation; and a new roof was added. Inside concrete floors were poured and brick walls were sandblasted. The building now serves as the library's main entrance. Two great rooms with high ceilings flank the spacious lobby and circulation area.

In the wagon shed, the design team reinforced steel trusses and removed deteriorated materials. To replicate the gabled-roof form, new decking and a standing-seam metal roof were added. The team also inserted large picture windows between structural columns and translucent skylight roof panels above the reading rooms. The teen and adult areas with Internet and computer workstations, an alcove devoted to local history and an area with reference materials are located under the building's high ceilings.

An addition to the west houses the children's area; a structure that resembles the wagon shed



Project





The rescued Gast House glows with new purpose (opposite). The former wagon shed's steel-truss ceiling is one of the library's signature architectural elements (above) and the former millwright shop houses the library's entrance (opposite below).

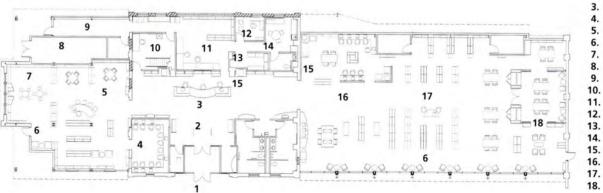
in form and spacing, has three window bays and is clad in metal siding with a metal roof. Inside, the space includes a computer room, accessible book stacks, storytelling areas, and a special area for toddlers with low bookshelves and casual furnishings.

"This was our biggest challenge: to design an architecture that blended the building's earlier character with contemporary forms and materials appropriate for the new building," says Brian Gatzlaff, AIA, senior associate.

The library committee asked the design team to create a "living-room" feeling within this neighborhood library that would welcome everyone. Thus, the team chose traditional furnishings and cherry-wood detailing to warm up and enhance the building's historic ambience.

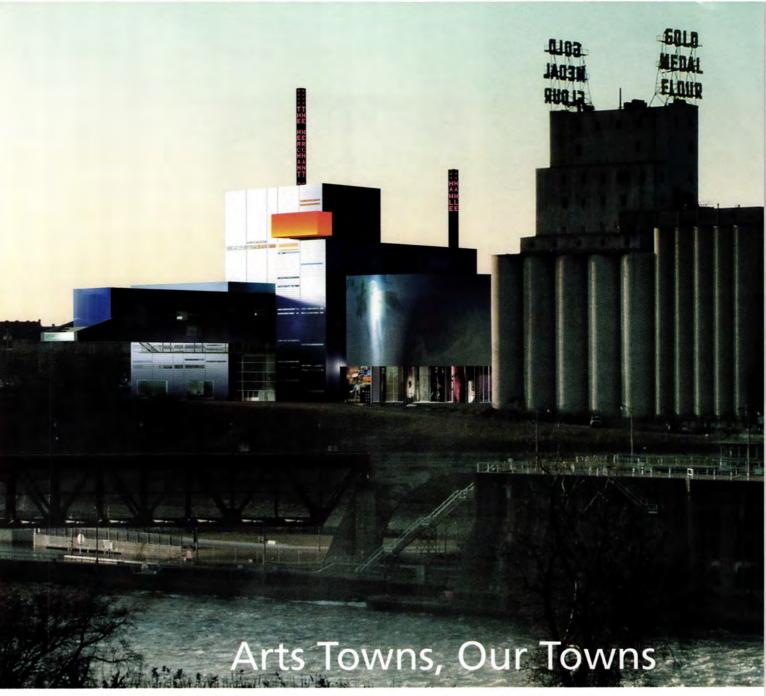
On opening day, Gatzlaff recalls, the neighborhood's excitement was palpable. "Everyone walked right in and made themselves at home," he says. "They immediately started using computer workstations, or found books, magazines and other materials on the shelves and either sat down to read or headed to the check-out areas with their arms full."

Pierre Bottineau Community Library Minneapolis, Minnesota RSP Architects Minneapolis, Minnesota



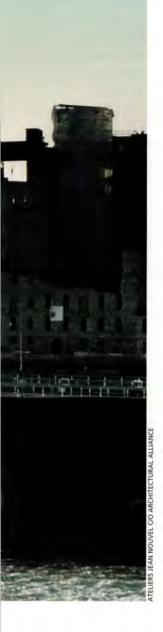
Plan

- 1. Entrance
- 2. Lobby
- 3. Circulation
- 4. Juvenile tech
- 5. Children's library
- 6. Lounge seating 7. Storybook area
- 9 Eutonion area
- 8. Exterior equipment 9. Service entrance
- 10. Maintenance
- 11. Staff workroom
- 12. Office
- 13. Supplies
- 14. Breakroom
- 15. Teens
- 16. Adult collection
- 17. Adjunct reference
- 18. Sheridan Room



Scheduled for completion in 2006, the new Guthrie Theater, designed by French architect Jean Nouvel with Architectural Alliance, Minneapolis, will provide another component to the burgeoning arts and culture district developing around the recently completed Mill City Museum (above). THE CULTURE CENTERS CREATED BY ARTISTS AND ARTS INSTITUTIONS ARE ESSENTIAL TO THE FINANCIAL VITALITY AND CREATIVE HEALTH OF OUR CITIES, TOWNS AND NEIGHBORHOODS *By Regina Flanagan*

Traveling around the region while working for the Minnesota State Arts Board during the 1980s and '90s, I visited many local art centers, university art galleries, historical-society museums, libraries and nature centers. What I saw gave me insights into the area's vitality and what local residents thought about and valued. The arts, I found, illuminate a town's uniqueness and its soul, distinguishing it from other places. What draws artists to these places, causing arts and culture to flourish? Consider New York Mills, population 1,129, in Minnesota's west-central farming region, which has reinvented itself to become a nationally recognized "arts town," according to John Villani, who wrote the book *The 100 Best Small Arts Towns in America*. The catalyst for this reinvention was the New York Mills Regional Cultural Center, founded in 1989 by John Davis, an artist who desired to live and create art in a rural setting. Other ingredients ensuring the center's success were: a social net-



work of more than 150 local artists committed to the region; a populace seeking to enjoy and support locally developed culture, as well as invite new influences; and an empty 1885 general store downtown, full of character and ready for its next incarnation.

Davis believes that more than just residing in a building, art should be part of the fabric of a community's daily life and also involve local businesses and educational institutions. So he started an Arts Retreat that brings in emerging artists from around the world to live in the area for two to four weeks and work with local schools. He also created a sculpture garden in a local business park and instituted the Great American Think Off, an annual national philosophy competition.

As a result of Davis's work, Main Street has been rejuvenated with new businesses, and the city and the school district have built a state-ofthe-art, 500-seat auditorium for arts performances and the Think Off debate, which is broadcast by C-SPAN. "Shouldn't all communities be arts towns?" asks Davis, who now lives in Lanesboro. "The success of these towns is not incidental; the arts breed a more progressive community that is less resistant to change and willing to look at new visions for itself."

The renaissance of New York Mills that began with Davis's entrepreneurial spirit demonstrates that individual creativity is also one of Minnesota's greatest economic assets. This is the point of "The Artistic Dividend: The Art's Hidden Contributions to Regional Development," a recent study by Ann Markusen and David King of the University of Minnesota's Humphrey Institute of Public Affairs, Minneapolis. The study suggests that the productivity and earnings in a regional economy rise as the incidence of artists within its boundaries increases. For their study, Markusen and King examined federal population-census data; convened focus groups with diverse arts opinionmakers involved in journalism, nonprofit arts administration and real estate; and interviewed 22 mostly full-time Twin Cities artists.

Markusen and King found artists are often small-business entrepreneurs who hire staff, purchase goods and services, and create products. A full range of occupations contributes to the finished work of art, its marketing and its sale. Moreover, artists deploy their creativity and specialized skills to enhance the design, production and marketing of products and services in other sectors. City managers and economic-development practitioners have studied why businesses prefer to locate in a region, but Markusen and King believe they should also be thinking about why artists might like to live and work there.

Artists historically have been urban pioneers within cities, drawn to abandoned manufacturing or light-industrial areas with aging but adaptable buildings and cheap rent. In the 1970s and '80s, Minneapolis had a thriving artist community and gallery district in the downtown warehouse area that was dismantled by sports-business interests with the city's support. Displaced artists resettled in Northeast Minneapolis, where they organized the Northeast Minneapolis Arts Association that sponsors the annual Art-A-Whirl, a wildly successful festival that invites the public into artists' studios.

Once again facing approaching development pressures, in 2002 the arts association embarked on a planning process led by Jerry Allen and Associates, San Jose, California, and issued the Northeast Minneapolis Arts Action Plan. In November, the city council acted on the plan's most important recommendation to shape future development and officially designated Northeast an arts district with targeted "Arts Zones" where artists and cultural activities are most concentrated.

One of the Arts Zones is centered on the Grain Belt Brewery complex at Broadway Avenue and Marshall Street Northeast, which includes the brew house renovated by RSP Architects, Minneapolis, (see *Architecture Minnesota*, November-December 2003) and the RSP-renovated Pierre Bottineau Community Library (see page 54). The plan also calls for establishing the Northeast Arts Conservancy, a nonprofit development group, to secure sustainable, affordable places for artists' studios, live-work spaces, and arts-related businesses and activities.

Down the Mississippi River, artists in St. Paul's Lowertown find themselves in a similar situation. Successful new residential development in the nearby Northeast Quadrant has spurred interest in the renovation of surround-

A LOOK AT THE ARTS IN MINNESOTA

The arts account for more than \$1 billion in revenue annually in Minnesota.



Minnesota is home to more than 30,000 artists.

Lyn-Lake Festival

Twin Cities theaters sold more than 2.3 million tickets in 2000, nearly equal to the combined regular season attendance of the Minnesota Twins, Vikings and Timberwolves.

The Twin Cities has the second highest per-capita rate of theater attendance in the United States, with 0.82 tickets per capita. Only New York City is higher.

Places Rated Almanac rated the Twin Cities one of the nation's best arts communities with a score of 98.02 out of 100, outranking even San Francisco.

Minnesota is home to two world-class orchestras, internationally recognized museums, the original flagship of American regional theater, one of the world's leading theaters for children, nearly 400 professional and community theaters, and numerous small and mid-sized arts organizations.

Minnesota consistently ranks among the top states in federal arts funding, garnering more than \$74 million in federal support since 1984.

Minnesota ranks fifth in the nation for per-capita arts support.

Minnesota has one of the strongest public/private partnerships for the arts worldwide. It was one of the first states to institutionalize generous corporate support for the arts with the establishment of a "Five Percent Club" in 1975.

(Information provided by Minnesota State Arts Board, 2002)

ing properties, and the St. Paul Farmers' Market, a major neighborhood asset, will be expanding. Since the early 1980s, the St. Paul Art Collective has been instrumental, with the Lowertown Redevelopment Corporation, in preserving the area as a historic district through the renovation of the Lowertown Lofts, the Northern Warehouse and the Tilsner Building as artists' live-work spaces. The collective would like to see the arts community included in future economic-development packages so that the arts continue to have a presence on the street as they do now through the collective's twice-yearly, open-studio Art Crawl.

Artists created distinctive districts in both Northeast and Lowertown that are becoming a magnet for new residential and commercial investment. These mixed-use neighborhoods are particularly appealing to the "Creative Class" described by Richard Florida in his book *The Rise of the Creative Class: and How It's Transforming Work, Leisure, Community and Everyday Life.* The Creative Class adds economic value through its creativity and if a region wants to become an economic winner, Florida argues, it needs to attract them.

Florida's definition of the Creative Class emphasizes identities based upon economic function and profession, rather than income, and includes a "Super-Creative Core" composed of computer and mathematical occupations, education, training and library occupations, design, entertainment, media occupations and sports, as well as artists. Other professionals in the Creative Class are involved in management, business and financial operations, legal occupations, healthcare, and high-end sales and management. According to federal census data, Minneapolis/St. Paul ranks 14th among 50 metropolitan regions (of more than one million people) in the total number of people in the Creative Class with 34 percent of our workforce in this category; 25 percent working class and 41 percent service class.

The Minneapolis/St. Paul region also ranks 10th (tied with Dallas) on Florida's "Creativity Index." The index is a mix of four equally weighted factors: the share of the workforce in the Creative Class based on census data; innovation as measured as patents per capita; high-



tech industry using the Milken Institute's Tech Pole Index; and diversity, as measured by the Gay Index. Ahead of us are, in order: San Francisco, Austin, San Diego, Boston, Seattle, Raleigh-Durham, Houston, Washington, Baltimore and New York City. Our region ranks ahead of Los Angeles and Chicago.

Florida also explored the preferences of young Creative Class members in the information-technology sector. Through focus groups and interviews, he found them drawn to organic, indigenous and authentic street culture—not to large venues or designated "cultural districts," but to multiuse urban neighborhoods. They want to have a sense they are entering a cultural community, not just attending an event, and they want to experience the creators along with their creations.

Other places that might attract Florida's young information-technology types would include the arts districts that spring up when several arts organizations collaborate, decide to co-locate within an area or share a facility, and thus attract a critical mass of artists who

chose to live nearby. The Lyn-Lake area around the intersection of Lyndale Avenue and Lake Street in Minneapolis is one of these spontaneous arts districts; here the Jungle Theater, Intermedia Arts, the Minnesota Center for Photography and the Highpoint Center for Printmaking, along with arts-supply stores, eateries and unique shops, create a vibrant street life. The improvised atmosphere of Lyn-Lake, where old buildings are creatively reused and flexible new buildings fill spaces in between, reflects these arts groups, which showcase questioning and provocative work, often with a social purpose.

Markusen and King advocate the evolution of decentralized arts districts located within neighborhoods, like Lyn-Lake. Such districts offer diverse choices and "people should be invited to experience different neighborhoods because this is valuable politically, culturally and socially," Markusen says during an interview. "By the 1950s and 1960s, mid-size cities



The Northeast Minneapolis Arts Association sponsors an annual festival, Art-A-Whirl, during which the public is invited to peruse work by local artists (top). Artists in New York Mills, in westcentral Minnesota, put their energies into an arts center (above) that's become integral to the community's cultural life.

Continued on page 66



Front row: Lisa Lulu, Lori Dietrich, Vinay Ghatti, Dawn Cauley, Arvind Singh, Danele Taylor, Tom McDougall, Jay Johnson, AlA, Roger Wright, Craig Andemar, Leo Steidel. Middle row: John Pucci, John Weidt, AlA, Karen Peka, David Eijadi, AlA, Colleen Nelson. Back row: Steve Henning, Darin Aguilar, Kristofer Leaf, Jason Steinbock, Jim Douglas, John Melchert, Jeff Weier, Mark Bergass, Paul Riemer, Autif Sayyed. Not pictured: Jim Reinertsen, AlA, Doug Maddox, Prasad Vaidya, Shawn White, Kathy Weigel, Rex The Wonder Dog.

AIA Minnesota Firm Award

THE WEIDT GROUP IMPROVES DESIGN ONE PROJECT AT A TIME BY COLLABORATING WITH ARCHITECTS AND ENGINEERS ON BUSINESS-SMART, SUSTAINABLE-DESIGN SOLUTIONS By Camille LeFevre

It may be a little-known fact that a Minnesota architectural and engineering firm, The Weidt Group, has led the design profession—locally, nationally and around the world—in one of architecture's most significant changes in the last three decades: sustainability. The firm has collaborated with more than 200 architectural and engineering firms throughout Minnesota and across the United States—along with numerous private corporations and public utilities—to provide leading-edge sustainable-design research and consultation, software development and energy analysis. Since the firm started in 1977, The Weidt Group's sustainable-design expertise has helped reduce air pollution by more than 209,000 tons each year, while saving building owners and operators more than \$20 million dollars annually in energy costs. While the firm's work has garnered numerous awards and accolades over the decades, this year it celebrates another achievement: The Weidt Group has received the 2003 Firm Award from the American Institute of Architects Minnesota.

"I can think of nothing more gratifying than to be recognized as a group for the work we have done," says founder and president John Weidt, AIA, of the award, which is presented every other year to firms that have contributed to the advancement of the profession in the areas of technology, service and design. "For us to receive this honor must mean that the results of our associations with extraordinary clients and colleagues have been well received over time."

The Minnetonka firm may be low profile— "We are not and won't ever be the architect-ofrecord on an project," says David Eijadi, AIA,

vice president, The Weidt Group—but its knowledge and skill have affected the lives of millions of people and the health of the natural environment—not to mention many companies' bottom line.

"Environmental stewardship is directly related to fiscal responsibility," Eijadi explains. "We can only manage what we measure. The Weidt

Group is in the business of helping people make more measured decisions."

The work of the 30-member firm has two basic components: energy consultation and software development. Both started with Weidt, who, while in architecture school at the University of Minnesota in the early 1970s, realized "buildings maybe weren't as good environmental citizens as they could be," he says. "I knew there must be ways to determine how well a building could perform, so a designer could make decisions about making it work better."

His graduate work focused on the environmental impact of building materials on energy, air, land and water. "There were all of these facts in the public domain that no one had applied to research before," he says. When he started The Weidt Group in 1977, he continued his research on window performance, insulation, building materials and energy use for such clients as the U.S. Department of Energy and

"I knew there must be ways to determine how well a building could perform, so a designer could make decisions about making it work better."

John Weidt, AIA

the National Institute of Technology and Standards. Through the National American Institute of Architects, Weidt also served as secretary of the Technical Advisory Group to the National Building Energy Performance Standards project.

At the same time, the State of Minnesota awarded grants to the architecture school to research energy and daylight; Weidt was one of the researchers. Out of that process emerged a methodology for energy analysis that became the Energy Assets Program, initially administrat-

> ed by Northern States Power. The program, now called Energy Design Assistance–Custom Consulting, and administered by Xcel Energy, Minneapolis, has been applied to more than 250 buildings—at or larger than 50,000 square feet and with diverse uses throughout the state.

"The program," explains Jay Johnson, AIA,

vice president, The Weidt Group, "helps engineers, architects and building owners make costeffective decisions for saving energy at the design stage of buildings. We assist them with detailed computer models of their building, test 50 to 80 strategies for saving energy, give them information on technologies that will and won't work, and from that they make their decisions."

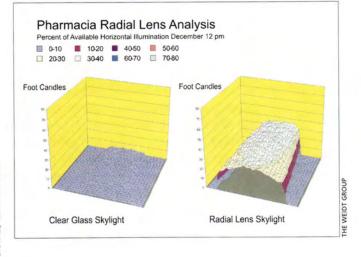
The Weidt Group, emphasizes Julia Gauthier, product portfolio manager, Xcel Energy, "is the meat of the program. We don't have the expertise or the language to relate to the architects and engineers, but this state-mandated program is one of the largest in our portfolio. The Weidt Group's credibility, knowledge and experience, plus their ability to relate to and talk with these professional communities, is vital to the program's success."

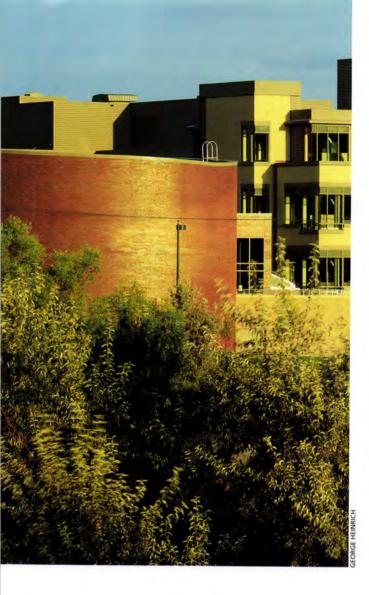
In addition to the Energy Design Assistance program, The Weidt Group offers architectural and engineering firms daylighting analysis and

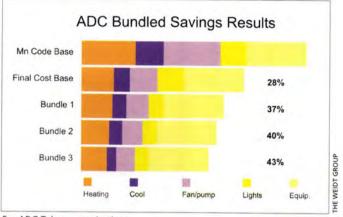


For Pharmacia Laboratory in Skokie, Illinois (right), designed by Flad & Associates, Madison, Wisconsin, The Weidt Group provided energy, daylighting and sustainabledesign services, while also innovating an optical lighting system for the atrium that enables plants to grow under natural light (far right).









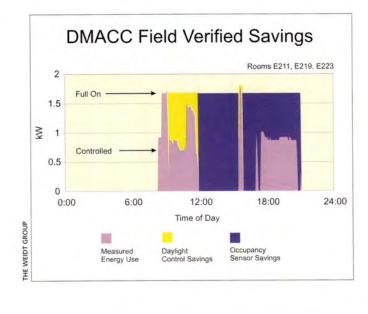
For ADC Telecommunications World Headquarters in Eden Prairie (opposite top), designed by Hammel, Green and Abrahamson, Inc., Minneapolis, The Weidt Group provided daylighting expertise to augment the building's total energy performance (above).

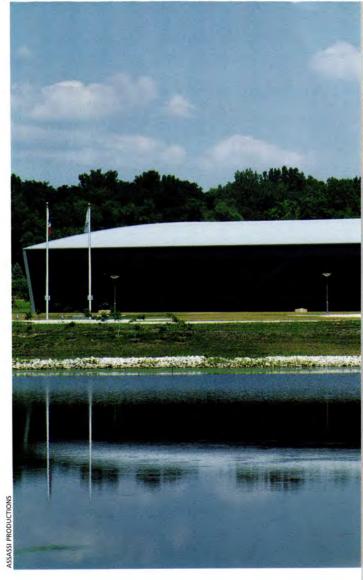
sustainable-design assistance as part of its energyconsultation component. But since Weidt started writing computer code for Andersen Windows, Bayport, in the 1980s, the firm has also demonstrated leadership in the development of software that "provides the electronic tools to make it easier for designers to make good design decisions," says Leo Steidel, vice president, software development, The Weidt Group.

"Architects were moving from hand-drawn plans toward computer-aided drawing, and John saw they needed the equivalent of drawing templates on the computer," Steidel explains. "So Andersen gave us the opportunity to innovate in that area, to make it easy for an architect to design with Andersen windows." The result was the first parametric, CAD-symbol library in the industry for Andersen, which "continues to be a very successful design-support tool and many companies have since come to us for other design- and decision-support tools." Those companies include: American Standard, the bathroom-fixture manufacturer (New Jersey), GE Water Technologies, creators of reverse-osmosis machines and water-purification systems (Minnetonka), Entegris (Chaska), which makes parts for fuel cells, and the Electric Power Research Institute's (California) lighting-fixture and daylighting-design tools. Many of The Weidt Group's software programs are now available on the Internet, so designers can work directly online.

Tom McDougall, engineer and vice president, The Weidt Group, sums up the firm's purpose as to "help create better architecture by providing design and construction professionals with accurate information and timely decision-making tools so they can make more informed decisions on the long-term quality of their client's projects."

Eijadi points out that the firm works with each designer in helping them reach the best





energy-saving results within the design parameters and client comfort level of each particular project. On its projects, the firm sees an average energy savings of about 30 percent above building-energy code, though some projects save as much as 70 percent.

"Part of the process of consulting is to understand that not everybody is going to make the same decisions," Eijadi says. "There are some people who will want to make less improvement than they easily can, and some people who want to go further than they should given their time constraints and budget. An important part of our job is helping each team find a comfortable and achievable solution that's better than what they were doing before."

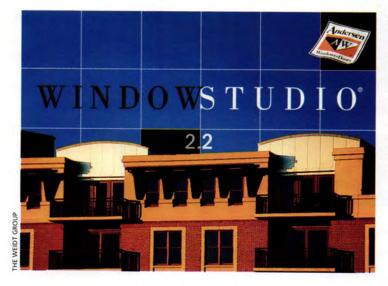
The fact that the firm has five consultants on staff certified by the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED[™]) Green Building Rating System, and was a principal contributor to the new Minnesota Sustainable Building Guide, only confirms its commitment to providing the design profession with the most trusted, well-researched and well-analyzed sustainable-design expertise in the country.

"Seeing years of research done in collaboration with government, corporate, utility and university clients implemented in buildings designed and built within our community is incredibly rewarding," Weidt says. "Though we work nationally, there is no place better to be appreciated than at home."



2003 AIA Minnesota Firm Award The Weidt Group Minnetonka, Minnesota





For the DMACC West Campus in Des Moines, Iowa (top), designed by RDG Bussard Dikis, Inc., Des Moines, The Weidt Group provided energy, daylighting and lightingdesign assistance (opposite left), which earned the client substantial energy savings. Andersen Windows was one of the The Weidt Group's first software clients (left) and the software continues to be a successful design-support tool.

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art towns, our towns Continued from page 59

(like Minneapolis and St. Paul) had fine-art museums, symphony orchestras and repertory theaters—a 'one-of-each' attitude prevailed. Now we have many theaters, for example, and a depth of options. They are scattered around, anchoring neighbor-

City managers and economic-development practitioners have studied why businesses prefer to locate in a region, but Markusen and King believe they should also be thinking about why artists might like to live and work there.

hoods and generating energy. Diversification and competition are good."

Another example of arts organizations coming together is Open Book in Minneapolis, designed by Meyer, Scherer & Rockcastle, Ltd., Minneapolis (see *Architecture Minnesota*, September-October 2000). This project reflects the collaborative nature of three organizations that pursued the idea of sharing a building: the Minnesota Center for Book Arts, the

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Loft Literary Center and Milkweed Editions. Open Book and the new Mill City Museum (see page 36) are part of a growing mixed-use district along the Mississippi River in downtown Minneapolis that will include additional arts and culture institutions, such as the new Guthrie Theater and the MacPhail Center for Music. Also in the area, empty mill buildings have been renovated into condominiums, hotels and offices.

This new district is filling with empty nesters and young professionals, and if it can develop an indigenous and authentic street culture, it also might attract author Florida's Creative Class. What will be the unique qualities of this essentially new arts district? What will be the soul of this place? How will it differ from the other arts districts mentioned above?

This much we know: To succeed in the 21st century, every neighborhood, town or city would do well to cultivate its own identity as an "arts town." **AM**

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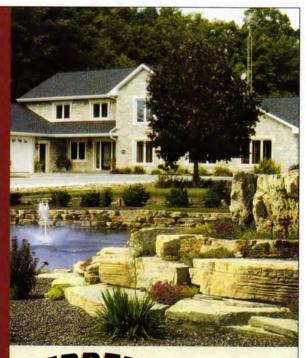
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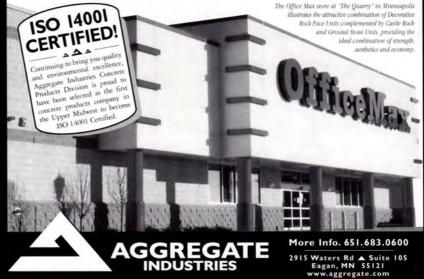
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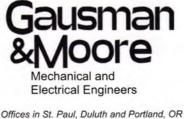
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endangered

Continued from page 27

says any decision by the Litchfield City Council about razing the opera house will most likely raise public debate.

The Litchfield Opera House's situation follows a pattern endemic in towns across Minnesota and the nation; a landmark building that once defined the town's identity during prosperity later portrays the downtown's slow decline as economic and social needs shift elsewhere. As a result of delayed maintenance, such buildings as the Litchfield Opera House show an aged face to a community that chooses new facilities over the renewal of existing ones.

Old buildings are seen as liabilities, not as opportunities. Or they may be viewed as standing in the way of opportunity. The ultimate value of historic preservation, though often accused of arresting the future by freeze-drying the past, is to prepare us for the future through careful stewardship of the patterns of history. In the case of the opera

3 2

Landscape Architects

7 5

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house, historic preservation is the only available means by which to give a significant but underutilized building a fair trial.

Many communities in the Midwest, no matter how uncertain the future may seem to them, often look within their own communities for definition. Royce Yeater, AIA, executive director, Midwest Office of the National Trust for Historic Preservation, is familiar with several very small North Dakota towns that see their opera house as a symbol of what the town once was, as well as a symbol of hope for the future. Likewise, for the citizens of Litchfield, what's endangered isn't just an old brick building, but a golden opportunity. **AM**

citizen architect

Continued from page 29

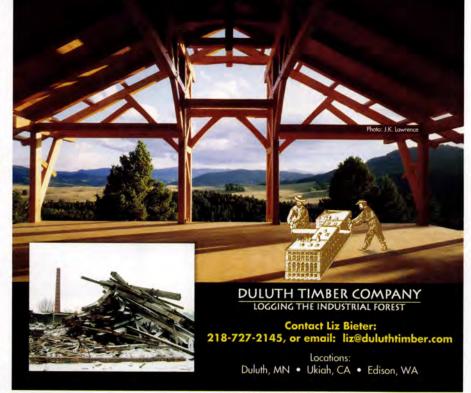
ornate public buildings and monuments. A unified palette of architectural motifs and an integrated system of gardens, natural elements and waterways resulted in a design experience intended to rival the best gardens and palaces of Europe. Fully aware of the scope and grandeur of the undertaking, Burnham later immodestly wrote that the exposition represented "the beginning, in our day and in this country, of the orderly arrangement of extensive public grounds and buildings."

In 1908, Burnham teamed up with Edward Bennet to codify the lessons learned from the Columbian Exposition in the landmark Plan of Chicago. (Bennet would later author the similarly ambitious Plan of Minneapolis.) The resulting document is a mix of civic boosterism, historical precedent, prescriptive urbanism and social theory all handsomely illustrated with maps, aerial perspectives and ink-washed architectural views depicting Burnham's vision of a "Paris on the Prairie."

The publication of the plan immediately inspired a tsunami of civic planning in cities across the country. Its influence was especially strong in the industrial cities of the East and the adolescent metropolises farther west: St. Louis, San Francisco, Den-

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ver and St. Paul; places that sought a civic grandeur and sophistication to match their explosive growth and prosperity.

Both the plan and the exposition were founded on the Beaux Arts tradition of classical interpretation, drawing the ire of the more experimental Chicago School architects. One of Burnham's most vociferous opponents was architect Louis Sullivan, who famously asserted that Burnham's work would "set back architecture 50 years." Later, upon the death of Burnham, Frank Lloyd Wright was moved to prune the visionary down to size through his backhanded eulogistic remark that, "[Burnham] was not a creative architect, but he was a great man."

Wright's thinly cloaked resentment is intriguing for a couple of reasons. First, it may be altogether true that Burnham was not a master of the technical aspects of construction (as was his first business partner, John Root). Nor was he particularly inventive (his ardor for the great public spaces of Europe led to his reinterpretation of those models, not their reinvention). Second, and most important, Wright's comment underscores the long-standing tension between two camps in architecture: the avant-garde and what may be broadly called urban visionaries.

Traditional urban visionary pitted against artistic innovator: the situation is hauntingly familiar to those attuned to today's architectural discourse. Style is a perennial hot topic, often clouding debates about the larger issues of urban form and public policy. A case in point is the debate surrounding the Neo-Traditional stylings of the New Urbanists, a movement pioneered in the 1980s and '90s by crossover architects like Andres Duany, Elizabeth Plater-Zyberk and Peter Calthorpe.

Using a broad brush, one can say the primary motivation of New Urbanism is to reestablish walking neighborhoods and vibrant urban nodes as a foil to unchecked

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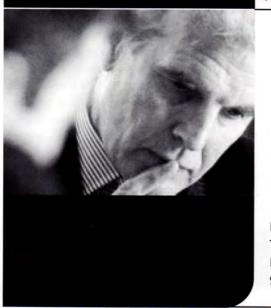
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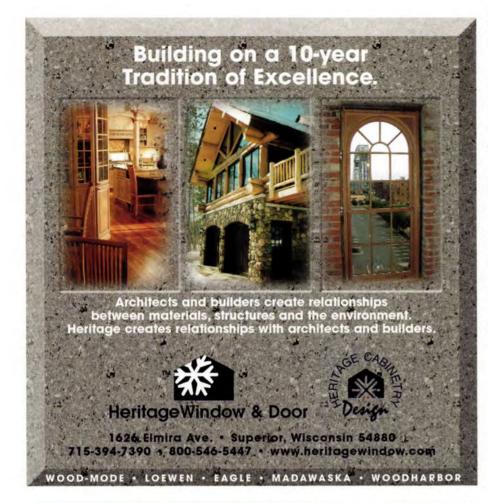
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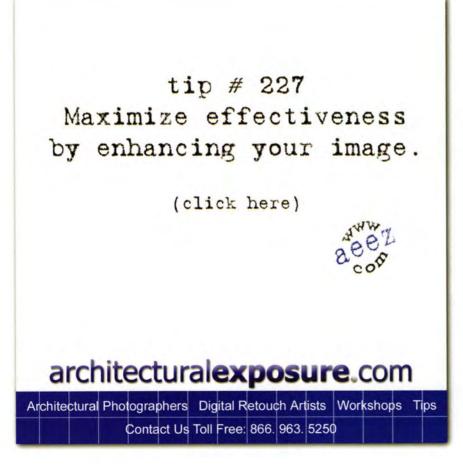
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citizen architect Continued from page 70

suburban sprawl, social estrangement and dependence on the car. Yet the movement has been widely dismissed by the architectural avant-garde for its reliance on retrograde forms of architecture.

The avant-garde perhaps feels threatened by the limiting prescriptions of the New Urbanist approach, a strategy that re-codifies modern zoning and building regulations as a means of ensuring outcomes that parallel "traditional" urban forms. Perhaps trying to reach out a hand to the progressive side of the profession, New Urbanists love to reassure their skeptics that the movement does

Good citizenship, like good architecture, means getting involved in areas outside one's expertise, keeping an open mind and testing new solutions.

not limit or restrict architectural invention. In fact, the Charter of the Congress of the New Urbanism is quite laconic on issues of architectural character, proposing only that, "individual architectural projects should be seamlessly linked to their surroundings. This issue transcends style."

Aggravating matters with the architecturally edgy, the New Urbanist movement grew out of a studied appreciation of smalltown-planning principles that do not always translate well when applied to established big-city neighborhoods. Too often, renewal plans for blighted urban areas get invested with romanticized notions of yesteryear that underestimate how dense, active and architecturally messy these places actually were during their historical heyday.

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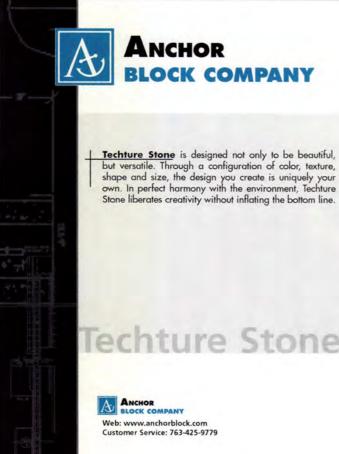
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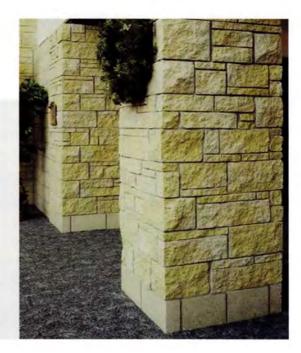
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citizen architect

Continued from page 72

To the skeptic, the visions of the New Urbanists illustrate an underlying obsession with control, familiarity and sameness. This is obviously problematic for the inventorarchitect whose work succeeds precisely at the point at which it bucks the status quo.

One can make the case that Daniel Burnham's success a century ago rested on his ability to recruit to his cause the best architects of the day to both formulate the vision of the City Beautiful as well as to disseminate its message. As a matter of strategy, it's an open question whether Burnham dressed his City Beautiful vision in the classical mode simply because he liked it or because its popularity among the architectural and business elite gave him license to enact a larger social agenda. Either way, the City Beautiful movement gained prominence because it was embraced by those who helped create it.

Many architects today could afford to relearn the lesson of the "big idea." After four decades of fractured architectural discourse, America is ready for an urban vision that can inspire the profession again, the way the City Beautiful movement inspired that century's best practitioners: Cass Gilbert, Richard Morris Hunt, and McKim Mead and White, among others. Moreover, architects need to participate in the process of city building if they are serious about making successful individual contributions to it.

For the most part, planners have done the planning and architects the architecture. It's always easier and less risky to reside in the comfort of familiar roles, but only stale results can come of it. Good citizenship, like good architecture, means getting involved in areas outside one's expertise, making a mess, perhaps, disagreeing on issues, admitting mistakes, keeping an open mind and testing new solutions. It's unlikely the next "big idea" is going to come out of city hall. Nor will it emerge fully formed from the architect's office. Look for it where the city's always existed; somewhere on the road between the two. AM

interview Continued from page 33

markable country, and the built environment is a record of that. Neighborhoods and cities claim a sense of identity through their historic buildings-it's what makes those areas unique. If you travel to places that lack layers of history-like fringe suburbs where everything is new-it can be very disorienting; it's a shallow experience by comparison.

Historic buildings also remind us of what we've done as a community-the good and the bad. Some of the memories can be painful, but important. Recently the City of Minneapolis allowed the demolition of a building that was home to a notoriously anti-Semitic radio program. The Minneapolis Preservation Commission debated whether a plaque should be installed on the site to recognize this unfortunate history. On a social level, the historic marker would have served as a reminder and strengthened people's awareness of mistakes we should not repeat.







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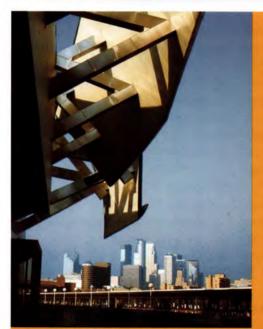
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interview

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Many other buildings and historic landmarks stand as positive reminders of a community's history, like the original milling structures at St. Anthony Falls.

Preservation has emerged as a powerful tool for urban renewal and revitalization. Aside from the economic and urban benefits, what effects does preservation have on local culture?

There are two ways that preservation can influence or reinforce local culture. There is a grassroots approach where individuals begin renovating a neighborhood one building at a time. A classic example involves artists and small businesses that move into an undeveloped historic area—like the Warehouse District in Minneapolis—and just start renovating. They are pioneers, the first wave of preservationists, and later other folks join in.

Then there are the big projects, like the renovation of the Grain Belt Brewery or the Sears Building in Minneapolis, or the Hamm Brewery in St. Paul. These building are icons for their neighborhoods. In the case of the Grain Belt Brewery, the residents and the city worked hard for years to find a new use for that building even though it might have been cheaper to tear it down. There are huge economic impacts that have to be dealt with, but for a neighborhood, losing a landmark like the brewery would have been like losing a parent or grandparent.

In either case, preserving an old building creates a layer of history that residents identify with. It connects them to something bigger; to a timeline of history that's much longer than what's happening today.

Since 1993, you've served on the board of the locally based Artspace Projects, Inc., a nonprofit organization developing artist housing nationally that renovates vintage architecture in order to leverage historic tax credits and garner political support. What lessons can you share as a member of that group?

One reason Artspace has gravitated to older buildings is simply that those buildings are cheaper and more available. But we also realized that artists really like those kinds of spaces. When doing any kind of development in an urban area, it's important to secure support from city hall or the neighborhoods—ideally both. Restoring a historic building that residents care about helps tremendously. It's pragmatic in a way, because without those constituencies, the whole project can fall apart.

For-profit developers do restore older buildings for many of the same reasons. You see a lot of renovation going on in the warehouse and milling districts in Minneapolis for market-rate housing. Developers have learned that unique properties sell. Even some of the new loft buildings near historic districts are designed to look older than they really are. It's an example of how preservation, because of its economic success, is having an influence on design. Developers are trying to create new "old" stuff if they can't get the real old stuff.

Continued on page 78

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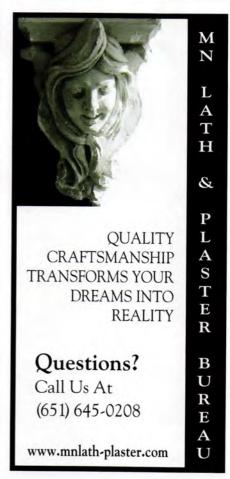
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Structural Roof-Deck



interview Continued from page 76

You've received media attention for your work documenting the 494 strip in the south-metro area, and for your concern about the vanishing landscape of pop architecture from the 1960s and '70s. What are the challenges of convincing people that our recent history deserves preservation?

To begin with, the National Register of Historic Places guidelines usually require a property to be at least 50 years old to be considered "historic," so it's difficult to designate properties younger than 50 years old. Public opinion about these structures is also a problem.

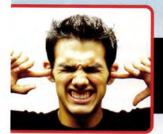
Mid-20th-century properties are going through an ugly-duckling phase. They are at a stage when the designs are not seen as cutting edge any more, but the buildings are not old enough to seem antique and quaint and wonderful. All buildings go through this.

What's unique to mid-20th-century properties is that they have aged differently than buildings from other periods. The aesthetic of the International and Modernist styles is very clean and crisp. When Modern buildings start to fray around the edges, they lose that original intent of newness. Most buildings from earlier periods were designed to age and the patina of age looks good on them. But the patina of age looks lousy on a lot of Modern buildings.

And that highlights one of the challenges of post-World War II buildings, which featured new and untested materials and new construction techniques, and introduced new maintenance issues. In the post-war boom, many buildings were designed for only a 30-year life cycle and we're seeing those buildings at, or beyond, the end of their anticipated life. Unfortunately, too many property owners are inclined to think that if the windows or the boiler give out, they should just throw the whole building away.

There have been a couple of cases recently in Minneapolis in which the exterior window systems of office buildings failed. Some have been re-clad with new materials that have completely different characteristics, totally altering the appearance of the façades. That has been intentionally done to make the buildings look more up to

Continued on page 80



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interview

Continued from page 78

date. For turn-of-the-century buildings, most people recognize the importance of retaining or restoring the original design, but the same preservation ethic is rarely applied to post-war properties.

What should architects know about working in historic environments?

I can understand that architects want to make their mark in the world by designing new buildings; that's how most architects are trained. I think the hardest thing for architects to do is to allow the existing building, or context, to define the project. Some architects get frustrated because they assume working on a preservation project will limit their creativity.

Actually, preservation guidelines ask designers to be respectful of the original building, which requires more creativity in my opinion, not less. The point of preservation and rehabilitation is not to freeze things in time, but to make things beautiful and useful, now and for the future. **AM**

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General Contractors are important team players in the building and design industry. We invite you to use this directory as a resource for upcoming projects - both in Minnesota and out-of-state.

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2001 Killebrew Drive, Ste. 400 Bloomington, MN 55425 Tel: 952/854-8444 Fax: 952/854-8910 E-mail: info@borson.com www.borson.com Established 1957 Total in MN Office: 190 Contact: Ms. Danae Goldsmith, 952/883-3535

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633 Second Avenue South Hopkins, MN 55343 Tel: 952/935-8600 Fax: 952/935-8644 Established 1977 Total in MN Office: 20 Contact: Peter Donnino, 952/935-8600

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John P. Heymann, Pres. John H. Heymann, VP Jerry O'Brien, VP Patricia Heymann, Sec.

Serving a 60-mile radius of New Ulm, Heymann Construction Co. Self Performs concrete, carpentry and masonry. Services Offered include pre-construction, design/ build and general construction services. The Firm Specializes in commercial, industrial, religious, health care and educational Buildings.

New Ulm Community Projects, New Ulm, MN; Martin Luther College, New Ulm, MN; Oak Hills Living Center, New Ulm, MN; Schoenstatt on the Lake, Sleepy Eye, MN; Sleepy Eye Medical Center, Sleepy Eye, MN

KNUTSON CONSTRUCTION SERVICES, INC

5500 Wayzata Blvd., Ste. 300 Minneapolis, MN 55416 Tel: 763/546-1400 Fax: 763/546-2226 www.knutsonconstruction.com Established 1911 Other MN Office: Rochester, 507/280-9788 Total in MN Offices: 350 Other Office: Iowa City, IA Total in Other Office: 125 Contact: Edward Curtiss, 763/546-1400

Steven Curry, President/CEO Chadwick Lewis, Exec. VP Edward Curtiss, VP Michael Wolf, CFO Lawrence Trom, VP

Knutson Construction Services. Inc. provides construction management, general construction, design/build and turn-key services utilizing in-house project management and estimating personnel, state-of-the-art software systems, and highly trained and skilled construction professionals. Knutson employs a nationally-awarded-winning workforce of 250 to 450 skilled craftspeople who allow us the capability to self perform concrete, masonry, rough and finish carpentry, ironwork and stonework.

Metropolitan Waste Water Treatment Plant, St. Paul, MN; Minneapolis Central Library, Minneapolis, MN; Rice Memorial Hospital, Willmar, MN; Children's West Remodeling, Minnetonka, MN; University of Minnesota MAST Laboratory, Minneapolis, MN; Wal-Mart, Inver Grove Heights, MN

DIRECTORY OF GENERAL CONTRACTORS

KRAUS-ANDERSON CONSTRUCTION COMPANY

525 South 8th Street Minneapolis, MN 55404 Tel: 612/332-7281 Fax: 612/332-0217 E-mail: jcampobasso@k-a-c.com www.krausanderson.com Year Established 1897 Other MN Offices: St. Paul -651/291-7088; Building - 612/721-7581; Midwest - 763/786-7711; North (Bemidji) - 218/759-0596 Total in MN Office: 600

Other Offices: Kansas City, KS; Madison, WI; Naples, FL Total in Other Offices: 20 Contact: John Campobasso, 612/332-7281

Bruce W. Engelsma, Chrmn/Pres/CEO Alan A. Gerhardt, Sr. VP, Mpls. Div. Barry E. Jaeger, Sr. VP, St. Paul Div. Dave Mervin, Sr. VP, Bldg. Div. Gary R. Hook, Sr. VP, Midwest Div. Clinton J. Bruestle, Sr. VP, North Div.

Kraus-Anderson Construction Company is a leading provider of general contracting and construction management services. Our projects are delivered within a team-oriented format, working together with all parties, so informed decisions can be made prior to the commencement of construction. We are dedicated to providing quality projects on schedule that meet our clients' expectations.

Moorhead Middle School, Moorhead, MN; North Country Health Services, Bemidji, MN; Target, Blaine, MN; Village of St. Anthony Falls (housing), Minneapolis, MN; Concordia Library, St. Paul, MN; Guidant, St. Paul, MN

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MCGOUGH COMPANIES

2737 North Fairview Ave. St. Paul, MN 55113-1372 Tel: 651/633-5050 Fax: 651/633-5673 E-mail: bwood@mcgough.com www.mcgough.com Established 1956 Other MN Office: Rochester, 507/536-4870 Total in MN Offices: 525 Other Office: Phoenix, AZ Total in Other Office: 27 Contact: Bradley S. Wood, 651/634-4664

Continued on next column

Thomas J. McGough, Sr., Pres./CEO Thomas J. McGough, Jr., Exec. VP/COO Dennis Mulvey, AIA, VP Preconstr. Serv. Richard E. Optiz, Sec./Treas./CFO Michael J. Hangge, Exec. VP, Oper. Bradley S. Wood, Exec. VP, Mktg.

McGough works with some of the region's most notable companies and has an unmatched reputation for delivering projects on time and within budget. Primary services/specialties include general contractor, design/build, construction manager, strategic facility planning, build-to-suit, development services and facility management.

Protein Design Labs, Brooklyn Park, MN; St. Paul Cathedral, St. Paul, MN; General Mills World Headquarters, Golden Valley, MN; Medtronic World Headquarters, Minneapolis, MN; Federal Reserve Bank of Minneapolis, MN; Ordway Center for the Performing Arts, St. Paul, MN

M. A. MORTENSON COMPANY

700 Meadow Lane North Minneapolis, MN 55422-4899 Tel: 763/522-2100 Fax: 763/287-5430 E-mail: web.admin@mortenson.com www.mortenson.com Established 1954

Established 1954 Total in MN Office: 300 Other Offices: Chicago, IL; Denver, CO; Milwaukee, WI; Seattle, WA Contact: Ken Sorensen, 763/287-5326

Tom Gunkel, Pres. John Wood, Senior VP Ken Sorensen, VP

Mortenson is a diversified construction company providing its customers with state-of-the-art services in general contracting, construction management, design/build, and turn-key development. Mortenson ranks as the 40th largest construction firm in the 2003 ENR rankings.

Continued on next column

Walt Disney Concert Hall, Los Angeles, CA; Abbott Northwestern Heart Hospital, Minneapolis, MN; Xcel Energy Center, St. Paul, MN; Wells Fargo Home Mortgage, Minneapolis Campus Renovation, Minneapolis, MN; Bloomington City Hall/Police Station/Arts Center, Bloomington, MN; Marquette Plaza, Minneapolis, MN

OLSON GENERAL CONTRACTORS, INC.

9201 52nd Avenue North New Hope, MN 55428 Tel: 763/535-1481 Fax: 763/535-1484 E-mail: esorgatz@olsongc.com www.olsongc.com Established 1909 Total in MN Office: 18 Contact: Ed Sorgatz, 763/535-1481 or 612/790-8977

Robert Olson, Pres.

Experienced industrial/commercial general contractor focusing primarily on negotiated design/ build projects. Portfolio of recent projects includes new industrial and institutional projects as well as office build-out and remodeling within both contemporary and historically-significant buildings. Olson places special emphasis on the design/build team relationship as key to reaching owners' objectives.

JATC (Joint Apprentice Training Center), St. Michael, MN; Phillips Products, L.L.C., Minneapolis, MN; Media Loft, Minneapolis, MN; Luther Seminary Remodeling, St. Paul, MN; UMC (Ultra Machining Company), Monticello, MN; Open Book, Minneapolis, MN

PCL CONSTRUCTION SERVICES, INC.

12200 Nicollet Avenue South Burnsville, MN 55337 Tel: 952/882-9600 Fax: 952/882-9900 E-mail: jkjensvold@pcl.com www.pcl.com Established 1906 Total in MN: 300 Total in Other Offices: 3700 Contact: Fred G. Auch, VP/Dist. Mgr.

Fred G. Auch, VP/District Mgr. Bruce Lowell, Admin. Mgr. Colin Terras, Operations Mgr. Daniel L. Ilten, AIA, PE, Dir. Design & Constr. John Jensvold, Bus. Dev. Mgr. Terry Brickman, Bus. Dev. Mgr.

Continued on next column

PCL Construction is a 97-year old general contractor and construction manager with 16 district offices across the United States and Canada. PCL is the 17th largest contractor in the U. S. with annual construction volume of \$2.7 billion. PCL excels in pre-construction and construction services to plan and build projects of every type and size.

Mall of America, Bloomington, MN; Science Museum of Minnesota, St. Paul, MN; CentraCare Health Plaza, St. Cloud, MN; American Express Client Service Center, Minneapolis, MN; Cypress Semiconductor, Bloomington, MN; Imation Corporation, Oakdale, MN

ROSEWOOD CONSTRUCTION

SERVICES CORP. 2340 N. Lexington Avenue Roseville, MN 55113 Tel: 651/631-1300 Fax: 651/631-1500 E-mail: aphilger@rosewoodportfolio.com www.rosewoodportfolio.com Established 1991 Total in MN: 12 Other Office: Denver, CO. Total in Other Office: 1 Contact: A. Peter Hilger, AIA, 651/631-1500

A. Peter Hilger, AIA, Pres. William Bartolic III, VP Brenda Carlson, VP

Rosewood Provides general contracting, construction management and design/build services for educational, commercial, industrial, retail and child care facilities. Rosewood also specializes in construction consulting, owner's representation, architecture and expert service.

Oak Hill Montessori School, Shoreview, MN; Jonathan Montessori School, Chaska, MN; Minnesota Department of Children, Families Learning, Roseville, MN; Snelling Office Plaza, St. Paul, MN; Davies Water Equipment Co., Blaine, MN; Woodbury City Centre (West & East) Shopping Center, Woodbury, MN RYAN COMPANIES US, INC. 50 South Tenth Street, Ste. 300 Minneapolis, MN 55403 Tel: 612/492-4000 Fax: 612/492-3000 E-mail:

vickie.jones@ryancompanies.com www.ryancompanies.com Established 1938 Total in MN Office: 294 Total in Other Offices: 162 Other Offices: Cedar Rapids and Des Moines, IA; Phoenix, AZ;

Chicago, IL Contact: Vickie L. Jones, Dir. Corp. Commun., 612/492-4295

James R. Ryan, CEO Patrick G. Ryan, Pres. Timothy M. Gray, CFO Dennis Wallace, VP Archit. & Eng.

Ryan Companies US, Inc. is a leading national commercial real estate builder offering integrated design/build and development, as well as asset, property and facilities management services. Ryan specializes in industrial, retail, public sector, office, mission critical, medical and hospitality markets.

Target Corporation, Minneapolis, MN; Carlson Companies, San Antonio, TX; The Home Depot, Minneapolis, MN; Grain Belt Brewhouse, Minneapolis, MN; Upsher-Smikth, Maple Grove, MN

SHAW CONSTRUCTION, INC.

7685 Corporate Way Eden Prairie, MN 55344 Tel: 952/937-8214 Fax: 952/934-9433 E-mail:

jshaw@shawconstruct.com www.shawconstruct.com Established 1977 Total in MN Office: 6 Contact: John N. Shaw (Jack), 952/937-8214

John N. Shaw (Jack), Pres. James B. Swedenborg, CFO

Shaw Construction, Inc. is a design/build general contractor successfully providing: new construction, additions, tenant improvements and unique construction within the commercial, light industrial, manufacturing and retail construction markets. Through its construction services and products, Shaw Construction, Inc. has developed long-lasting relationships with owners, developers, architects and engineers throughout the Twin Cities and Upper Midwest.

Continued on next column

Clocktower Office/Retail Facility, Victoria, MN; Family of Christ Lutheran School, Pre-school through 8th Grade, Baxter, MN; Office Headquarters - Rosemount, Inc., Chanhassen, MN; Building and facilities upgrades and construction improvements throughout the Twin Cities.

SHAW-LUNDQUIST ASSOCIATES, INC.

2757 West Service Road St. Paul, MN 55121-1230 Tel: 651/454-0670 Fax: 651/454-7982 E-mail: info@shawlundquist.com www.shawlundquist.com Established 1974 Total in MN Office: 72 Contact: Paul Nelson, 651/454-0670

Fred Shaw, Pres. Hoyt Hsiao, VP Thomas J. Meyers, VP

Construction manager, design/ builder, general contractor delivering facility services to the following market segments: commercial, industrial, institutional, educational, religious and multiunit housing.

Terra Springs Townhomes, Lofts and Flats, Downtown Stillwater, MN; Como Park Visitors and Educational Center, St. Paul, MN; JC Penney Retail Renovation, Burnsville, MN; Mt. Olivet Home Expansion, Minneapolis, MN; Osseo Junior High School Renovation, Osseo, MN; Shoreview Community Center Addition, Shoreview, MN

STAHL CONSTRUCTION COMPANY

5755 Wayzata Blvd. St. Louis Park, MN 55416 Tel: 952/931-9300 Fax: 952/931-9941 E-mail: sdean@stahlconstruction.com www.stahlconstruction.com Established 1981 Total in MN Office: 41 Contact: Stephanie Dean

Wayne Stahl, CEO Cathy Schmidt, Pres. Paul Perzichilli, VP Scott Everson, VP

Continued on next column

Stahl Construction Company provides construction management, design/build, and general contracting services to public and private clients across the Midwest. Services include strategic planning, estimating, value engineering, scheduling, project management, and on-site field supervision. Our focus is on time completion and a commitment to meeting the needs of each client.

Minneapolis Police Department Third Precinct, Minneapolis, MN; Lakeville Public Schools, Lakeville, MN; Midwest Volleyball; Shenandoah Apartments; Shakopee Public Utility Service Center, Shakopee, MN

TOWER ASPHALT, INC.

15001 Hudson Road, PO Box 15001 Lakeland, MN 55043 Tel: 651/436-8444 Fax: 651/436-6515 E-mail:

rhockin@towerasphalt.com www.towerasphalt.com Year Established 1964 Total in MN Office: 70 Contact: Ronald Hockin, 651/436-8444

— Ron Hockin, Pres. Michael J. Leuer, Constr. VP Gary Balk, Sec. Cindy Ecklund, Compliance Officer

Chris Schmidtke, Qual. Control Tech.

Paul Schaefer, Proj. Mgr.

Founded in 1964, Tower Asphalt, Inc. is an asphalt paving contractor. We operate a state-certified, hot mix, asphalt batch plant located on the Minnesota-Wisconsin border, 15 miles East of downtown St. Paul, MN. Tower Asphalt operates in Minnesota and Wisconsin. We are experienced in the construction of roads, highways, airports, and commercial construction. Projects have ranged from \$5,000 to \$6 million. New to Tower Asphalt is Three Rivers Construction, doing work in sewer, water and underground construction.

■ WATSON-FORSBERG CO. 1433 Utica Avenue South

1433 Otica Avenue South Minneapolis, MN 55416 Tel: 952/544-7761 Fax: 952/544-1826 E-mail:

cindyh@watson-forsberg.com www.watson-forsberg.com Established 1965 Total in MN Office: 40 Contact: Dale Forsberg, 952/544-7761

Dale Forsberg, Pres. Mike Ashmore, VP David Forsberg, Sec./Treas. Donna Lucero, Controller Paul Kolias, Proj. Mgr.

Watson-Forsberg is a general contractor building commercial, multi-family, retail, religious, educational, medical and industrial projects. Projects include new construction and renovation, ranging from \$100,000 to \$20,000,000. Watson-Forsberg works on both competitively bid and negotiated projects. Watson-Forsberg constructed both the environmentally-responsible Erickson Headquarters and St. Joan of Arc Church.

East Village Apartments, Minneapolis, MN; Hazelden Meditation Center, Center City, MN; Redeemer Missionary Church Renovation, Minneapolis, MN; YWCA Cathedral Hill Remodeling, St. Paul, MN; Redstone Grill, Eden Prairie, MN; Crest View Senior Housing, Columbia Hts., MN

WITCHER CONSTRUCTION CO.

9855 W. 78th Street Eden Prairie, MN 55344 Tel: 952/830-9000 Fax: 952/830-1365 www.witcherconstruction.com Established 1945 Total in MN: 140 Contact: Kenneth Styrlund, Pres., 952/830-9000

Kenneth Styrlund, Pres. David B. Burtness, VP Scott Sharp, VP Douglas Loeffler, VP John Jacobs, VP

Witcher provides services for design-build, pre-construction, and general construction

Target Superstore, Lakeville, MN; Kohl's Department Store, Various Locations; Riverdale Village, Coon Rapids, MN; Lindsay Lofts, Minneapolis, MN; Westwood Church, Chanhassen, MN; Rock Island Lofts, Minneapolis, MN

CREDITS

Mill City Museum

Location: Minneapolis, MN

Client: St. Anthony Falls Heritage Center Architect: Meyer, Scherer & Rockcastle, Ltd. (MS&R)

Principal-in-charge: Thomas Meyer, AIA Project manager: Pat Fitzgerald, AIA

Project architects: Paul Udris, AIA, John Stark, AIA

Project lead designer: Paul Udris, AIA Project team: Pat Fitzgerald, AIA,

Paul Udris, AIA, John Stark, AIA, Pete Sieger, AIA, Robert Adams, Doug Bergert, Steven Epley, Paul Yaggie, AIA, Todd Biekkola

Structural-engineering team: Bakke Kopp Ballou & McFarlin, Inc. (BKBM): Roger

Oberg, Gerald Boughton, Lionel Dayton Mechanical-engineering team: Lundquist, Killeen, Potvin & Bender, Inc. (LKPB):

Peter Potvin, Linda Johnson, Lewis Anderson Electrical-engineering team: Lundquist,

Killeen, Potvin & Bender, Inc. (LKPB): Gayland Bender, Mark Seaburg, Ken Peterson

Civil-engineering team: Bakke Kopp Ballou & McFarlin, Inc. (BKBM): Joel Maier

Lighting designer: Meyer, Scherer & Rockcastle, Ltd. (MS&R): Carla Gallina

Interior design: Meyer, Scherer & Rockcastle, Ltd. (MS&R): Leanne Larson, Lynn Barnhouse; Racquel Kuehn

Construction manager: Cost Planning & Management International, Inc. (CPMI)

- Landscape architect: Damon Farber & Associates
- Landscape project team: Damon Farber, Matt Wilkens

Stone: MacPherson Towne Co.

Cabinetwork: Wilke Sanderson

Flooring systems/materials: Anderson Ladd, wood floors; Grazzini Brothers and Company, tile floors; St. Paul Linoleum and Carpet Company, carpeting

Window systems: W.L. Hall, Harmon Glass, National Window

Concrete work: Sheehy Construction Millwork: Sheehy Construction

Photographers: Assassi Productions, Inc.; Pete Sieger, AIA, MS&R

Weber Music Hall

Location: Duluth, MN

Client: Kathryn A. Martin, chancellor, University of Minnesota, Duluth UMD project manager: John Rashid, AIA Architect-of-record: Stanius Johnson Architects Principals-in-charge: Kenneth Johnson, AIA (design), Ronald Stanius, AIA (construction documents), Rickard Stanius, AIA (construction administration)

Project architect: Brian Morse, AIA

SJA project team: Larry Turbes, AIA, Jeff La Tour, AIA, Dan Stine, Greg Cooper Design architect: Cesar Pelli & Associates Design principal: Cesar Pelli, FAIA Collaborating design principal: Fred Clarke, FAIA Design-team leader: Mitchell Hirsh, AIA Senior designer: Anne Gatling Haynes

Designer: Olaf Recktenwald Designer: Gina Narracci Designer: J. Bunton Interior Design: Cesar Pelli & Associates

- Civil engineering: Salo Engineering, Inc., David P. Salo, PE, Bryan Bocht, PE
- Structural engineering: Meyer Borgman & Johnson, Inc., Daniel Murphy, PE, Derek Dippon, PE, Paul Johnson, PE

Mechanical engineering: Gausman & Moore Inc., Jim Keller PE, Kim Hamre

Electrical engineering: Gausman & Moore Inc., Lane Hersey PE, Scott Haedtke Lighting designer: Cline Bettridge Bernstein

Lighting Design

Theater planner: Theatre Projects Consultants Acoustician: Jaffe Holden Acoustics, inc.

Sound-system consultant:Concept Reality,

Tom Kostusiak Photographer: Jeff Goldberg/ESTO

Pantages Theatre Renovation

Location: Minneapolis, MN Client: City of Minneapolis Architect: Hammel, Green and

Abrahamson, Inc.

- Principal: Gary Reetz, AIA
- Project manager: Greg Haley, AIA
- Project architect: Jon Hecker, AIA
- Project lead designer: Phillip Koski, AIA

Project team: Ginny Lackovic, Associate AIA; Jason Ziehm; Heather Sexton, Associate AIA; Eric Johannessen

Interior design: Paula Storsteen Structural-engineering team: HGA

(Chris Hartnett)

Mechanical-engineering team: HGA (Tom Lind; Vicki Violet)

- Electrical-engineering team: HGA (Terry Tangedahl; Ben Gutierrez,)
- Lighting designers: HGA (Tao Ham) Schuler and Shook, Inc. (Michael DiBlasi, Sarah Schreiber, Jeremy Yon)
- Civil-engineering team: HGA (Kenny Horns; Mark Flumerfelt) Schuler & Shook, Inc. (Theater Consultant) Michael DiBlasi; Sarah Schreiber; Jeremy Yon
- Decorative-finishes consultant: A.T. Heinsbergen & Company
- Tony Heinsberge; Jeff Valenson
- General contractor: Penn-Co Construction, Inc. Sara Malin; Kent O, Connell
- On-site plasterwork and installation: Custom Drywall
- Decorative plaster molds: St. Paul Fabricating & Decorating

Painting: Colorstyles Commercial Painting Demolition and masonry: Kellington Construction Electrical contractor: Elliot Contracting Corporation Rigging and curtains: Gopher Stage Lighting Mechanical contractor: R & S Mechanical Sprinkler system: Viking Automatic Sprinkler Co. Elevator: Thyssen Krupp Storefront: Interclad Millwork: Aaron Carlson Corporation Carpeting: Facilities 2000 Miscellaneous decorative metal: Minnetonka Iron Works Structural steel: Twin City Erectors Tile: Grazzini Brothers

Signage: Kaufman Signs

Hardware: LaForce

Photographer: George Heinrich

LIBRARIES

Wayzata Public Library

(Adjoining complex: Police Department and City Hall) Location: Wayzata, MN Client: City of Wayzata & Hennepin County Architects: Collins Hansen Architects Principal-in-charge: Mike Collins, AIA Project manager: Dennis McGrath, Assoc. AIA Project lead designer: Dennis McGrath, Assoc, AIA Project team: Merle Hansen, Dennis McGrath, Assoc. AIA, Mark Burgess, Shilo Phillips, Ramnath Venkatsubramanian, Eric Ludwig, Ellyn Parcels Specifications: Winfield Johnson, AIA Structural-engineering team: Mattson MacDonald Inc. Dave Wagner, Joe Cain, Pat Jeffreys Mechanical-engineering team: Hallberg Engineering, Matt Jensen, Larry Jensen Electrical-engineering team: Hallberg Engineering, Jim Penkivech, Paul Fettinger Civil-engineering team: WSB & Associates, Inc., Jay Kennedy, Mark Erichson Lighting design: Hallberg Engineering Roofing consultant: Roof Spec Inc. Interior design: Collins Hansen Architects Construction manager: Stahl Construction Co. Landscape architect: Close Landscape Architecture, Landscape project team: Bob Close, Jean Garbarini Face brick: Endicott Clay Products, Corning-Donohue Inc. Stone: Cold spring granite, Vermont Structural Slate, Biesanz limestone Cabinetwork: Osvold Co., Metro Systems Furniture Flooring systems/materials:Terrazzo, Cork, Rubber, Woven & Tufted Carpets, Wood, VCT, and Polymer.

Window systems: Duratherm Window Corporation
Architectural metal panels:M. G. McGrath Inc. Architectural Sheet Metal Contractors
Concrete work: Northland Concrete, Kellington Construction, Inc.
Millwork: Agati, and George F. Cook Construction Co.
Photographer: Don F. Wong

Hopkins Public Library

Location: Hopkins, MN Client: Hennepin County Library Architect: Kodet Architectural Group, Ltd. Principal-in-charge: Edward J. Kodet Jr., FAIA Project manager: Teri Nagel Project architects: Ken Stone, AIA; Joan Bren, AIA Project lead designer: Edward J. Kodet Jr., FAIA Project team: Edward J. Kodet Jr., FAIA; Ken Stone, AIA; Joan Bren, AIA; Teri Nagel; Kevin Hadlich; Marie Dorn, AIA; Lani Fischer; John Brandel; Mike Schellin, Assoc. AIA; Laura Bradt Structural-engineering team: Mattson/Macdonald, Inc. Mechanical-engineering team: Gausman & Moore, Inc. Electrical-engineering team: Gausman & Moore, Inc. General contractor: RJM Construction GC project manager: Dave Hecker Interior design: Kodet Architectural Group, Ltd. Cabinetwork: Aaron Carlson Flooring systems/materials: Carpet-Karastan 'Nouveau'; Porcelain: Tile-Crossville; VCT-Mannington; Ceramic Tile-Daltile and American Olean Window systems: Tubelite Architectural metal panels: Unaclad Concrete work: CCS Concrete Millwork: Aaron Carlson Countertops: Silestone Gypsum board: A.E. Conrad Stained glass: Michael F. Pilla; Monarch Studios, Inc. Photographers: Peter Bastianelli Kerze and Edward J. Kodet Jr., FAIA **Pierre Bottineau Community Library** Location: Minneapolis, MN

Client: Minneapolis, MN Client: Minneapolis Public Library Architect: RSP Architects Principal-in-charge: Dave Norback, AIA Project manager: Bryan Gatzlaff, AIA Project team: Dustin Bennis; John Merten; Jim Noreen, AIA; Barbara Sarapas; Paul Whitenack, AIA Structural engineers: Meyer, Borgman, Johnson, Inc.

Mechanical and electrical engineers: Michaud Cooley Erickson

Civil engineers: Melchert Walkky Lighting designer: LightSpaces Interior design: RSP Architects Contractor: Lund Martin Construction, Inc. Landscape architect: Melchert Walkky Historical consultant: Hess Roise Cost estimator: CPMI Face brick: Axel Ohman Stone and brick restoration: AER Construction Cabinetwork: Millcraft Flooring systems/materials: Dupont Carpet Window systems: J&J Glass Architectural metal panels: Innovative **Building Concepts** Concrete work: North Country Concrete Millwork: Millcraft Standing-seam roofing: Atomic Sheet Metal, Inc. Photography: George Heinrich

CORRECTIONS:

The following individuals were also design-team members for the Coffman Memorial Union Renovation project published in the September-October 2003 issue of *Architecture Minnesota*: David Loehr, AIA; Michael Bjornberg, AIA; Bill Barron.

According to the National Council of Architectural Registration Boards, Maya Lin is not a licensed or registered architect, and therefore cannot be called an architect as reported in "Groundswells and Waterwalls" in the September-October 2003 issue of *Architecture Minnesota*.

Karen Kjos, associate, Ellerbe Becket, Inc., Minneapolis, reports via e-mail that the Newsmakers summary in the Table of Contents in the September-October 2003 issue of Architecture Minnesota stating "Windows on Minnesota' by Ellerbe Becket" was "misleading, as it implies that Ellerbe Becket was responsible for the interior design. In fact, the visible interior aesthetic was completely designed by Moncur Design Associates of Toronto, Ontario, Canada." Kjos also states that the Newsmakers paragraph says "the entire floor was renovated for banquets and special events by Ellerbe Becket.' Again, this was a team effort, and credit for the aesthetic belongs to Moncur Design Associates (whose name is misspelled in the article)."

ADVERTISING INDEX

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The Weidt Group, p. 17

Wells Concrete Products, p. 18 Xcel Energy, pp. 70-71



Rochester Art Center

- Who: Hammel, Green and Abrahamson, Inc., Minneapolis, Minnesota; Kara Hill, AIA, project designer.
- What: The Rochester Art Center is the final building in Rochester's Cultural Center campus along the Zumbro River; the campus also incorporates an expanded Mayo Civic Center and the Rochester Theater. The new art center's art studios, and galleries for regional and national art, cantilever over the riverwalk below, effectively "extending" the building's footprint beyond the small site. Garden terraces wrap the first floor to provide staff and visitors with river views.
- Where: Rochester, Minnesota.
- When: Completion date, Spring 2004.

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