INTERIOR MOTIVE
Architects put the public back in public space in vibrant new library and museum interiors.
PAGE 27

ART AND ARCHITECTURE
Four prominent Minnesota architects consider their work and careers from an artistic perspective.
PAGE 50

LITERARY BOMBSHELL
A look back at Jane Jacobs' landmark volume The Death and Life of Great American Cities
PAGE 13

Building Community

Lofty, luminous, ready for change

COVER: MINNEAPOLIS
CENTRAL LIBRARY, PAGE 28
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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.

Features

23 Interior Motive
These captivating library and museum interiors in Minneapolis and flood-devastated New Orleans were designed with one goal in mind: bringing people together.

Good Day Sunshine:
Minneapolis Central Library
page 28
By Mason Riddle

Flow:
Minneapolis Institute of Arts Expansion
page 36
By Mason Riddle

Something to Come Back To:
Alvar Street Branch,
New Orleans Public Library
page 42
By Camille LeFevre

Turning the Page:
Franklin and Sumner Community Libraries
page 46
By Nancy A. Miller

50 Is an Architect an Artist?
By Mike Reed
Well, is she? Architecture Minnesota asked four prominent Minnesota architects—Milo Thompson, Martha Yunker, Ken Johnson, and Jennifer Yoos—to discuss their work and careers from an artistic perspective, and their responses were enlightening and sometimes even surprising. Our conclusion? The essential modesty of these four individuals aside, we think it’s safe to say that architects may, if they choose, declare themselves artists without blushing.
September is here, and it's back to school for architecture enthusiasts in Rochester, Stillwater, and the Twin Cities.
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Successful 21st-century city libraries don’t all look the same. Recent projects in Minneapolis and Seattle offer proof.

A Tale of Two Cities

I think it’s a safe guess that many of you architecture enthusiasts who followed the design and construction of the new Minneapolis Central Library (page 28) had another building looming in the back of your mind. I know I did. That building would be the Seattle Central Library, an eye-popping edifice designed by the Office for Metropolitan Architecture (OMA) that opened to great acclaim in the spring of 2004. Well, I think our brains were onto something. Placing the two libraries side by side makes for an interesting study of the different paths large city libraries can take to success.

To be sure, the two projects have their similarities. Both paired an international “starchitect” (Cesar Pelli in Minneapolis, Rem Koolhaas in Seattle) with a local architecture firm (Architectural Alliance, LMN Architects) and occupy an entire city block. They opened two years apart almost to the day, and their grand-opening attendance was nearly identical. Square footage? The Seattle library is a tiny bit larger. Both facilities feature dedicated spaces for teens and children, underground parking, state-of-the-art book-sorting systems, and wireless Internet access in all (Minneapolis) or most (Seattle) areas of the building. Most important, both institutions have enjoyed considerable increases in visitation and circulation.

The differences, however, are striking. For those of you unfamiliar with the Koolhaas structure, I wish I had the words to do it justice. (For a good visual overview, check out the Central Library slide show at www.spl.org.) Is it a cubist greenhouse? A glistening piece of architectural origami? Whatever you want to call it, the irregular composition of crisply folded planes of glass and latticework steel grabs you by the collar. Inside, that irregular shell yields a heightened spatial experience, as angled glass walls and ceilings dramatically frame the sky and skyline.

For all its avant-garde good looks, though, the Seattle library has a “function first” mentality. In fact, OMA designed this seemingly sculptural building from the inside out, first stacking and arranging five functional areas (book stacks, meeting rooms, administrative offices, staff work spaces, and parking) and three signature public spaces (the Living Room, Mixing Chamber, and Reading Room), and then cloaking them in angular glass and steel. The approach—and its results—has awed architecture critics from coast to coast, and for good reason. Public favor isn’t quite so universal, but if the Seattle Central Library has lost any patrons it has replaced them with wide-eyed tourists.

The Minneapolis Central Library’s virtues are equally apparent, though admittedly less dizzying. More restrained than its Seattle counterpart, even with its majestic winged roof and lofty central atrium, our library asks to be used, not experienced. It was designed to be inviting and easy to navigate at every turn. Approach the library on foot and you’re extended a native welcome; the exterior’s horizontal bands of Minnesota limestone and nature-themed fritted glass lend a reassuring sense of place. Step inside, into the atrium, and you instantly understand the building. Sleek elevators and escalators and a cantilevered staircase show the way up and down. Enter any floor in the larger north section of the building and you find it’s all in front of you: A touchscreen kiosk, computer stations, and lower open tables ensure excellent sight lines to the stacks and the fireplace beyond. I can’t think of a more pleasing place to open a laptop or a good book than a table overlooking the atrium, with a true cross-section of the community milling about.

Seattle has itself a new icon, Minneapolis an exceedingly friendly public resource. Surely there are Seattleites and Minnesotans who would trade buildings if they could, but by and large it seems that each city got what it was looking for. Sleepless in Seattle? Feeling Minnesota? An exceptional public library awaits you.

Christopher Hudson
hudson@aiamn.org
What Makes a Community Livable?

Livable Communities—A Town Hall Forum

AIA Minnesota presents Livable Communities—A Town Hall Forum, an event exploring livable communities and encouraging dialogues for creating them in Minnesota. Join us for a presentation by Ben Lee, FAIA, Former Deputy Mayor of Honolulu, the city recognized as most livable in 2004 by the United Nations endorsed International Awards for Livable Communities.

Architects Building Communities

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Architecture Minnesota is the voice of the architecture profession dedicated to serving its members, advancing their value, and improving the quality of the built environment.

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Stillwater Historic Homes Tour
Stillwater, September 16
What better way to spend a fall day than touring beautiful homes with breathtaking St. Croix River vistas? The Stillwater Historic Homes Tour is a favorite annual activity for Stillwater residents and visitors. It begins at the historic Washington County Courthouse and features five stately homes on the South Hill, including the Ann Bean Mansion Bed & Breakfast. At each home a local artist will display and sell his or her artwork. Proceeds from the event support ArtReach Alliance and its mission to provide, enhance, and promote arts experiences in the greater Stillwater community. The tour runs from 10 A.M. to 4 P.M. and costs $15. For more information, visit www.artreachalliance.org.

Courthouses of Minnesota
Yaggy Colby History Lecture Series
Rochester Public Library, September 24
The courthouses of Minnesota’s 87 counties have always been centers of civic activity, playing host to legal proceedings, political events, and community celebrations. In their book Courthouses of Minnesota (Minnesota Historical Society Press, 2006), author Mary Logue and photographer Doug Ohman examine the architectural significance of each building, from the Beaux Arts dome atop the Stearns County Courthouse to the stately simplicity of the Sibley County Courthouse. Ohman, whose other books include Barns of Minnesota and Churches of Minnesota (both 2005), will talk about the book and share its warm and captivating images at the Rochester Public Library at 2:30 p.m. Admission is free. For more information, call the library at (507) 285-8000.

Franklin Steele and the Building of Minneapolis
Mill City Museum, September 23
For a little period flavor, head over to the Mill City Museum for a walking tour of the Minneapolis riverfront and historic Main Street led by costumed history player Franklin Steele, a key figure in the early history of Minneapolis. A native Pennsylvanian who came west in 1837, Steele held many interests including the claiming of the land east of St. Anthony Falls, the development of the first lumber mills in Minneapolis and St. Croix Falls, the acquisition of the Fort Snelling Military Reservation, the founding of the town of St. Anthony (later annexed into Minneapolis), and the building of the first area bridge across the Mississippi. The tour begins at the Mill City Museum at 11:00 A.M. For reservations, call (612) 341-7555. The cost is $10 for adults, $8 for seniors, and $6 for kids ages 6 to 17 and museum members.

Capitol Mall Walking Tour
Minnesota State Capitol, Saturdays
Experience one of Minnesota’s architectural landmarks and learn more about Minnesota’s political history by roaming the Capitol Mall. Much like the National Mall in Washington, D.C., Minnesota’s Capitol Mall has a long tradition of war memorials and remembrances of notable figures. The first memorial, a statue of Governor John Johnson, was erected in 1912. Today the Mall is home to 16 memorials, including a statue dedicated to Leif Ericsson, considered by some to be the first European to reach North America, and a garden honoring the women’s suffrage movement. Visitors take a self-guided tour of the grounds after purchasing a $2 brochure at the Capitol’s information desk. Hours are every Saturday from 10 A.M. to 3 P.M. For more information, visit www.mnhs.org.

-Got some free time and an interest in design? Culture Crawl rounds up the latest cultural offerings from around the state. History Lessons
School is back in session for students of local architectural history

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THE DEATH AND LIFE OF GREAT AMERICAN CITIES
By Jane Jacobs, 1961

At a time when the architecture and planning professions were beginning to doubt their near-religious faith in the modern design agenda, Jane Jacobs' The Death and Life of Great American Cities (Random House, 1961) hit the bookshelves with all the subtlety of a thermonuclear weapon. Indeed, Progressive Architecture titled its review of the book “Abattoir for Sacred Cows,” and Jacobs did take some of the most well-known and influential theorists of modern planning to task.

"I was just finishing school and this crazy lady named Jane Jacobs wrote a book and we were all discussing it. There was controversy because she didn't have many credentials. She was just an intelligent observer, but you had the uncomfortable feeling that she was right on."

—John Cuningham, FAIA, of Cuningham Group Architecture

“Faced with the death of great American cities, Jacobs helped future generations of architects and planners recognize the folly of clear-cutting swaths of urban fabric in an ill-conceived effort to rid our cities of hobos, derelicts, and poverty. In contrast, Jacobs argued, the "life" of great American cities could be found in the everyday activities of the humble urban street. She taught us to appreciate the trash collectors, the neighborhood grocers, the children playing, and the adults who watched over all from their stoops and front windows, maintaining a homespun order and sense of safety.

Although Death and Life may be credited with curing us of our raze-and-rebuild frenzy, the book also inspired an approach to planning and design that too often resulted in gentrification or worse. But for the construction of idealized and themed developments more appropriately suited to camera-ready, balloon-wielding children than to briefcase- and grocery bag-schlepping grown-ups, we may look to ourselves. Nowhere did Jacobs suggest that true urban life comes plastered in pink stucco, highlighted with fiberglass columns and pediments.

Jane Jacobs died earlier this year, on April 25, in her adopted hometown of Toronto. She was 89. Although she authored six other books, she will remain most well known for the publication and influence—good and bad—of The Death and Life of Great American Cities. In continuous distribution since its original publication, the book deserves a prominent place in the library of every architect, planner, and anyone who cares about cities.

—Nancy A. Miller
Art lovers needn’t stand in line to see great works of art and fine performances. Today architects and builders are applying an artist’s eye for detail, beauty and outstanding performances to the buildings that house exhibits and theater productions. Libraries, theaters and art galleries are all opting to build with concrete block: the only material to guarantee endless design variety, the best performance and unrivalled beauty.

Concrete block: art inside and out.
Shop Talk

A local designer collaborates with his clients to shape a variety of custom furnishings

We live in a world where virtually every object is designed for a general audience, mass-produced overseas, and made available through a vast network of distributors, wholesalers, and retailers. Still, surrounded by our possessions, we yearn for the personal. We desire to live in environments that are authentic to who we are and unique to how we live.

Designer Tom Oliphant understands that yearning for the personal in a world of mass production. In 1994, after graduating from the prestigious Cranbrook Academy of Art in Bloomfield Hills, Michigan, with a Master of Fine Arts degree in design, he opened Tom Oliphant Studio (www.thomasoliphant.com) on the third floor of the Northrop King Building in Northeast Minneapolis. Boasting a downtown skyline view, the large, open studio is equipped with industrial machine tools Oliphant uses to cut and shape metals, glass, plastics, wood, and, well, just about anything else.

The results are beautifully crafted custom furnishings for living and working environments. Tables, chairs, light fixtures, robe hooks, guardrails, a bottle opener, a stepladder—Oliphant shapes them all to gracefully fit the human body. His works appear both current and timeless, a combination of machine-like precision and new materials with subtly organic forms.

Oliphant views his projects as collaborations and credits his clients with having the imagination and confidence to enter a design process without knowing exactly what they're going to get. He feels strongly about starting without preconceptions: "The perfect chair for my client isn't simply the end product, but the process of getting there.” Oliphant counts architecture and design firms among his clients, including Locus Architecture, redlurered, and Meyer, Scherer & Rockcastle, and he enjoys the cross-pollination that occurs in these working relationships. “My studio is instrumental to discovery with my client, allowing me to quickly turn ideas into form, and form to ideas.”

—Paul Neuhaus, AIA
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Concrete brick makes ‘cents’ for financial institutions

Westby Co-op Credit Union
Westby, Wisconsin

When called upon to match an addition to the existing Westby Co-op Credit Union, Mudrovich Architects of Wausau selected splitface concrete masonry units and concrete brick from County Materials.

"With the darker block, we got an exact match," said Larry Fesenfeld, Project Architect, who went on to tout the reasons concrete veneer was chosen for the credit union's exterior. "It gives you a feeling of stability, also of strength and permanence. We chose it mainly for its longevity, and because it's maintenance-free versus a lot of other materials."

The addition consists of an 80-foot by 80-foot building connected by a two-story atrium that, because of how the site is graded, becomes a three-story atrium when it connects to the addition. Nearly 3,000 splitface CMUs, in Blackened Ash, cover the base of the building and feature a single score, scaling down the visual size of the units in half. Peppered among the splitface CMUs are smooth units, which serve as accents.

County Materials' CMUs offer a wide variety of shapes, facing styles and colors. And the integral manufactured coloring promises hues that are consistent throughout each unit and can be reproduced for renovations or additions even years down the line. Topping the credit union are 13,500 units of Heritage Collection™ designer concrete brick in a rich, near-Burgundy custom color mixture. Heritage Collection™ concrete brick offers the classical styling of traditional brick without the frequent high cost, offering more brick for the money. Heritage Collection™ brick also is readily available and comes in a number of standard and custom integral color mixtures.

"What you see is a structure that is twice the size of the original," Fesenfeld said, "but one that looks like it was built that way originally."
Go to great lengths with County Materials Hollowcore

Charter Bank  
Eau Claire, Wisconsin

So many columns, so many reasons to eliminate them by using hollowcore plank from County Materials. That was the mind-set of designers of Charter Bank in Eau Claire.

"They felt they had too many columns," said Roger Davis, structural designer for SDS Architects in Eau Claire. "And hollowcore gave us the spans we wanted."

Davis and SDS chose more than 13,000 square feet of County Materials' hollowcore in a 12-inch depth. This allowed designers clear channels through which to run utilities, as well as other structural benefits.

"The 12-inch was the size we needed for the spans we were working with," said Davis, who used the hollowcore to span 36 feet for what will support mostly administrative space. "They had some heavy office storage loads, and we had some lengthy spans. But hollowcore really allowed us to minimize our floor depth. The ceiling could be higher without raising the building height."

County Materials offers hollowcore plank in 8-, 12-, 16- and 20-inch depths that can meet virtually any span and be cut to fit any shape. And not having to wait for pour-in-place construction can save on time and budgets as well.

Added Davis: "Perhaps the most important benefit of using County Materials' hollowcore was the speed of construction."

A Solid Company at a Glance

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AIA Minnesota
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A local artist weighs in on censorship with a searing installation at the Minneapolis Central Library.

What better setting than a public library for public art that addresses the issue of censorship? Installed in the fireplace in the fiction, language, and literature section of the new Minneapolis Central Library (MCL), Teri Kwant's sMOTHER/inFLAME features a bed of smooth stones etched with words like suppressed, freedom, and expression; large, sculpted matchsticks overhanging the fireplace; and gracefully massed benches that line the fireplace, suggesting stacks of books. Although the hearth setting symbolizes warmth and comfort, the matchsticks imply both illumination and incineration, and the etched stones a lurking danger. The installation, inspired by MCL director Kit Hadley's lecture on censorship during Banned Book Week in 2003, kindles complicated emotions in many viewers. Kwant hopes the work sparks "curiosity, reflection, conversation, and engagement."

-Susan Andre, Allied AIA
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Ask an architect about the role design plays in our communities, and she'll likely answer that design can make the places we inhabit both livable and sustainable. Ask Matt Dean, AIA, the same question, and he'll probably tell you about a bill he plans to introduce at the next session of the Minnesota State Legislature. As the state representative of district 52B in Washington County, Dean helps to shape policy affecting the design of the built environment in Minnesota.

A 1990 graduate of the School of Architecture and Landscape Architecture at the University of Minnesota, Dean founded Dean Architects, Inc., in 1994. Reflecting on his dual careers, Dean recalls how architectural practice prepared him for politics: "When I was attending city council meetings to get zoning or setback issues resolved for my client, I was representing the owner to the government." And, he observes, the architect's skill set is well suited to public service. "Both professions are committee-driven, must adhere to schedule and budget, and are oriented toward solving problems," he says. "Both bring people together to work toward a common goal and require good listening and mediating skills."

With a wry smile, Dean also points out the tendency of both architects and elected officials to burn the midnight oil at crunch time.

As a member of the Capital Investment Committee, Dean makes funding recommendations for state building projects. This term, he's hoping to introduce changes in the funding process—such as allocating more money for pre-cost-estimation design work—that will ensure more accurate cost estimates for proposed projects. He is also a leader in the campaign to preserve and restore the Minnesota State Capitol. "If the ceiling of our capitol is falling, what does that say about our stewardship of the state's treasures and ultimately our stewardship of Minnesota's economy?" he asks. The 10-year restoration effort that he and others are proposing would preserve "the most beautiful capitol in the country," he adds, and benefit every Minnesotan in the process.

We at Architecture Minnesota would love to see more architects follow Dean's lead and run for public office. What better way to advocate good design in the built environment?

-Paul Neuhaus, AIA
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Can historic integrity and ecological quality both be served in Minnesota's cultural landscapes?

By Frank Edgerton Martin

The landscapes of historic colleges, parks, urban streets, and factories are often far more ephemeral than buildings or engineering landmarks. They inevitably age, suffer blights, and must adapt to new requirements for accessibility, safety, and environmental health; and they pose very different preservation needs from those of buildings or museum artifacts. Can authentic landscape qualities be defined in a manner that allows for improved sustainable practices and the needs of current users?

In Minneapolis, there are several recent cases including the parking lot of Midtown Exchange (the former Sears building on Lake Street), Washington Avenue North, and Mill Ruins Park where the addition of shade trees has been questioned by the Minnesota State Historic Preservation Office (SHPO) for adherence to The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes. In a campus historic preservation plan for the University of Minnesota--Morris for which I served as landscape preservation advisor in conjunction with Miller Dunwiddie Architecture, SHPO questioned the creation of rainwater gardens, scored sidewalks reflecting those of the 1920s, and interpretive signage.

At Morris, SHPO concluded, based on a justifiable reading of The Secretary’s Standards, that “historic” sidewalk details and native plantings not practiced during the period of significance were inappropriate. Yet, as with all guidelines, there is room for alternate readings. Because street trees may not have existed during the period of significance of Washington Avenue North in Minneapolis, does that mean they should not be added today for cooling and shade in the summer?

This conflict of perceived ecological and historic integrity is a fascinating question in the preservation of landscapes, which are inherently more transient than architecture. Today’s drive for ecological restoration to pre-European-settlement patterns threatens many of Minnesota’s historic designed landscapes in parks, cemeteries, and campuses. It’s also true that history and authenticity are relative concepts. Despite their righteous intent, the historic preservation and ecological restoration movements are both subject to stylistic whims. They are anything but objective.

Whose history or picture of ecology are we really protecting? Is adherence to a past image more important than a park or campus that remains viable for visitors today? How strictly should the relatively new Treatment of Cultural Landscapes guidelines be interpreted to prevent or diminish creative change?

Architect Minnesota asked SHPO’s Dennis Gimmestad and Miller Dunwiddie principal Chuck Liddy, AIA—no strangers to the complex issues of historic preservation—to weigh in. Their comments, excerpted above, appear in full on pages 59 and 61.
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PEOPLE, COME TOGETHER. So say the architects who designed the vibrant new library and museum interiors highlighted on the following pages. You'll want to take them up on the invitation, if you haven't already. From the soaring, light-filled central atrium and eminently flexible loft-like spaces of the new Minneapolis Central Library to the intimate reading rooms of the historic Franklin and Sumner branch libraries, these buildings bring together people of all ages and from all walks of life. On any given day, look inside and you'll see community taking place.

This is especially true of the Alvar Street Branch of the New Orleans Public Library, which is now serving a community that desperately needs it thanks to a unique collaboration between Library Journal magazine and Minneapolis architecture firm Meyer, Scherer & Rockcastle. In flood-ravaged New Orleans, a beautifully renovated neighborhood library is more than just a place to check out books. As Camille LeFevre reports, it's a place where computer terminals "are in constant use, as residents check on family members, and small-business owners contact customers." It's also an early symbol of hope for the rebuilding effort.

Architecture that celebrates and strengthens community is architecture at its best. And if it also invites the solitude-seeking visitor to wander its galleries or settle in with a good book, as these projects do? Well, we won't complain.

—Christopher Hudson
Awash in natural light, the new Minneapolis Central Library is fast becoming the most popular public space in town

Good Day Sunshine

BY MASON RIDDLE
Architect Cesar Pelli, FAIA, is passionate about putting the public back in public space. In conversation on the topic, he all but invokes Aristotle's Politics, in which the fourth-century B.C.E. philosopher maintained that the goodness and health of the political (public) community was vital for the flourishing of individual and family life. For Pelli, architecture must contribute to public life, and he is confident that his light-filled Minneapolis Central Library does just that. "It should be clear to everyone that this is an important public space," he declares. "We no longer build grand staircases, but, from the approach, visitors should know that this is an out-of-the-ordinary civic building."
“It’s a public space. You can see deep into each floor, and simple, easy-to-read signage guides you into the stacks.”
—Walter Gegner, director of library operations

Great sight lines, floor-to-ceiling glazing, maple-veneer stacks, and a dash of public art give each floor a spacious feel. The second floor is home to the Cargill Hall Gallery and the science, business, and consumer resources stacks, among others.
Pelli's library, designed in collaboration with local firm Architectural Alliance, is all that a public library should be: open, accessible, and functional. "This place is so democratic it's buzzing," enthuses Architectural Alliance principal Tom Hysell, AIA, sitting in the building's Dunn Bros. coffee shop on Nicollet Mall. Hysell notes that more than 22,000 people attended the grand opening in May 2006. Apparently, the crowds liked what they saw; the library has been brimming with patrons ever since.

THE INCREDIBLE LIGHTNESS OF BEING

Pelli determined the library's slightly unorthodox floor plan after researching the city's original grid, in which streets grew closer as they neared the Mississippi River. The building's two rectangular sections, north and south, sit at a shallow angle, accommodating the differing street plats of Nicollet Mall and Hennepin Avenue. The larger, four-story section to the north—which will eventually be crowned by a 21st-century reincarnation of the much-beloved Planetarium—and the narrower, five-story section to the south are conjoined by Library Commons, a wedge-shaped atrium that runs from the relatively modest Hennepin entrance to the more extroverted Nicollet Mall entry.

"Libraries will become more and more different from what we understand them to be today. We are ready for that evolution."

—Architect Cesar Pelli

With all due respect, Library Commons should be renamed the Incredible Lightness of Being. An architectural environment of enveloping light, breathtaking openness, and reflective and transparent surfaces, the Commons soars to the full five-story height of the building. The two glass elevators are faced with pearlescent panels that scroll large LED-lit words (see cover)—artist Ben Rubin designed the installation—and the elevator reveals its machinery through glass side panels. The dramatically cantilevered staircase features glass risers and guardrails. On the first floor, the automated book-return center, library store,
The Nicollet Mall entrance showcases the signature Galvalume winged roof and the canted glass curtain wall. Beverly Pepper's Ptolemy's Wedge, constructed from 6,200 pounds of oxidized steel, echoes the roofline.

"The wings give the building a strong civic quality, and yet the entrances themselves are welcoming and accessible." —Cesar Pelli
Right: The atrium's height and airiness are accentuated by the four-story cantilevered staircase.

Below: The other end of the winged roof shelters the Hennepin Avenue entrance. Teen Central's projecting reading room has a privileged view.

A MINNESOTA FEEL

Another aesthetic flashpoint is the building's glass-panel cladding. Fabricated in three widths with varying degrees of transparency, the panels sit on concrete-floor slabs that are faced on the exterior with maize-colored Minnesota dolomite limestone. Individual panels are transparent, transparent with frit, or opaque with frit. Not surprisingly, the opaque glass is concentrated on the south wall. To some, the building appears in need of a major dusting; to others, the frit creates a pixilated, high-tech look, especially on the interior.

And, yes, you are seeing things: Each fritted wall is themed. Look closely and you'll start to make out prairie grass (Hennepin Avenue/west side), water ripples (river/north side), white birches (Nicollet Mall/east side), and snow on tree branches (Fourth Street/south side). Clichéd Minnesota nice? Perhaps. But for Pelli, the fritted...
The colorful first-floor children's library features giant bugs and an interactive learning wall. There are even pint-sized computer stations for curious little minds.

An interactive Discovery Wall, a moving in-floor diorama, and a puppet theater. The first-floor Children's Library, flooded with light, has these amenities and more in a rainbow palette. Wood columns with angled appendages suggest an abstract forest. The carpeted floor can be a game, and the picture-book bins are sailboats. Huge bentwood dragonflies with six-foot wingspans cut the air and playful sculptures perch on bookshelves. "The dragonflies look like they've been caught in mid-flight," says Architectural Alliance project manager Nina Ebbighausen, AIA. "A geologist friend of mine says prehistoric dragonflies were nearly this size. This is exactly the kind of wonder we wanted to inspire in the kids who use this library." There are even cushy couches for adults.

If the Children's Library is animated, Teen Central is way cool. The unconventional second-floor space is sophisticated yet engaging with a close-up view of the lower green roof. Teens wishing to express themselves can do so on the meeting room's graffiti wall. MP3-player hookups allow for sharing music with friends through directional speakers floating above amoeba-shaped listening stations. Designer ceiling lights and beanbag chairs add to the appeal.

But the really "tight" feature is the serpentine tamo-wood-veneer bookshelf in a rich red stain. "The top projects out farther than the bench base, so the shelf is liquid in both plan and section," explains Ebbighausen. "Lights are set vertically between each shelf section, giving it a cool, urban feel. The millworkers did a fantastic job constructing such a complex object."
For Pelli, the fritted panels offer another "element of communication, consciously or unconsciously connecting the visitor to the site."

The fritted glass also reduces glare and solar gain while harnessing "passive energy that reduces energy needs tremendously," Pelli enthuses. Impressively, 96 percent of the old building was recycled, and, thanks to the new building's energy-efficient physical plant and materials, each floor needs to be heated or cooled only up to eight feet. The rest takes care of itself. Green roofs on the second and fifth floors retain 60 percent of rainwater and reduce the amount of heat reflected into the atmosphere. According to Hysell, the library exceeds current energy-code standards by 30 percent.

If the building's exterior is humming Vivaldi's "The Four Seasons," then the interior is belting out the Beatles' "Good Day Sunshine." The luminous spaces are in near-perfect harmony, lively but rational, expansive yet intimate, and exceedingly

> continued on page 62
It was crowded and lively, and music filled the air. Some 5,000 well-dressed guests marveled at the accommodating spaces while eating, drinking, and dancing. This was truly a place for art and for people.

The immense appeal of the galleries in the Minneapolis Institute of Arts' new Target Wing, designed by Michael Graves & Associates along with Minneapolis-based RSP Architects, was evident to all at the opening-night gala in early June. The enlightened triad of architects, museum, and patron—Target Corporation, whose noblesse oblige yielded a ringing out-of-the-gate gift of some $10 million—has created interiors with such clear intentions and transparency of purpose that not only the art but also the museum visitor emerge as gilded beneficiaries.

The new wing’s exterior, meanwhile, has been less well received. It’s signature Graves—a self-conscious assemblage of geometric forms that evokes a type of classical architecture that never existed—but it does acknowledge the museum’s original 1915 neoclassical McKim, Mead and White building and the austere, 1974 modernist addition by the late Japanese architect Kenzo Tange. The decorative colonettes and shallow relief
FLOW

The new wing of the Minneapolis Institute of Arts makes an artfully seamless transition to the old
“The implications of the expansion are huge. We can now accept larger traveling exhibitions and encourage gifts by great collectors because we now have the required gallery space.” —MIA director William Griswold

The Target Wing’s light-filled grand staircase (below) offers a commanding approach to the second- and third-floor galleries, which themselves feature dramatic vistas.

niches echo the forms of and the play of light and shadow on the 1915 façade, while the dark glazing in the grand staircase and elsewhere relates to the Tange addition. Most dramatic is the more fully articulated east façade, whose entrance is topped by a bold circular relief. Unfortunately, the conjoining of the three façades at the northwest corner of the complex appears uneasy, even unfinished.

Inner Beauty

The interiors, however, with their unexpectedly seamless transitions between new and old, are a triumph. Graves achieved such fluidity through continuity of function and materials and by maintaining uniform floor levels and ceiling heights. As in the original building and Tange addition, the first floor of the Target Wing is public space, while the second and third floors are devoted to art, with stone floors and detailing in the public spaces and herringbone-patterned oak floors in the new galleries. “Graves and RSP created an uninterrupted flow; there is no sense of going from the old to the new,” says Robert Jacobsen, curator of the Asian and Ancient Art collection, who was intimately involved with expansion planning since its inception in 2000. “The interior is uniform and clean. This allows for art to be anywhere.”

The traffic pattern is an easily navigated “racehorse loop.” Galleries now line up in long ribbons through the adjoining Graves and Tange additions, offering long, commanding vistas. “We tried very hard, and I think successfully, to create a clear and concise pattern of traffic and recognizable moments along that pattern,” explains Michael Graves & Associates project
The MIA has added 113,000 square feet, 45,000 of which is gallery space, and remodeled 49,000 square feet; the 34 new galleries mark a 40-percent increase in the total number of galleries.

The third-floor grand reception hall, with its richly stained maple barrel vault, plush dark-green carpet, and views of Target Park, is a gracious space for special events.
The exterior’s decorative colonettes and shallow relief niches echo the forms and the play of light and shadow on the 1915 façade, while the dark glazing in the grand staircase and elsewhere relates to the Tange addition.
With its restrained postmodernist façade, the dramatically scaled Target Wing has the unexpected effect of making the courtyard seem larger, friendlier, and more intimate.

Nearly every gallery was reinstalled in time for the opening. “Of primary importance to the MIA was an understated consistency between the existing and new museum spaces,” says RSP principal-in-charge Jeremy Mayberg, AIA. “With a 40-percent increase in gallery space, all seven curatorial departments have expanded their exhibitions.” Six new galleries exhibit Japanese art and, for the first time, textiles have their own galleries. Chinese art now boasts more than 18,000 square feet of exhibition space. Tellingly, the Target Wing is devoted to 20th-century and contemporary art, and contemporary photography has a dedicated gallery. The relaxed spaciousness of the new galleries affords large-scale paintings and the newly acquired 1939 Tatra T87.
New Orleans residents and musicians (opposite, top) celebrate the opening of the crisply designed Alvar Street Branch Library (left and opposite, bottom) in June.

Something to come back to

An inspired idea and a wealth of generosity bring a much-improved public library back online in New Orleans.

By Camille LeFevre

The ceiling was black. The shelves were brown. The carpeting was a murky earth tone. The Alvar Street Branch of the New Orleans Public Library (NOPL) system was uninviting even before Hurricane Katrina flooded the 2,550-square-foot library with a foot and a half of water. But then the water stood for four weeks, destroying the library's walls, flooring, furniture, electronics, and books. Mold quickly followed.

Today, however, thanks to a super-fast-track, pro bono collaboration between Library Journal magazine and Minneapolis architecture firm Meyer, Scherer & Rockcastle (MS&R), the Alvar branch is already serving the city's Bywater neighborhood and surrounding communities. In the 1940 Art Moderne-style building, new and refurbished shelves hold 13,000 books and media that patrons check out themselves via a computerized system. The 22 computer terminals on new study tables are in constant use, as residents check on family members, and small-business owners contact customers.

A bank of ceiling "clouds" offers indirect light (fixtures are nested between and slightly below the clouds), hides mechanical ducts, and tempers acoustics; colorful recycled-rubber flooring mutes noise underfoot. Light streams in through large, high windows. Graphics of local jazz musicians are mounted to the end caps of shelves, reassuring residents and visitors of a homegrown culture unextinguished by floodwaters.

"Libraries are the centers of our communities, and we wanted to be in business as soon as possible so people would have something to come back to," says NOPL director Bill Johnson. "We're on the front lines of restoring normalcy."
"Libraries are the centers of our communities, and we wanted to be in business as soon as possible so people would have something to come back to. We're on the front lines of restoring normalcy."

— New Orleans Public Library director Bill Johnson
Lead interior designer Leanne Larson secured more than $150,000 in donated shelving, end panels, lounge seating, study tables, and children’s furniture from manufacturers.
When Library Journal's editor-in-chief, Francine Fialkoff, called Johnson about spearheading a library renovation, the two selected Alvar for three reasons. All 12 NOPL branches were damaged by wind, water, mold, or some combination thereof. But Alvar's small size allowed for fast, inexpensive reconstruction. Located in the Ninth Ward, just downriver from the French Quarter, the library could continue to serve a variety of diverse, historical neighborhoods. And the shell of the 1940 structure, constructed under the Works Progress Administration, was intact, as were its roof and windows.

"The building is solid concrete, as far as we know," says lead architect Paul Mellblom, AIA, who lived in New Orleans from 1980 to 1984 while studying mechanical engineering at Tulane University. Mellblom readily volunteered for the project, he adds, in order to "use [his] talents as an architect to give back in a real, tangible manner."

The building was gutted except for the toilet and sink ("that porcelain came through the storm just fine," Mellblom quips) and the red-gumwood shelving that lined the library walls. Because the building is on the National Register of Historic Places, the city architects asked that the shelving, which can withstand submersion in water, be refurbished. Ornate doorknobs and most of the raised-panel doors were also saved.

>> continued on page 65

Floodwaters ruined the interior of the library, along with all of the furnishings (top). Only perimeter shelving of red gumwood survived the standing water and was refinished and reinstalled (right). Trim, tables, and some shelving in the renovated library were stained to match the red gumwood (above).
Turning the Page

Two Minneapolis community libraries are renewed with careful attention to history.

Between 1886 and 1917, the Gilded Age industrialist Andrew Carnegie sponsored one of the most far-reaching and enduring philanthropic programs in the history of the United States. The program funded the construction of more than 1,600 community libraries across the nation—including four in Minneapolis. They became known, collectively, as the Carnegie Libraries. Two of those libraries, the Sumner and Franklin branches of the Minneapolis Public Library system, recently underwent renovations designed by KKE Architects and Meyer, Scherer & Rockcastle (MS&R), respectively. The renovations, which former Minneapolis Public Library director Amy Ryan (now director of the Hennepin County Libraries) describes as “respecting the past in a dynamic way,” have renewed the buildings both physically and functionally while highlighting the spirit of community service that is the legacy of Carnegie’s philanthropy.

The Franklin and Sumner branches of the Minneapolis Public Library system are, in many ways, the quintessential Carnegie Libraries in their design, service, and lasting impact. Constructed in 1914 and 1915, respectively, the buildings may seem grand to us today, their historical significance assured with both local and national designation. But the Carnegie Libraries were designed to be welcoming, not intimidating. Note, for example, that the entrance to the Franklin library is at street level, and both libraries have a domestic scale, with fireplaces and window benches designed to comfortably accommodate both small groups and individuals. From their inception, the libraries were intended to be accessible to a diverse community.
Accessibility lies at the heart of these renovations. In both cases, accessibility issues started at the front door. At the Franklin library, a necessary but unfortunate past intervention had placed an elevator directly inside the entrance, breaking up the original flow of the stairway. According to MS&R’s lead interior designer, Leanne Larson, moving the elevator away from the entry and restoring the stairway was an obvious solution that allowed the design team to open up both the main-floor and lower-level spaces and reinforce the connection to the street.

The entrance to the Sumner library presented a greater challenge. According to KKE’s principal-in-charge, Mohammed Lawal, AIA, there simply was no easy solution to the problem. The library’s original entrance is located in a narrow tower at the hinge of the L-shaped, Tudor-style building, which faces Olson Memorial Highway and the downtown skyline. The library board, the community, and the design team were determined to maintain the integrity of that façade. For Lawal, who grew up in the neighborhood and used the library, moving the entrance was initially inconceivable. “Everyone in the community has always identified that as the entrance,” he explains. Over time, however, the idea of creating a new entrance at the back of the library emerged and found favor. Fortunately, the entrance is comfortable and natural in its new location, and better linked to the community.

The second major issue to be tackled at Sumner was the addition of a nearly 3,000-square-foot reading room. Again, one of Lawal’s primary concerns was to preserve the primacy of the original building profile. A steep Tudor roof to match the existing rooflines would not achieve that end. Thus Lawal placed a long, narrow addition on the west side of the building, with a low, barrel-vaulted roof. Inside, exposed, glue-laminated beams echo but do not ape the exposed timber ceilings of the original Tudor structure, creating a light, airy space that is filled with activity.

Both architect and community initially resisted the idea of moving Sumner Library’s main entrance from its original location, but the new entrance at the back of the library has emerged as a community beacon.

The Sumner library’s original entrance is located in a narrow tower at the hinge of the L-shaped, Tudor-style building. The new entrance at the back of the library is comfortable and natural and better linked to the community.

> > continued on page 56
"The Carnegie Libraries used quality materials, the proportions were fantastic, and they had lots of natural light. We really did not want to interrupt the original architecture."

—Leanne Larson, Franklin Community Library
lead interior designer

The original skylights in the Franklin library were uncovered and re-glazed, bringing light, and life, back to the main-floor reading room (right). Both the Franklin and Sumner branches are true community libraries that serve patrons with services such as Internet access and language tutoring, in addition to lending books.
The Sumner Community Library addition (top) echoes but does not ape the exposed timber-roof structure of the original, Tudor-style library. Architect Mohammed Lawal, AIA, designed the addition to appear new, but not overly modern (middle). The circulation desk at the original entrance was remodeled into a central reading nook (bottom).
With a little prodding from Architecture Minnesota, four Minnesota architects consider the question:

**IS AN architect AN artist?**

by Mike Reed

Jennifer Yoos believes that her early artistic training, and her continuing interest in art, enables her to better see the possibilities of an architectural project.

"Art has a real but intangible effect on my work," says Ken Johnson. "Its presence can be felt in form, composition, and color."
When asked his profession, a designer will usually say he’s a designer. Similarly, a writer will say she’s a writer, and architects will say they’re architects. Though they represent very different areas of the applied arts, all three disciplines demand imagination, finely tuned artistic sensibilities, and painstakingly acquired craft. Their creative output embodies all of the salient attributes of art, and, like art, it exerts a powerful influence on our cultural and aesthetic environment. To call them artists, then, isn’t much of a reach, yet it’s unlikely that any would willingly identify themselves as such.
For Yoos, art is often better able to synthesize and interpret cultural influences and can inspire new models for design thinking.

To be fair, the meaning of the word artist has become so elastic that it can be stretched to fit anything from “Vermeer was a 17th-century artist” to “My friend Wade is an artist with diesel engines.” Moreover, contemporary artists themselves have made artist a catchall for a wide range of cultural conceits. But when trimmed of its fat, the term is a reasonably good designation for people who use imagination, talent, and skill to create works of aesthetic value.

Architects certainly fall within this definition, but if they are perfectly content to call themselves architects, why bother them with unnecessary distinctions? An explanation could be offered that architects, like most professionals, have developed a particular patois that communicates the essentials well enough but often fails to convey nuance. By asking architects to describe their work from an artistic perspective, it might be possible to circumvent jargon and actually listen in on some of the heavy breathing that animates their creative agenda.

To that end, Architecture Minnesota asked four prominent Minnesota architects—Milo Thompson, FAIA, of Bentz/Thompson/Rietow; Martha Yunker, AIA, of Yunker Associates Architecture; Ken Johnson, AIA, of SJA Architects; and Jennifer Yoos, AIA, of VJAA—to discuss their work and careers, not as professional architects, but as artists.

What’s the Difference?
The question is a challenging one, as all four more or less share the view that art and architecture are fundamentally different, the general opinion being that artists are free to chase their muse wherever it leads, while architects must work within externally imposed parameters. Ken Johnson makes the point that functionality is another distinguishing characteristic of architecture. Buildings, regardless of their beauty, have a specific purpose. “If you design a waffle maker,” Johnson says, “it had better make waffles.”
Johnson likens his role in the creative process to that of an orchestral conductor, who doesn't compose or play the music; rather he **pulls together disparate parts** and balances and molds their overall expression.

I float the idea that working within imposed constraints is really nothing new to artists. Michelangelo, for example, had the Bishop of Rome breathing down his neck to finish the Sistine Chapel ceiling on time and within budget. Only quite recently has it become de rigueur for artists to fling themselves onto the fainting couch at the suggestion that commercial considerations have the slightest influence on their work. In reality, artists from Giotto to Damien Hirst have had to suffer the indignity of cultivating wealthy patrons: Giotto painted the Arena Chapel frescoes under the gimlet eye of Pope Pius XI, and Damien Hirst created his chef d’oeuvre of a cow floating in formaldehyde with a coy wink at museum curators and grant committees. Though unpersuaded by my line of reasoning, the four architects generously agree to suspend their skepticism and temporarily don the artist's smock.

This change of costume is relatively easy because all four have, at one time, pursued some form of traditional art, and all freely admit that art played an important role in their development as architects. Martha Yunker, for example, had a particular interest in drawing; Ken Johnson painted, and Milo Thompson and Jennifer Yoos (rhymes with *dose*) both painted and sculpted. Johnson recalls that some years ago, during one of those periods of disillusionment that often overtakes creative people, he decided to go back to art school and concentrate on painting for a while. He enjoyed some success and had a few gallery showings of his work. He says that painting revived his enthusiasm for architecture and helped him bring a fresh eye to his work when he returned to professional practice. Art and music continue to inform his architectural work, though the marks of influence are difficult to identify. "Art has a real but intangible effect on my work," Johnson explains. "Its presence can be felt in form, composition, and color."
Thompson is emphatic that the knowledge of traditional art and architecture provides a solid aesthetic foundation for an architect’s development.

For Yunker, the initial allure of architecture sprang from “the possibility of making monumental sculpture.” Her interest in sculpture eventually found a more satisfying expression through architecture, but along the way Yunker also acquired a taste for drawing, particularly life drawing, which she says enhanced her understanding of form and volume. Likewise, Yoos had an early interest in sculpture and would some day like to return to it (the simplicity of working with one material appeals to her), when her crowded schedule allows. She believes that her early artistic training, and her continuing interest in art, enables her to better see the possibilities of a project and to distinguish the essential from the superfluous in her architectural design.

Thompson is emphatic that the knowledge of traditional art and architecture provides a solid aesthetic foundation for an architect’s development. Conversely, it often becomes painfully apparent when an architect lacks exposure to traditional art. Thompson, too, painted when he was young, but he eventually concluded that he would be a better architect than painter. “I wanted to make a living,” he quips.

An Urge to Merge

Despite the apparent consensus that architecture is somehow related to art, the architects more than once describe artists as inwardly focused. This assessment seems less a criticism of artists than an indication of architects’ strong preference for working in a collaborative environment. In various ways, all four make the point that architecture is about collaboration and synthesis rather than personal expression. “Working with loners often creates problems,” Thompson observes. “Architecture is no place for hypersensitive individualism,” adds Johnson. Yoos agrees but emphasizes the practical advantages of collaborative work, one of which is that “working in a collaborative context
Yunker’s work is driven by an **aesthetic of the personal**, which organizes space to promote human connections and create a sense of emotional repose.

gives architects the opportunity to work on large-scale and more complicated projects.” The desire for connection and integration is more than a simple preference in workplace environment; it can also be a key component of an architect’s approach to design.

For example, Yunker says that when she designs a residential space one of her primary considerations is how that space can foster intimacy. Yoos extends the definition of intimacy to include the desire to form cultural as well as personal connections. In the student center her firm designed for the American University of Beirut (see renderings on page 52), she consciously tried to make the design congenial to local building traditions and climate, and she wanted the building to reflect a sympathetic understanding of its cultural and social context.

I ask each of them how examples of their work articulate their conceptions of art. Johnson answers that there is some science in how design decisions are made, but that it’s mostly intuition, which is experience and knowledge filtered by temperament. His firm’s Douglas County Government Center (see photos on page 53) in Superior, Wisconsin, shows the balance and harmony that result from design decisions informed by intuition; the light-filled atrium manages to be both grand and exceedingly friendly. Using a musical analogy, Johnson likens his role in the creative process to that of an orchestral conductor. The conductor doesn’t compose or play the music; rather he pulls together disparate parts and balances and molds their overall expression.

Yoos says that, in the design process, integrating social, cultural, and aesthetic imperatives always gives rise to complexities. “Architectural design should amplify and resonate with these complexities but not vie with them to dominate the local environment,” she explains. “Many of the architectural ideas I’m interested in have to do with public space and the interactions of dynamic outside influences—for example, social activities and environmental phenomena.” For Yoos, art is often better able to synthesize and interpret cultural influences and can inspire new models for design thinking.

**For more information** on these architects and their work, including the projects discussed in this article, visit their firms’ websites:

**Bentz/Thompson/Rietow**
www.btr-architects.com

**SJA Architects**
www.staniusjohnson.com

**VJAA**
www.vjaa.com

**Yunker Associates Architecture**
www.yaarch.com

>> continued on page 66
At Franklin Library, a small addition houses the librarian’s office, storage, a children’s bathroom, and a mechanical room. The architects opened up more usable public space within the existing building footprint through the creative reallocation of functions and by aligning the lower-level floors. Library offices and the staff lounge were moved to the lower level and the upper level was recovered for public services. Removing a wall that subdivided the upper level allowed the architects to relocate the service desk, consolidate it with new staff work areas, and create a larger children’s reading room.

“The Carnegie Libraries used quality materials, the proportions were fantastic, and they had lots of natural light,” says Larson. “We really did not want to interrupt the original architecture.” Instead, the MS&R team made measured and thoughtful interventions, carving out unique zones within the larger space of the reading room. The children’s reading room, for example, is defined with an open pavilion structure and a change in flooring. Across the room, high-backed furniture upholstered in a brightly patterned fabric marks a teen reading nook.

In both the Franklin and Sumner renovations, floors were recovered with environmentally friendly linoleum, walls were repainted with historically appropriate colors, and original stacks and shelves were restored and reused. Central skylights in both libraries were recovered from mechanical equipment and ill-advised paintings that had been added over time. But preserving the integrity of the original buildings was not the architects’ sole aim. They also sought, in equal measure, to engage and reflect the two communities.

Both libraries are heavily used and accommodate patrons from around the world. They function not only as libraries but also as community centers. Indeed, as Mohammed Lawal notes, the community was involved in every decision the Sumner design team made. “KKE’s process, and mine, is not heavy-handed. It’s one of patience. So that’s where we spent a lot of time, advocating and listening to people,” he explains. “I felt that it was really important that the community own it.” Judging by the activity in both libraries, from children buzzing around small tables, trying to use their indoor voices, to adults receiving tutoring in English, it is clear that these libraries carry on the spirit of Andrew Carnegie’s philanthropic goals. AMN
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automobile room to breathe. “The implications of the expansion are huge,” declares MIA director William Griswold. “Our future is bright. We can now accept larger traveling exhibitions and encourage gifts by great collectors because we now have the required gallery space.”

The restrained, uncluttered atrium evokes a bit of pomp and circumstance befitting a revered cultural institution. The second- and third-floor oculi are lined with detailed maple balustrades, above which floats a dappled blue Venetian-plaster dome with a faux alabaster laylight (a glazed opening that simulates a skylight). The passage from atrium to gallery is pleasurable and easy. So too is the flow in and out of the third floor’s grand reception room (for special events only), which Jacobsen calls “one of the great rooms in Minneapolis.” A long rectangular space of pleasing proportions, the room features a maple barrel vault and paneled walls, banks of windows with views to Target Park, and deep green carpet.

Paired with warm off-white walls, Graves’ material palette of Jura stone—an extremely hard limestone quarried in Bavaria—and richly stained maple creates an appropriately muted color scheme. Four colors of Jura stone are used on the first floor, while a light tan Jura stone paves the grand stairway and the atrium’s second and third floors. Large, multi-paned windows in the stairway provide ample natural light. Atrium doorways, or portals, embellished with generous amounts of maple millwork have a classical feel that carries over in the Graves-designed atrium benches, entrance and coat-check counters, and library and study-room desks.

**Growth Surge**

Target Wing construction costs totaled $37 million, while remodeling costs came to $13 million.

So what does $50 million buy these days?

Using the more flexible design-build process, in which the design and construction phases overlap, the MIA added 113,000 square feet, 45,000 of which is gallery space, and remodeled 49,000 square feet; the 34 new galleries mark a 40-percent increase in the total number of galleries (now 143). The institution’s total square footage has increased by 36 percent, from 314,000 to 427,000. The MIA is no longer a day-tripper museum.
Balancing Act

<< continued from page 25

Dennis Gimnessad,
Minnesota State Historic Preservation Office:
"The vegetative makeup of an historic district, once viewed only as 'backdrop,' is now recognized as an important part of the district's overall landscape character. Restoring trees and other plantings can bring back a lost landscape setting. Adding new vegetation can be successful if its species, massing, and placement are considered. Special care is needed to preserve historic open spaces and the views of historic architecture. In the end, one should clearly sense the district's fundamental character—defined or diffuse, hard or soft, obvious or subtle.

Varying historic districts and situations will lead to a variety of solutions. In the 1990s, the industrial character of the SoHo Cast Iron Historic District led the New York City Landmarks Commission to approve rooftop gardens but ban street trees from that district. In Minneapolis, a new Lake Street streetscape project will incorporate careful placement of trees in a potential historic district at Lake and Lyndale, preserving the visibility of the distinctive buildings while providing continuity with the tree canopy of the larger street.

In a project with a variety of historical and natural resources and issues, the designer/planner might well let go of the either/or or win/lose approach. With a thorough understanding of all the resource values and project needs, an integrated solution becomes a design goal rather than a project impediment. Different projects will reflect different values in different ways in different places. Such an approach is immeasurably more challenging and creative and certainly more fun."

Chuck Liddy, AIA, principal,
Miller Dunwiddie Architecture:
"The introduction of, or changes to, landscaping in an historic setting deserves case-by-case consideration. To a great extent, landscaping can be appropriately inserted into a context within which it has not previously existed, since it generally meets the Secretary of the Interior's Standards as being 'reversible.' By nature it is ever-changing: it grows; suffers storm damage and pest infestations; is pruned, mowed, mulched, and otherwise maintained; and eventually needs to be replaced. Take Washington Avenue in Minneapolis, for example. The use of landscaping there that respects the grid orientation and grade alignments of the street could be appropriately

>> continued on page 61
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"Given the formidable restrictions of the site, we didn't need a lot of bells and whistles," says Jacobsen. "Michael was very gracious in working with us, paying careful attention to our needs and requirements. This was not a project where an architect could exercise an independent vision."

Moderating his signature postmodern style, Graves has combined minimal design detail, rich materials, and a subdued palette of blues, creams, and yellows to create museum spaces that enhance but never upstage the art. His vocabulary of columns, oculi, barrel vaults, domes, and atriums echoes those elements found in the original museum building, reaffirming institutional memory. The new interiors, in particular, are rational and thoughtful and help to unify the complex. Griswold, for one, is ecstatic: "Simply put, the building propels us into the future."

**Balancing Act**

"done, I believe. However, the introduction of a heavily bermed, non-orthogonal landscape plan that alters the grid, grade alignment, and other key features of the historic 'feel' could be more problematic. The ecological and aesthetic advantages of landscaping need to be considered for historic buildings and districts within the proper context."

For more on historic landscape preservation issues, see "Midtown Makeover" in the September/October 2005 issue and "Renewing Modernism" in the March/April 2005 issue.
Good Day Sunshine

well organized. Each easy-to-navigate floor sports a different-colored geometric-pattern carpet; getting around one floor ensures the same for the other three, as the layouts are nearly identical. The smaller south section hosts, on various floors, the 248-seat Pohlad Auditorium, community rooms, staff facilities, administration, and technical assistance areas such as the fifth-floor book repair and bindery. "We do about 400 repairs a week," reports bookbinder Frank Hurley. "We now have so much more space in which to work. And the natural light is amazing."

The larger north section is home to discrete resource areas such as Art & Music and Science & Technology, and to destination spots such as Periodicals and the Gallery. On the fourth floor, an elaborately carved wood portal frames the entrance to the Athenaeum and Special Collections. The relic was saved from Minneapolis’ original 1889 Long & Kees Richardsonian Romanesque library, which, up until its 1961 demise, held court at the intersection of Tenth Street and Hennepin Avenue.

Bustling human activity on each floor is moderated by interior design amenities such as maple veneer wall paneling and shelves, and modern reading desks and chairs. Each floor’s fireplace, ringed by snooze-friendly upholstered chairs, is sheathed in Minnesota dolomite limestone. With comfortable seating and public art on every floor, the library is more living room than institution.

READY FOR CHANGE

"We opted for simple generic spaces, not ones that fit like a glove," explains Pelli. "The trick was to make them handsome." Taking his cue from nearby loft and warehouse buildings, Pelli created loft spaces with widely spaced, cast-concrete mushroom columns that require no support beams. Raised-access floors conceal yet provide easy access to all cable, power, data, and sprinkler systems. As the library’s needs change, spaces can be reconfigured without tearing down walls or uprooting technical systems. Information desks are accessible, shelving units are mobile, the height of staff desks can be raised and lowered, digital signage is easily changed, and free WiFi is available throughout the building. "Those who have predicted the complete demise of the library are wrong," Pelli argues. "It’s just that libraries will become more and more different from what we understand them to be today. We are ready for that evolution."

Walter Gegner, director of library operations, describes the new facility as an "enormous improvement on the old. By leaps and bounds it is more flexible than the old building." Upon entering each floor, patrons first encounter lower open tables and computer stations, then open stacks, then comfortable reading tables and chairs on the periphery. "It’s a public space. You can see deep into each floor, and simple, easy-to-read signage guides you into the stacks," says Gegner. "As collections grow, it is increasingly difficult for people to find what they want on their own. Here, the space is accessible; virtually all of the stacks are available on each floor. People should be able to find what they need with little staff assistance."

Library director Kit Hadley stepped into the middle of the building process when she assumed her post in March 2003. "I’m not an architect, but the building is working brilliantly," she raves. "Our hopes have been realized." The chess players are returning, people are reading around the fireplaces, and young children and teens are devouring their custom-designed spaces. Downtown workers stop in for coffee and shop in the store. "It’s really about what happens in the library and what happens in the community because of the library," says Hadley. "The design is based on function, which makes the building extremely easy to navigate. It’s a simple design that is highly flexible."
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New maple trim, shelves, and other millwork were stained to match the red gumwood. The criteria for selecting other new library furnishings? “One word: free!” says lead interior designer Leanne Larson, who, like Mellblom, eagerly embraced the project. Larson secured more than $150,000 in donated shelving, end panels, lounge seating, study tables, and children’s furniture from manufacturers. “To make sure the furnishings weren’t a hodgepodge, I tried to keep the donations as simple as possible, so they were more likely to be compatible with each other,” she explains.

To “bring the neighborhood’s diversity into the building,” Larson says, she selected a rich, saturated color palette of reds, oranges, and citrus green. Ligeia Uker, MS&R’s graphics manager, composed the digital images of jazz musicians, which were printed on acrylic panels. Acoustical fabric along the walls will soon be replaced with painted canvases and silkscreen images created by local artists.

“MS&R did a beautiful job of completely transforming the building in less than four months, in an environment that doesn’t even allow for normal,” Johnson says. “Right now, New Orleans is a very bare-bones, unstable environment in which some of the practical things that people take for granted become major obstacles.”

But the library was achievable, says Mellblom. And it opened just in time for one of the city’s first major conventions since Katrina: the American Library Association. “Those librarians dispelled a couple stereotypes,” Mellblom laughs. “They enjoyed themselves!” More important, he continues, “This little jewel of a building has become a nucleus of community gathering in the neighborhood, and a beacon of what the community can aspire to as it rebuilds itself.”

AMN

When I came to this country a decade ago from Brazil, I did not speak English. A coworker at my assembly job told me to listen to Minnesota Public Radio. I didn’t understand a word, but I kept listening. I discovered an interest in politics and debate, and a desire to use my growing knowledge to help others. Listening to Minnesota Public Radio got me thinking about going to law school. Now I’m a child support lawyer and I’m passionate about sharing Minnesota Public Radio. My name is Flavio Abreu. I live in Brooklyn Center. And I’m a proud member of Minnesota Public Radio.
Is an Architect an Artist?
<< continued from page 55

Thompson has a profound respect for architectural antecedents and believes that architectural design should be honest—that is, that it shouldn’t pretend to be what it isn’t. In Thompson’s work, however, a piety for architectural classicism doesn’t translate into a license to sentimentalize, nor is he interested in postmodernist eclecticism. Examples of his work such as the recent bell tower restoration at Central Lutheran Church (see photos on page 54) in Minneapolis exhibit an elegance and grace that arise from structural integrity, almost as if beauty is the natural and logical consequence of function.

Yunker’s work, though collaborative like that of the others, is essentially driven by an aesthetic of the personal, which consciously organizes space to promote human connections and create a sense of emotional repose. That she can do this in a way that is unsentimental while remaining alert to current architectural trends and theory is yet another example of design intuition finely tuned by an appreciation of art. A few years ago, Yunker was asked to design a new home on a lot where a dilapidated 1950s rambler was being taken down. One appealing feature of the old house, however, was a cozy hearth. Recognizing how conducive the hearth would be to conversation, she re-created it in the new home (see photos on page 55)—with changes, of course, to fit the forward-looking design.

Artistic Growth
While less-gifted artists may achieve some success, most never build upon their accomplishments and consequently fall into obscurity. The good ones, like Thompson, Yunker, Johnson, and Yoo, evolve. Yoo says that she first thought of architectural design as sculpture, a vehicle for personal expression, but as she matured she became increasingly cognizant of the importance of preexisting structures, local setting, and cultural conditions in establishing a contextual framework for design. She also grew to appreciate and enjoy the stimulating collegiality of working in an architectural firm, and, as a professor-in-practice at the University of Minnesota’s College of Design, she finds that her teaching constantly challenges her ideas and reinvigorates her enthusiasm.

>> continued on page 68
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Thompson’s 40-plus years in practice and 30-plus years of teaching experience have given him a promontory view of the architecture profession. He now feels he has enough experience and taste to allow his predilection for classicism to coexist with a little eclecticism without fretting over being derivative, and more than ever he revels in his liberation from ego. Like all genuine artists, though, he still harbors aspirations to do great things, and when asked to name one, he answers without hesitation that he would love to design “a magnificent skyscraper.”

Johnson says his many years of experience have better equipped him to manage complexity, and, perhaps more important, he has learned how to delegate tasks he once would have felt obligated to perform himself. He also notes that the profession itself has gone through many changes; now an architect must be much more aware of environmental and energy issues. Johnson and his firm embrace energy-efficient design as both good economic sense and a social responsibility.

Yunker describes her career trajectory by saying that complex ideas can be built around a simple idea. Good design can accommodate increasingly complex iterations of that idea while preserving the integrity of the original concept. As a young architect, Yunker says, she hadn’t acquired the skill or insight to orchestrate layers of complexity, but now she feels confident in her ability to “balance clarity with intricacy.” Her fondest hope is to one day design her own house, but then she adds, “I would be the client from hell.”

Persuading architects to discuss their work in artistic terms is not easy task, but the exercise is a fruitful one. If nothing else, it may remind them that butresses and balustrades, cornices and cupolas, parapets and pilasters can, when deftly assembled, add up to something beautiful. Something very much like art. AMN
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Firm Personnel by Discipline
Architects 29
Interior Designers 18
Other Professional 27
Technical 4
Administrative 7
Total in Firm 75

Work %
Office Buildings/Banks/Financial 20
Retail/Commercial 20
Municipal 20
Education/Academic 15
Aviation 25

New Guthrie Theater, Minneapolis, MN;
Minneapolis, MN: Allianz Life Phase II
Corporate Expansion, Golden Valley, MN;
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Firm Personnel by Discipline
Architects 3
Interior Designers 19
Technical 8
Administrative 2
Total in Firm 30

Work %
Housing/Multiple 20
Office Buildings/Banks/Financial 35
Retail/Commercial 75
Manufacturing/Industrial 10
Medical/Health Care 20
Churches/Worship 75

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Firm Personnel by Discipline
Architects 39
Interior Designers 5
Engineers 17
Construction Administrators 4
Technical 7
Administrative 9
Total in Firm 71

Work %
Housing/Multiple 40
Office Buildings/Banks/Financial 20
Medical/Health Care 5
Municipal 15
Education/Academic 5
County/State 15

Plymouth Public Safety Building,
Addition/Renovation, Plymouth, MN;
Edina City Hall and Police Station,
New Facility, Edina, MN; Shakopee Public
Utilities, New Facility, Shakopee, MN;
Rondo Outreach Community Library and
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**Firm Personnel by Discipline**
- **Architectural:** 69
- **Interior Designers:** 15
- **Other Professional:** 8
- **Technical:** 5
- **Administrative:** 18
- **Total in Firm:** 115

**Work %**
- **Office Buildings/Banks/Financial:** 5
- **Manufacturing/Industrial:** 5
- **Medical/Health Care:** 50
- **Churches/Worship:** 10
- **Municipal:** 5
- **Education/Academic:** 5

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**Firm Personnel by Discipline**
- **Architects:** 21
- **Interior Designers:** 5
- **Engineers:** 5
- **Other Professional:** 3
- **Technical:** 1
- **Administrative:** 3
- **Total in Firm:** 38

**Work %**
- **Housing/Multiple:** 25
- **Office Buildings/Banks/Financial:** 5
- **Retail/Commercial:** 5
- **Manufacturing/Industrial:** 5
- **Municipal:** 5
- **Education/Academic:** 30
- **Building Renovation/Adaptive Re-use:** 25
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- **Dial Corporation, Tenant Build-out, Minneapolis, MN:**
- **Education Sciences Building, University of Minnesota, Minneapolis, MN:**
- **Abbott Laboratories, Tenant Build-out, Minneapolis, MN:**
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- **Architects:** 42
- **Interior Designers:** 12
- **Other Professional:** 33
- **Technical:** 52
- **Administrative:** 46
- **Total in Firm:** 185

**Work %**
- **Housing/Multiple:** 15
- **Office Buildings/Banks/Financial:** 5
- **Retail/Commercial:** 25
- **Churches/Worship:** 5
- **Education/Academic:** 20
- **Entertainment/Resort/Gaming:** 30

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**Firm Personnel by Discipline**
- Both Architect and Interior Designer: 1
- Technical: 1
- Administrative: 1
- Total in Firm: 3

**Work %**
- Residences/New, Additions, Remodel: 30
- Medical/Health Care: 30
- Education/Academic: 10
- Churches/Worship: 10
- Retail/Commercial: 10
- Office Buildings/Banks/Financial: 10

**First Presbyterian Church Addition, Mora, MN:**
- Fondry Residence, Deephaven, MN: Allina (V.P.C.), Minneapolis, MN: Blessed Sacrament Church Rectory Remodel, Sioux City, IA: Radiation Oncology, Allina Health System, Minneapolis, MN: Brandsness Residence, Minneapolis, MN:

### DLR GROUP

9521 78th Street
Minneapolis, MN 55444-3853
Tel: (952) 941-8950
Fax: (952) 941-7965
Email: minneapolis@dirgroup.com
www.dirgroup.com
Established 1986

**Other Offices:**

**Firm Principals**
Griff Davenport, AIA
Matthew Johnson, AIA, LEED AP
Troy Miller, RREFP
Jonathan Crump, AIA, LEED AP
Marlene Everson, AIA, LEED AP
Tom Sindefar, AIA

continued next column
ELLERBE BECKET, INC.

800 LaSalle Avenue
Minneapolis, MN 55402
Tel: (612) 376-2000
Fax: (612) 376-2271
Email: info@ellerbebecket.com
www.ellerbebecket.com
Established 1919

Firm Principals
Christine Hester Devens
Wendy Fimon, CID
Karen Kjos, CID
Ken LeDoux, AIA, CID
Jim Lewison, CID
Kim Williamson, CID, ASID, IIDA, Assoc. AIA

Firm Personnel by Discipline
Architects 144
Interior Designers 46
Engineers 71
Other Professional 10
Technical 21
Administrative 61
Total in Firm 353

Work %
Office Buildings/Banks/Financial 20
Medical/Health Care 50
Municipal 5
Education/Academic 10
Sports/Recreation/Athletic 15

Regions Hospital Expansion, New.
St. Paul, MN.
City of San Antonio
Emergency Operations Center, New.
San Antonio, TX.
Littler Mendelson Offices.
New, Minneapolis, MN.
University of Kentucky Patient Tower, New.
Lexington, KY:
Target North Campus Building 5 Interiors.
New, Brooklyn Park, MN.
Harvard Medical International/Dubai Healthcare City.
University Teaching Hospital, New.
Dubai, United Arab Emirates.

ELNESS SWENSON GRAHAM
ARCHITECTS INC.

500 Washington Avenue South, Ste. 1080
Minneapolis, MN 55402
Tel: (612) 339-5508
Fax: (612) 339-5382
www.esserach.com
Established 1973

Firm Principals
Mark Swenson, AIA
David Graham, AIA
Dennis Sutliff, AIA
Paul Mittendorf, AIA
Arthur Weeks, AIA
Steve Larson

Firm Personnel by Discipline
Architects 25
Interior Designers 6
Other Professional 47
Technical 7
Administrative 13
Total in Firm 98

Work %
Housing/Multiple 75
Office Buildings/Banks/Financial 10
Manufacturing/Industrial 5
Municipal 5
Education/Academic 5

301 Kenwood, New Condominiums,
Minneapolis, MN.
Excelsior 6 Grand,
New Retail and Condos, St. Louis Park, MN;
Imation Discovery Technology Center, New,
Corporate: Ramsey Town Center,
Master Plan, Ramsey, MN; Westin Galleria,
Condominiums and Hotel, Edina, MN;
Midtown Exchange, Apartments, Lofts and
Sheraton Hotel, Minneapolis, MN

ENGAN ASSOCIATES, PA.

311 4th Street SW, P.O. Box 956
Willmar, MN 56201
Tel: (320) 235-0850
Fax: (320) 235-0851
Email: sengan@engan.com
www.engan.com
Established 1979

Firm Principals
Richard F. Engan, AIA, CID, CSI
Andrew Bjur, AIA, LEED
Barbara Marks
Dawn Engstrom, CID
Angela Holm, AIA

Firm Personnel by Discipline
Architects 5
Interior Designer 1
Technical 4
Administrative 3
Total in Firm 13

continued next column

HAMEL, GREEN AND
ABRAHAMSON, INC.

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

Firm Principals
Debbie Barnes, CID, IIDA
Laurie Rother, CID, IIDA
Chris Vickery, CID
Nancy Schmidt, CID, LEED

Firm Personnel by Discipline
Architects 197
Interior Designers 21
Engineers 101
Other Professional 41
Technical 45
Administrative 87
Total in Firm 492

Work %
Housing Multiple 5
Office Buildings/Banks/Financial 30
Retail/Commercial 5
Manufacturing/Industrial 5
Medical/Health Care 45
Education/Academic 10

Minnesota Public Radio, New and Remodel,
St. Paul, MN.
RSM McCladrey, Inc.,
Remodel, Minneapolis, MN.
St. Jude Medical
Corporate Offices, Remodel, Minneapolis,
MN.
Orange City Area Health System,
New, Orange City, IA.
The Mayo Clinic,
T. Denny Sanford Pediatric Center, Remodel.
Rochester, MN: College of St. Catherine,
Student Center and Learning Commons,
New and Remodel, St. Paul, MN

GLT ARCHITECTS

808 Courthouse Square
St. Cloud, MN 56303
Tel: (320) 252-3740
Fax: (320) 255-0683
Email: leapaldt@gltarchitects.com
www.gltarchitects.com
Established 1976

Other MN Office: Newport (551) 459-9566

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

Firm Personnel by Discipline
Architects 8
Architects in Training 2
Technical 2
Administrative 3
Total in Firm 15

Work %
Residences/New Additions, Remodel 5
Office Buildings/Banks/Financial 10
Manufacturing/Industrial 10
Medical/Health Care 30
Municipal 10
Education/Academic 35

KIV, St. Cloud, MN: Catholic ElderCare,
Minneapolis, MN: Centennial Hall, St. Cloud
State University, St. Cloud, MN;
Nicollet Public Schools, Nicollet, MN
HDR/JORDAN ARCHITECTS

One West Water Street, Ste. 280
Saint Paul, MN 55107-2039
Tel: (651) 291-2701
Fax: (651) 291-2710
Email: james.r.jordan@hdinc.com
www.hdinc.com
Established 1917
Other MN Offices:
Rochester. (507) 529-9940
Minneapolis. (763) 591-5400
Other Offices:
Alexandria, VA, Austin, TX, Boise, ID;
Charlotte, NC, Chicago, IL, Cincinnati, OH;
Dallas, TX; Denver, CO; London, United Kingdom;
Milwaukee, WI; Mountain View, CA;
Omaha, NE; Pasadena, CA; Phoenix, AZ;
Portland, OR; Reno, NV; Sacramento, CA;
San Diego, CA; Seattle, WA; Silver Spring, MD; Tampa, FL; Tucson, AZ

Firm Principals
James R. Jordan, AIA
Stanley W. Schimke
Mark A. Jasmin, AIA
Bernard J. Gehri, AIA
Aneetha M. McLellan, IDA
Doris L. Witte

Firm Personnel by Discipline
Architects 331
Interior Designers 38
Engineers 134
Other Professional 310
Technical 86
Administrative 73
Total in Firm 992

Work %
Medical/Health Care 65
Municipal 10
Education/Academic 10
Cultural/Museum, Performing Arts Centers, Etc. 5

United Hospital Neuroscience Center, Renovation, St. Paul, MN; Altru Health System, New Construction, Grand Forks, ND; Mayo Health System, Renovation and New Construction, Rochester, MN; Park Nicollet Health Services, Renovation and New Construction, St. Louis Park, MN; Aspirus Wausau Hospital, Renovation and New Construction, Wausau, WI; Albertville – St. Michael Clinic, New Construction, Albertville, MN

INLAND OFFICE FOR TOMORROW’S ARCHITECTURE (IOTA)

4749 Chicago Avenue, Ste. 7
Minneapolis, MN 55407
Tel: (612) 721-1741
Email: readysightinlandoffice.com
www.inlandoffice.com
Established 2004

Firm Principals
Judy Grundstrom, AIA, CID
Phillip Koski, AIA, LEED AP

Firm Personnel by Discipline
Architect 1
Both Architect and Interior Designer 1
Other Professional 1
Total in Firm 3

Work %
Housing/Multiple 15
Residences/New, Additions, Remodeling 45
Office Buildings/Banks/Financial 20
Retail/Commercial 20

Fusion Lifestyles, Deephaven, MN; Duffy & Partners Office, Renovation, Minneapolis, MN; Knock World Headquarters, Minneapolis, MN; Olson Residence Renovation, Minneapolis, MN; Johnson Greenberg Residence, St. Louis Park, MN; Seoul Hilton Casino interior, Seoul, Korea

KIKE ARCHITECTS, INC.

300 1st Avenue North
Minneapolis, MN 55401
Tel: (612) 339-4200
Fax: (612) 342-9267
www.kike.com
Established 1968

Other Offices: Las Vegas, NV; Irvine and Pasadena, CA

Firm Principals
Tom Gerster, AIA
Greg Hollenkamp, AIA
Ron Erickson, AIA
Mohammed Lawal, AIA
Quh Scott, AIA
Brian Arial, AIA

Firm Personnel by Discipline
Architects
Interior Designers
Administrative 230

Work %
Housing/Multiple 5
Office Buildings/Banks/Financial 20
Retail/Commercial 60
Manufacturing/Industrial 5
Education/Academic 10

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

6115 Cahill Avenue
Inver Grove Heights, MN 55076
Tel: (651) 451-4605
Fax: (651) 451-0917
Email: komainc@komainc.com
www.komainc.com
Established 1985

Firm Principals
James H. Krech, PE
Daniel J. O’Brien, AIA, CID
Brady R. Mueller, AIA, CID
Cindy Douthett Nagel, AIA
Michael J. Lisowski, PE

Firm Personnel by Discipline
Architects 8
Interior Designers 2
Engineers 3
Technical 1
Administrative 2
Total in Firm 16

Work %
Housing/Multiple 5
Office Buildings/Banks/Financial 25
Retail/Commercial 25
Manufacturing/Industrial 20
Medical/Health Care 5
Churches/Worship 5
Municipal 10
Veterinary/Animal Care 5

CHS Corporate Offices, Inver Grove Heights, MN; Great Clips Salon, Nationwide; George F. Cook Construction Company, Office Relocation, Golden Valley, MN; Black Sheep Coffee Café, South St. Paul, MN; Grand Avenue Veterinary Hospital, St. Paul, MN; Dunn Bros. Coffee, Shakopee, Owatonna, Minneapolis, St. Paul, Champlain, MN; Jefferson City, MO; Dallas, TX

Potowatomi Northern Lights Bingo and Casino, Carter, WI; Masa, Minneapolis, MN; Burbank Civic Plaza, Burbank, CA; Silver Lake Village, Burnsville, MN; Chicago County Libraries, Chicago, MN; East Lake Library, Minneapolis, MN

KODET ARCHITECTURAL GROUP, LTD.

15 Groveland Terrace
Minneapolis, MN 55403
Tel: (612) 377-2737
Fax: (612) 377-1331
Email: arch@kodet.com
www.kodet.com
Established: 1983

Firm Principals
Edward J. Kodet, FAIA, CID
Ken Stone, AIA, CID
Joan Bren, AIA, CID

Firm Personnel by Discipline
Architects and Interior Designers 4

Architects
Engineers 1
Other Professional 6
Technical 3
Administrative 3
Total in Firm 19

Work %
Office Buildings/Banks/Financial 5
Retail/Commercial 5
Churches/Worship 25
Municipal 20
Education/Academic 25
Interiors/Restoration/Parks & Recreation 20
St. Croix Lutheran High School Chapel, New, West St. Paul, MN; Lakeville Central Maintenance, New, Lakeville, MN; Hopkins Public Library, Interior Remodel, Hopkins, MN; Burnnoughs Community School, New, Minneapolis, MN; Church of St. Bridget, Addition, River Falls, WI; Lakes International Language Academy, Addition and Remodel, Forest Lake, MN
LHB, INC.
250 Third Avenue North, Ste. 450
Minneapolis, MN 55401
Tel: (612) 338-2029
Fax: (612) 338-2088
Email: terza.kurki@lhbcorp.com
www.lhbcorp.com
Established 1966
Other MN Office: Duluth (218) 727-8446

Firm Principals
William Bennett, PE
Richard Carter, AIA, CID, LEED AP
David Sheedy, PE
Steve McNeill, AIA, LEED AP
Michael Fischer, AIA
David Bjerkness, AIA

Firm Personnel by Discipline
Architects ........................................ 40
Interior Designers .............................. 10
Technical ........................................ 2
Administrative ..................................... 9
Total in Firm ...................................... 60

Work %
Housing/Multiple ................................ 15
Residences/New Remodel, Additions ....... 10
Office Buildings/Banks/Financial .......... 10
Education/Academic ............................ 20
Libraries ......................................... 40

Urban Outfitters Headquarters, Adaptive Re-use, Philadelphia, PA; Carmichael Lynch Offices, Adaptive Re-use, Minneapolis, MN; River Park Lofts, Adaptive Re-use, St. Paul, MN; Blair Library, Fayetteville, AR; Franklin Community Library, Renovation, Minneapolis, MN; Alvar Street Branch Library, Restoration, New Orleans, LA

MOHAGEN/HANSEN ARCHITECTURAL GROUP
1415 East Wayzata Boulevard, Ste. 200
Wayzata, MN 55391
Tel: (952) 473-1985
Fax: (952) 473-1340
Email: info@mohagenhansen.com
www.mohagenhansen.com
Established 1989
Other MN Office: St. Paul (651) 221-2405

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

Firm Personnel by Discipline
Architects ........................................ 23
Interior Designers .............................. 7
Technical ........................................ 5
Administrative ..................................... 5
Total in Firm ...................................... 40

Work %
Housing/Multiple ................................ 5
Office Buildings/Banks/Financial .......... 10
Retail/Commercial .............................. 5
Medical/Health Care ........................... 45
Education/Academic ........................... 5

Dermatology Specialists, P.A., Edina, MN; Paradigm Materia Office Renovation, Minneapolis, MN; Landmark Tower Lobby Renovation, St. Paul, MN; Chaska Orthodontic Specialists, Chaska, MN; Anchor Bank Building and Interior Build-out, Burnsville, MN; Northfield Hospitals: Farmington Outpatient Clinic, Farmington, MN

NELSON
1201 Marquette Avenue South, Ste. 200
Minneapolis, MN 55403
Tel: (612) 822-1211
Fax: (612) 822-1006
Email: nutton@nelsononline.com
www.nelsononline.com
Established 1977
Other Office: Philadelphia, PA

Firm Principals
Debora Emerit, CID
Claudia Reichert, CID
Richard Sutton, AIA, CID

Firm Personnel by Discipline
Architects ........................................ 2
Interior Designers .............................. 14
Other Professionals ............................ 3
Administrative ..................................... 2
Total in Firm ...................................... 21

Work %
Housing/Multiple ................................ 5
Office Buildings/Banks/financial .......... 15
Retail/Commercial .............................. 10
Manufacturing/Industrial .................... 10

Community National Bank Reconstruction, Vadnais Heights, MN; Ilup Law Firm Relocation, Bloomington, MN; Hays Company Expansion, Minneapolis, MN; Dahlen Berg Expansion, Minneapolis, MN; Wachovia Securities Office Relocation, Quincy, IL; Community National Bank Reconstruction, North Branch, MN

PAULSEN ARCHITECTS
209 South Second Street, Ste. 201
Minneapolis, MN 55401
Tel: (651) 388-9811
Fax: (651) 388-1751
Email: bpaulsen@paulsen-arch.com
www.paulsen-arch.com
Established 1995

Firm Principals
Bryan Paulsen, AIA, CID
Staci Flemming, ASID, LEED AP
Mery Massad-Rahme, Assoc. IDA

Firm Personnel by Discipline
Architects ........................................ 34
Interior Designers .............................. 149
Other Professional ............................. 25
Technical ........................................ 256
Administrative ................................... 208
Total in Firm ..................................... 1019

Work %
Office Buildings/Banks/Financial .......... 25
Medical/Health Care ........................... 40
Municipal ........................................ 10
Education/Academic ........................... 25
Sustainable Design ............................. 100

Great River Energy Corporate Headquarters, Maple Grove, MN; Medtronic CRM Campus, Shoreview, MN; Northwestern College, St. Paul, MN; Thrivent Financial, Minneapolis, MN; Fairview Southdale Hospital, Edina, MN; Schwebel, Goetz & Sieben, Minneapolis, MN
POPE ASSOCIATES INC.
1255 Energy Park Drive
Saint Paul, MN 55108
Tel: (651) 642-9200
Fax: (651) 642-1101
Email: abristow@popearch.com
www.popearch.com
Established 1974

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

Firm Personnel by Discipline
Architects 22
Interior Designers 6
Other Professional 5
Technical 5
Administrative 7
Total in Firm 57

Work %
Housing/Multiple 15
Office Buildings/Banks/Financial 15
Retail/Commercial 10
Manufacturing/Industrial 10
Medical/Health Care 10
Churches/Worship 5
Education/Academic 5
Senior Housing 5
Interior Architecture 10
Sustainable Design 10

Cobalt Condominiums, Minneapolis, MN;
CH Robinson Worldwide, Eden Bluff
Corporate Center, Eden Prairie, MN;
Regions/Gillette Ambulatory Center.
St. Paul, MN; Mounds Park Academy,
Maplewood, MN; Polaris Product
Development Center, Wyoming, MN;
Cornerstone Church/Family Academy,
Oakdale, MN

REHKAMP LARSON
ARCHITECTS, INC.
2732 W. 43rd Street
Minneapolis, MN 55410
Tel: (612) 285-7275
Fax: (612) 285-7274
Email: info@rehkamplarson.com
www.rehkamplarson.com
Established 1980

Firm Principals
Jean Rehkamp Larson, AIA
Mark Larson, AIA

Firm Personnel by Discipline
Architects
Residences/New, Additions, Remodel 90
Office Buildings/Banks/Financial 5
Retail/Commercial 5

Kitchen and Tower Renovation, North Oaks,
MN: Lake of the Isles Renovation and
Addition, Minneapolis, MN; River House,
Marine on St. Croix, MN; McFarland
Company, Marshall, MN; Lake House
and Guest House, Glenwood, MN;
Timber Frame Cabin, Lake Sylvia, MN

SKD ARCHITECTS, INC.
11140 Highway 55, Ste. A
Plymouth, MN 55441
Tel: (763) 591-6115
Fax: (763) 591-6119
Email: info@skd.com
www.skdarchitects.com

Firm Principal
Steven Kleineman, AIA, CID

Firm Personnel by Discipline
Architects 2
Interior Designers 1
Technical 4
Administrative 2
Total in Firm 9

Work %
Residences/New, Remodel, Additions 75
Office Buildings/Banks/Financial 5
Retail/Commercial 10
Manufacturing/Industrial 5
Medical/Health Care 5

2006 MSB! Luxury Home, New, Minnetonka,
MN; Eau Claire Heart institute, New,
Eau Claire, WI; Rubble Tile, Remodel,
Eden Prairie, MN; Roth Distributing
Showroom, Remodel, Minnetonka, MN;
Ostrander Residence, Remodel, Excelsior, MN;
Bleth Lake Home, New, Madeline Island, WI

SMITHGROUP, INC.
527 Marquette Avenue, Ste. 500
Minneapolis, MN 55402
Tel: (612) 372-4681
Fax: (612) 372-4957
Email: info@mn.smithgroup.com
www.smithgroup.com
Established 1853

Other Offices: Ann Arbor, MI; Chicago, IL;
Detroit, MI; Los Angeles, CA; Madison, WI;
Phoenix, AZ; Raleigh and Durham, NC; San
Francisco, CA; Washington, D.C.

Firm Principals
Rebecca Nolan, IIDA, Assoc. AIA
Michael Nolan
Ted Davis, AIA, IIDA
Marianne O'Brien, AIA

Firm Personnel by Discipline
Architects 360
Interior Designers 31
Engineers 111
Other Professional 100
Technical 21
Administrative 159
Total in Firm 782

Work %
Housing/Multiple 9
Office Buildings/Banks/Financial 30
Medical/Health Care 20
Municipal 5
Education/Academic 20
Museum/Cultural 5
Sustainable Design 11

UCare Minnesota, New, Minneapolis, MN;
Jeffries & Co., New, New York, NY;
Bowman and Brooke, LLP, New,
Minneapolis, MN; University of Minnesota
Mayo Auditorium, Renovation,
Minneapolis, MN; Fifth Street Towers
Five Star Center, New, Minneapolis, MN;
Marshall BankFirst, New, Minneapolis, MN

STUDIO Hive, INC.
901 North 3rd Street, Ste. 228
Minneapolis, MN 55401
Tel: (612) 279-0430
Fax: (612) 279-0439
Email: info@studioshive.com
www.studioshive.com
Established 2003

Firm Principals
Shawn P. Calther, AIA
Janice C. Linster, CID, ASID
Shari L. Bjork

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

Work %
Housing/Multiple 10
Office Buildings/Banks/Financial 80
Education/Academic 10

University of Minnesota Gopher Sport,
Remodel, St. Paul, MN; Prime Therapeutics,
Remodel, Eagan, MN, Omaha, HNE,
Albuquerque, NM: The Carlyle, New,
Minneapolis, MN; Little and Co., Remodel,
Minneapolis, MN; Hartung Kemp, Remodel,
Minneapolis, MN; Minnesota Twins,
Remodel, Minneapolis, MN

September/October 2006 ARCHITECTURE MINNESOTA 75
LOCKED MARTIN, Corporate Office Remodeling, Eagan, MN; Flint Hills Resources, Administrative Building, Inver Grove Heights, MN; MnSCU St. Paul College, Trade Areas Remodeling and Addition, St. Paul, MN; Kraft Foods, Office and Support Services Space Planning, Chicago, IL; City of North St. Paul, City Hall, North St. Paul, MN; Marathon Petroleum Company, Workforce Services Building, St. Paul, MN

20 BELOW STUDIO
23 Fourth Street NE, Minneapolis, MN 55413
Tel: (612) 378-2021
Fax: (612) 378-2024
Email: studio@20belowstudio.com
www.20belowstudio.com
Established 2002
Firm Principals
Joseph M. Hamilton, AIA, CID
Heather Rose-Dunning, IDA
Kevin A. Rolles, Assoc. AIA
Firm Personnel by Discipline
Architects
5
Interior Designers
5
Total in Firm
12
Work %
Residences/New, Remodel, Additions
60
Office Buildings/Banks/Financial
35
Retail/Commercial
5

LAUREL ULLAND ARCHITECTURE
2836 Lyndale Avenue South, Minneapolis, MN 55408
Tel: (612) 874-1086
Fax: (612) 874-1089
Email: laurel@laurelulland.com
www.laurelullland.com
Established 2003
Firm Principal
Laurel Ulland, Assoc. AIA
Firm Personnel by Discipline
Architects
4
Administrative
1
Total in Firm
5
Work %
Residences/New, Remodel, Additions
85
Churches/Worship
15
Restoration/Preservation
50
Lake Harriet Modern Ranch, Minneapolis, MN; Mount Curve Georgina Revival, Minneapolis, MN; West Isles Arts and Crafts, Remodel, Minneapolis, MN; Minnehaha Parkway Colonial, Minneapolis, MN; Duluth Lumber Baron Manor House, Duluth, MN; Otis Lane Renovation, St. Paul, MN

U + B ARCHITECTURE & DESIGN, INC.
2524 Nicollet Avenue South, Ste. 200
Minneapolis, MN 55404
Tel: (612) 870-2538
Fax: (612) 870-2731
Email: info@uplusb.com
www.uplusb.com
Established 2003
Firm Principals
Paul Udri, AIA
Mark A. Burgess, AIA
Firm Personnel by Discipline
Architects
5
Technical
5
Administrative
5
Total in Firm
7

WALSH BISHOP ASSOCIATES, INC.
900 Second Avenue South, Ste. 300
Minneapolis, MN 55402
Tel: (612) 338-8799
Fax: (612) 337-5785
Email: david.loehr@walshbishop.com
www.walshbishop.com
Established 1984
Firm Principals
Dennis Walsh, AIA
David Loehr, AIA, AICP, LEED AP
Rachelle Schoesler Lynn, CID, ASID, LEED AP
Stephan Knowles, AIA
Renée Fine
Brian Lubben, AIA

Firm Personnel by Discipline
Architects
25
Both Architect and Interior Designer
1
Interior Designers
15
Other Professional
1
Technical
26
Administrative
9
Total in Firm
78
Work %
Housing/Multiple
25
Office Buildings/Banks/Financial
40
Retail/Commercial
10
Manufacturing/Industrial
5
Hospitality
20

Norman Pointe II Office Tower, Bloomington, MN; Time Warner Cable Regional Headquarters, Minnetonka, MN; RBC Dain Rausher Offices, Nationwide: The Ivy Hotel and Residence, Minneapolis, MN; Marriott Hotel and Convention Center, Coralville, IA; U/W Lofts, Minneapolis

WOLD ARCHITECTS AND ENGINEERS
305 St. Peter Street
Saint Paul, MN 55102
Tel: (651) 227-7773
Fax: (651) 223-5646
Email: mail@woldaw.com
www.woldaw.com
Established 1968
Other Offices: Palatine, IL and Troy, MI
Firm Principals
Michael S. Cox, AIA
R. Scott McQueen, AIA
Vaughn Dickens, AIA
Kevin Marshall, PE
Matt Mooney, PE
Firm Personnel by Discipline
Architects
60
Interior Designers
4
Engineers
27
Administrative
17
Total in Firm
108
Work %
Municipal
10
Education/Academic
65
Justice/Corrections/Detention
20
Planning
5
Crow Wing County Judicial Center, Brainerd, MN; Lakeville South High School, Lakeville, MN; Prior Lake City Hall and Police Station, Prior Lake, MN; Dakota County Technical College Info Tech Renovation, Rosemount, MN; Hennepin County 911 Pre-design Study, Plymouth, MN; Shakopee High School, Shakopee, MN

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continued next column

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WELCOME TO THE DIRECTORY OF INTERIOR DESIGN!

The 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
ACHA  American College of Healthcare Architects
AICP  American Institute of Certified Planners
ASID  American Society of Interior Designers
CID  Certified Interior Designer
CDT  Construction Documents Technology (Certified)
FAIA  Fellow and Registered Member of the American Institute of Architects
FASID  Fellow, American Society of Interior Designers
FIIDA  Fellow, International Interior Designers Association
IFMA  International Facilities Management Association
LEED  Leadership in Energy and Environmental Design
LEED AP  Leadership in Energy and Environmental Design Accredited Professional
PE  Professional Engineer

ARCHITECTURAL ALLIANCE

400 Clifton Avenue South
Minneapolis, MN 55403
Tel: (612) 871-5703
Fax: (612) 871-7212
Email: epeterson@archalliance.com
www.archalliance.com
Established 1970
Other MN Office: St. Paul (612) 726-3902

Firm Principals
Thomas DeAngelo, FAIA, CID
Dennis LaFrance, AIA, CID
Peter Vesterholt, AIA, CID, LEED AP
Sharry Cooper, IDA, CID
Thomas Hysell, AIA, CID
Eric Peterson, AIA

Firm Personnel by Discipline
Interior Designers  8
Architects  25
Other Professional  27
Technical  4
Administrative  7
Total in Firm  75

Work %
Office Buildings/Banks/Financial  20
Retail/Commercial  20
Municipal  20
Education/Academic  15
Aviation  25
New Guthrie Theater, Minneapolis, MN:
New Minneapolis Central Library, Minneapolis, MN:
Allianz Life Phase II Corporate Expansion, Golden Valley, MN:
 Dane County Regional Airport Terminal Expansion/Renovation, Madison, WI:
Phoenix Sky Harbor International Airport Terminal 4, Renovation, Phoenix, AZ:
State of Minnesota Multi-building Space Planning, St. Paul, MN

BDH & YOUNG

SPACE DESIGN, INC.

4510 W. 77th Street, Ste. 101
Edina, MN 55435
Tel: (952) 345-8303
Fax: (952) 893-9299
Email: kdennis@bdhyoung.com
www.bdhyoung.com
Established 1971

Firm Principals
Jill Breckont, CID
Kim Dennis, CID, IDA
Darcy Hold, CID
Kathy Young, CID
Patrick Giordana, AIA
Karen Harris, CID

Firm Personnel by Discipline
Interior Designers  19
Architects  3
Technical  8
Administrative  2
Total in Firm  32

Work %
Housing/Multiple  20
Office Buildings/Banks/Financial  35
Retail/Commercial  75
Manufacturing/Industrial  10
Medical/Health Care  20
Churches/Worship  75

Cross Telecom, Renovation, Bloomington, MN:
Cargill, Renovation, Minnetonka, MN:
Associated Eye Care, New Construction, Stillwater, MN:
Allina – Northfield, New Construction, Northfield, MN:
Town Centre Office Condominiums, New Construction, Plymouth, MN:
Western Bank, New Construction, St. Paul, MN

ARMSTRONG, TORSETH, SKOLD & RYDEEN, INC.

8501 Golden Valley Road, Ste. 300
Minneapolis, MN 55427
Tel: (763) 545-3731
Fax: (763) 525-3289
Email: info@atsr.com
www.atsr.com
Established 1944

Firm Principals
Paul W. Erickson, AIA
Tammy M. Magney, AIA, REFP/LEED AP
Elena I. Petsman, AIA (CID)
Daniel Moll, AIA, CID
Elena Petsman, AIA, CID, LEED AP
David M. Maroney, AIA
Dean S. Beehinga, AIA

continued next column

BWBR ARCHITECTS, INC.

380 St. Peter Street, Ste. 600
Saint Paul, MN 55102-1996
Tel: (651) 222-3701
Fax: (651) 222-8861
Email: marketing@bwbr.com
www.bwbr.com
Established 1922

Firm Principals
Stephen P. Patrick, AIA
Terry L. Anderson, AIA
Timothy J. Sessions, AIA
Peter G. Smith, AIA
Brian B. Buchholz, AIA, ACHA, CID
John A. Strachota, AIA
Richard W. Dahl, AIA
Katherine J. Leonidas, AIA

Firm Personnel by Discipline
Interior Designers  15
Architects  69
Other Professional  8
Technical  5
Administrative  18
Total in Firm  115

Work %
Office Buildings/Banks/Financial  5
Manufacturing/Industrial  5
Medical/Health Care  55
Churches/Worship  10
Municipal  5
Education/Academic  5

Minnesota Department of Human Services Office Building and Ramp, St. Paul, MN:
3M Company Innovation Center, St. Paul, MN:
Ambulatory Services Tower, Children’s Hospitals and Clinics of Minnesota, Minneapolis, MN:
Eagle Brook Church, Lino Lakes, MN:
Park Nicollet Clinic – Chanhassen, MN:
Lakewood Health System Replacement Hospital/Clinic, Staples, MN
### CUNINGHAM GROUP
**Address:** 201 Main Street SE, Suite 325
Minneapolis, MN 55414
Tel: (612) 379-3400
Fax: (612) 379-4400
www.cunningham.com

**Established:** 1968

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

**Firm Principals:**
- Tom Hoskins, FAIA
- Wendy Fimon, FAIA
- Brian Tempas, AIA
- Roger Kipp, AIA

**Firm Personnel by Discipline**

| Discipline                  | Total
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Interior Designers</td>
<td>46</td>
</tr>
<tr>
<td>Architects</td>
<td>144</td>
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<td>Engineers</td>
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<td>Other Professional</td>
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<tr>
<td>Technical</td>
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<td>Administrative</td>
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<td>Total In Firm</td>
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**Work**

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<td>Office Buildings/Financial</td>
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<tr>
<td>Medical/Health Care</td>
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<tr>
<td>Education/Academic</td>
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<tr>
<td>Sports/Recreation/Athletic</td>
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**Robert Ames, AIA**

**Bridgeman Hall Renovation, Minneapolis, MN**

**ELNESS SWENSON GRAHAM ARCHITECTS INC.**

**Address:** 500 Washington Avenue South, Ste. 1080
Minneapolis, MN 55415
Tel: (612) 339-5508
Fax: (612) 339-5382
www.esgarch.com

**Established:** 1973

**Firm Principals:**
- Mark Swenson, AIA
- David Graham, AIA
- Dennis Sutliff, AIA
- Paul Mittendorf, AIA
- Arthur Weeks, AIA
- Steve Larson

**Firm Personnel by Discipline**

| Discipline                  | Total
<table>
<thead>
<tr>
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<tr>
<td>Interior Designers</td>
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<td>Administrative</td>
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**Work**

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<tr>
<td>Municipal</td>
<td>5</td>
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<tr>
<td>Education/Academic</td>
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**301 Kenwood, New Condominiums, Minneapolis, MN**

**HAMMEL, GREEN AND ABRAMHISON, INC.**

**Address:** 701 Washington Avenue North
Minneapolis, MN 55401
Tel: (612) 758-4000
Fax: (612) 758-4199
Email: info@hga.com
www.hga.com

**Established:** 1953

**Other MN Office:**
- Rochester (507) 281-8600
- Other Offices: Milwaukee, WI; Sacramento, CA; San Francisco and Los Angeles, CA

**Firm Principals:**
- Debbi Barnes, CID, IDA
- Laurie Rother, CID, IDA
- Chris Vickery, CID
- Nancy Schmidt, CID, LEED

**Firm Personnel by Discipline**

| Discipline                  | Total
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Interior Designers</td>
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<td>Total In Firm</td>
<td>16</td>
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**Work**

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<tr>
<td>Housing/Multiple</td>
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<tr>
<td>Office Buildings/Financial</td>
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<tr>
<td>Medical/Health Care</td>
<td>30</td>
</tr>
<tr>
<td>Municipal</td>
<td>10</td>
</tr>
<tr>
<td>Education/Academic</td>
<td>30</td>
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**1010 City Center, St. Paul, MN**
INLAND OFFICE FOR TOMORROW'S ARCHITECTURE (IOTA)

4749 Chicago Avenue, Ste. 7
Minneapolis, MN 55407
Tel: (612) 721-7171
Email: readystota@inlandoffice.com
www.inlandoffice.com
Established 2004

Firm Principals
Judy Gundstrom, AIA, CID
Phillip Koski, AIA, LEED AP

Firm Personnel by Discipline
Both Architect and Interior Designer 1
Architect 1
Other Professional 1
Total in Firm 3

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

6115 Cahill Avenue
Inver Grove Heights, MN 55076
Tel: (651) 451-4505
Fax: (651) 451-0917
Email: komain@komain.com
www.komain.com
Established 1985

Work %
Housing/Multipurpose 15
Residences/New, Additions, Remodel 45
Office Buildings/Banks/Financial 20
Retail/Commercial 20

Firm Principals
James H. Krech, PE
Daniel J. O'Brien, AIA, CID
Brady A. Mueller, AIA, CID
Cindy Douthett Nagel, CID
Michael J. Lisowski, PE

Firm Personnel by Discipline
Interior Designers 2
Architects 8
Engineers 3
Technical 1
Administrative 2
Total in Firm 16

Work %
Housing/Multipurpose 5
Office Buildings/Banks/Financial 25
Retail/Commercial 25
Manufacturing/Industrial 20
Medical/Health Care 5
Churches/Worship 5
Municipal 10
Veterinary/Animal Care 5

LHB, INC.

250 Third Avenue North, Ste. 450
Minneapolis, MN 55401
Tel: (612) 338-2029
Fax: (612) 338-2088
Email: terza.kauri@lhbcorp.com
www.lhbcorp.com
Established 1966

Other MN Office: Duluth (218) 727-8446

Firm Principals
William Bennett, PE
Richard Carter, AIA, CID, LEED AP
David Sheedy, PE
Steve McWeil, AIA, LEED AP
Michael Fischer, AIA
David Berkness, AIA

Firm Personnel by Discipline
Interior Designers 10
Architects 26
Engineers 36
Other Professional 8
Technical 45
Administrative 25
Total in Firm 150

continued next column
MOHAGEN/HANSEN
ARCHITECTURAL GROUP
1415 East Wayzata Boulevard, Ste. 200
Wayzata, MN 55391
Tel: (952) 473-1985
Fax: (952) 473-1340
Email: info@mohahenangen.com
www.mohengen.com
Established 1989
Other MN Office: Saint Paul (651) 221-2405

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

Firm Personnel by Discipline
Interior Designers 1
Architects 23
Technicians 5
Administrative 5
Total in Firm 34

Work %
Housing/Multifamily 5
Office Buildings/Banks/Financial 40
Retail/Commercial 5
Medical/Healthcare 45
Town Office Developments 5

Dermatology Specialists, P.A., Edina, MN
ParadosysMaters Office Relocation, Minneapolis, MN, Landmark Tower Lobby
Renovation, St. Paul, MN, Chaska Orthodontics Specialties, Chaska, MN, Anchor Bank Building
and Interior Build-out, Burnsville, MN
Northfield Hospital - Farmington
Outpatient Clinic, Farmington, MN

PAULSEN ARCHITECTS
209 South 2nd Street, Ste. 201
Mankato, MN 56001
Tel: (507) 358-9811
Fax: (507) 398-1751
Email: bpapaulsen-arch.com
www.depaulsen-arch.com
Established 1995

Firm Principals
Bryan J. Paulsen, AIA, CID
Staci Flemming, ASID, LEED AP
Meray Massad-Rahme, Assoc, IIDA

Firm Personnel by Discipline
Interior Designers 4
Architects 6
Engineers 2
Technical 8
Administrative 3
Total in Firm 23

Work %
Housing/Multifamily 5
Office Buildings/Banks/Financial 20
Retail/Commercial 15
Medical/Healthcare 15
Churches/Worship 10
Municipal 15
Education/Academic 20

Minnesota State University Mankato
Centennial Student Union, Renovation and New, Mankato, MN; ISU/My/Mayo Health
System East Ridge Clinic, New, Mankato, MN; Rasmussen College, Renovation,
Eden Prairie, MN; Schwikkert Companies Headquarters, Renovation, Mankato, MN;
Southern Minnesota Educational Campus, Renovation, Fairmont, MN; Raylance
Salon, Renovation, Mankato, MN

PERKINS & WILL
8410th Street South
Minneapolis, MN 55403
Tel: (612) 851-5045
Fax: (612) 851-5001
Email: jessica.buck@perkinswill.com
www.perkinswill.com
Established 1936

Other Offices: Atlanta, GA, Boston, MA,
Calgary, AB, Charlotte, NC, Chicago, IL;
Dallas, TX; Hartford, CT, Houston, TX; Los
Angeles, CA, Miami, FL; New York Research
Triangle Park, NC; San Francisco, CA;
Seattle, WA; Vancouver and Victoria, BC,
Washington, DC, Beijing, China; Shanghai,
China; Dubai, UAE

Firm Principals
Chuck Knight, AIA, LEED AP
Bill Lyons, IIDA, LEED AP
Jeff Ziebarth, AIA, LEED AP
Dave Dimond, AIA, LEED AP
Lisa Pool, CID, LEED AP
Rick Hintz, AIA, LEED AP

Firm Personnel by Discipline
Interior Designers 149
Architects 341
Other Professional 25
Technical 296
Administrative 208
Total in Firm 1013

Work %
Office Buildings/Banks/Financial 25
Medical/Healthcare 40
Municipal 10
Education/Academic 25
Sustainable Design 100

Great River Energy Corporate
Headquarters, Maple Grove, MN,
Medtronic CRM Campus, Shoreview, MN,
Northwestern College, St. Paul, MN;
Thrivent Financial, Minneapolis, MN;
Fairview Southdale Hospital, Edina, MN;
Schwebel, Coetz & Sieden, Minneapolis, MN

SKD ARCHITECTS, INC.
11140 Highway 55, Ste. A
Plymouth, MN 55441
Tel: 763/591-6119
Fax: 763/591-6119
Email: info@skdarch.com
www.skdarchitects.com
Established 1977

Firm Principal
Steven Kleinerman, AIA, CID

Firm Personnel by Discipline
Interior Designers 1
Architects 2
Technical 4
Administrative 2
Total in Firm 10

U Care Minnesota, New, Minneapolis, MN;
Jeffreys & Co., New, New York, NY;
Blowman and Brekke, LLP, New, Minneapolis,
MN; University of Minnesota Mayo
Auditorium, Renovation, Minneapolis, MN;
Fifth Street Towers Five Star Center, New,
Minneapolis, MN; Marshall Bankcenter, New,
Minneapolis, MN
Paid Advertising / 2006 Directory of Interior Design

STUDIO HIVE, INC.
901 North 3rd Street, Ste. 228
Minneapolis, MN 55401
Tel: (612) 279-0430
Fax: (612) 279-0439
Email: info@studiohive.com
www.studiohive.com
Established 1999

Firm Principals
Shawn P. Gaither, AIA
Janice C. Unster, ASID, CID
Shari L. Bjork

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

Work %
Housing/Multiple 10
Office Buildings/Banks/Financial 80
Education/Academic 10

University of Minnesota Cophet Sport.
Remodel St. Paul, MN: Prime Therapeutics,
Remodel: Eagan, MN: Omaha, NE.
Albuquerque, NM: The Carlyle.
Minneapolis, MN: Little and Co., Remodel.
Minneapolis, MN: Hartung Kemp, Remodel.
Minneapolis, MN: Minnesota Twins.
Remodel: Minneapolis, MN

20 BELOW STUDIO
23 Fourth Street NE
Minneapolis, MN 55413
Tel: (612) 378-2021
Fax: (612) 378-2024
Email: studio@20belowstudio.com
www.20belowstudio.com
Established 2002

Firm Principals
Joe Hamilton, AIA, CID
Heather Rose-Dunning, IIDA
Kevin Rolfe, Assoc. AIA

Firm Personnel by Discipline
Interior Designers 5
Architects 6
Administrative 1

Work %
Residences/New, Remodel, Additions 20
Office Buildings/Banks/Financial 45
Retail/Commercial 45
Medical/Healthcare 5

Rider Bennett, LLP Minneapolis, MN:
The Oceanaire Seafood Room, Multiple Locations.
Olson, Minneapolis, MN:
Myth Nightclub, St. Paul, MN:
American Medical Systems World
Headquarters, Minnetonka, MN:
Meagher & Geer, PLLP, Minneapolis, MN

U + B ARCHITECTURE & DESIGN, INC.
2524 Nicollet Avenue South, Ste. 200
Minneapolis, MN 55404
Tel: (612) 870-2538
Fax: (612) 870-2731
info@uplusb.com
www.uplusb.com
Established 2003

Firm Principals
Paul Udris, AIA
Mark A. Burgess, AIA

Firm Personnel by Discipline
Architects 6
Technical 5
Administrative 5
Total in Firm 7

Work %
Housing/Multiple 20
Residences/New, Additions, Remodel 30
Office Buildings/Banks/Financial 20
Retail/Commercial 20
Planning/Master, Urban, Land 10

Spoooner Riverast, New Interior
Architecture, Minneapolis, MN:
Kuskopf-Coontz Advertising, New Interior
Architecture, Minneapolis.
Minneapolis, MN: Track 29
Showroom, New Interior Architecture.
Minneapolis, MN: RMF Entities Corporate
Offices, New Interior Design.
Minneapolis, MN: Assoufid Housing, Hotell and Golf
Development, New Buildings including
Interior Architecture, Marrakech, Morocco:
Uptown Hotel, New Building including
Interior Design, Minneapolis, MN

WALSH BISHOP ASSOCIATES, INC.
900 Second Avenue South, Ste. 300
Minneapolis, MN 55402
Tel: (612) 338-8799
Fax: (612) 337-5785
Email: david.loehr@walshbishop.com
www.walshbishop.com
Established 1984

Firm Principals
Dennis Walsh, AIA
David Loehr, AIA, AICP, LEED AP
Rachel Schoessler Lynn, CID, ASID, LEED AP
Stephen Knowles, AIA
Renee Fine
Brian Lubben, AIA, CID

Firm Personnel by Discipline
Interior Designers 15
Architects 26
Other Professional 1
Technical 26
Administrative 9
Total in Firm 78

Work %
Housing/Multiple 25
Office Buildings/Banks/Financial 40
Retail/Commercial 10
Manufacturing/Industrial 5
Hospitality 20

Norman Pointe II Office Tower, Bloomington.
MN: Time Warner Cable Regional
Headquarters, Minnetonka, MN:
RBC Dain Rauscher Offices, Nationwide:
The Ivy: Hotel & Residency, Minneapolis,
MN: Marriott Hotel and Convention Center.
Coralville, IA; C/W Lofts, Minneapolis, MN

September/October 2006 ARCHITECTURE MINNESOTA 81
Elevator consultant: Landscape SRF
Structural engineer: Tom Hysell, AIA; Architectural Architects
Lighting designer: Ericksen Ellison
Electrical engineer: Ericksen Ellison
Steve Barker; Kari Cesar Nick Woodard; Ken Sheehan, Ellen Nina Luciana Mello; Sebastian Mallea; project team: Minneapolis Library
Client: City of Minneapolis
Location: Minneapolis, Minnesota
Minneapolis Central Library
page 28

Parking consultant: Walker Parking Consultants
Roofing consultant: Ambe Ltd.
Green roof consultant: Kestrel Design Group
Construction Manager: Mortenson/Thor
Demolition: Frattalone Foundations: Knutson Construction Services
Utilities: Veit
Concrete work: Concrete Structure Contractor: Graham Penn-Co
Exterior enclosure contractor: HKL Cladding Systems, with window wall manufactured by MK Metals, window wall glass fabricated (and silk-screened frit) by Viraco, and curtain wall by Mero (now Novum), with glass fabricated by St. Gobain
Elevator/escalator: Schindler
Exterior stone contractor: Graham Penn-Co, with Minnesota Stone (supplier: Vetter Stone Co.) on spandrels, Goldstone Granite on the base (supplier: AGM)
Interior stone (Library Commons floor) contractor: Twin City Tile, with Silvia Gold limestone Roofing: Berwald Roofing
Green roof: Rosenuist Roofing with Aloha Landscaping
Metal ceiling/soffits: Acoustics Associates
Mechanical: Egan Mechanical
Electrical contractor: Egan McKay
Fire protection contractor: NewMech Companies
Shelving contractor: SpaceSavers with Haldeman Homme
Interiors: PCL Construction Services
Millwork: Mid-Canada Millwork
Access floor: W.L. Hall
Carpet: Hamernick
Ceramic tile: Grazzini Bros.
Interior glass: Harmon (channel glass supplier: Bendheim)
Drywall: Custom Drywall
Painting: Swanson & Youngdahl
Doors and hardware: Kendall Doors
Acoustical ceilings and wall panels: Twin City Acoustics
Window treatment: Custom Expressions
Theater seating: Theatre Solutions
Parking systems: McGann Associates
Photographer: Paul Crosby, Crosby Studio

Minneapolis Institute of Arts Expansion and Remodeling
page 36
Location: Minneapolis, Minnesota
Client: Minneapolis Institute of Arts
Design architect: Michael Graves & Associates
Principal-in-charge: Patrick Burke, AIA
Project manager: Mark Sullivan, AIA
Executive architect: RSP Architects
Principal-in-charge: Jeremy Mayberg, AIA
Project manager: Gordon Strom, AIA
Project architects: Hans Dekker AIA; Paul Whitnack, AIA
RSP project team: Dwight Martell, AIA; Michael Six; Jason Landis; Morgan Blum; Song Lim; Tom Kouri; Mary Kalka
Structural engineering: Mike Ramerth; Anthony Polusny
Mechanical engineering: Sebasta Blomberg; Brian Salisbury; Rob Gelle; Doug Lucht; Jamie Alfeldt
Electrical engineering: Sebasta Blomberg; Willis Armitage; Jamie Olivas
Landscape architect: Damon Farber Associates
Civil engineering team: Sund Engineering Lighting consultant: Fisher Marantz Stone
Acoustical consultant: Kvernnsto Knell & Associates
Stone consultant: Swenson Stone
Food service: Terry Pellegrino, Robert Rippe & Associates
Curtain wall: Wiss Janney Ettner (Mike Scheffler, consultant)
Code consultant: MountainStar
Signage/wayfinding: Larsen + Interactive
Owner’s representative: Harrison Development
Mechanical contractor: Harris Mechanical
Electric contractor: Elliott Contracting Company
Precast concrete: Gage Brothers
Tile and stone: Twin City Tile and Marble
Window systems: W.L. Hall
Flooring systems: Anderson-Ladd
Concrete work: J.E. Dunn North Central Millwork: Aaron Carlson
Drywall/plaster: Custom Drywall
Photographer: Philip Prowse

New Orleans Public Library, Alvar Street Branch
page 42
Location: New Orleans, Louisiana
Client: New Orleans Public Library
Architect: Meyer, Scherer & Rockcastle, Ltd.
Principal-in-charge: Pat Fitzgerald, AIA
Project lead designers: Paul C.N. Mellblom, AIA; Leanne Larson
Project manager: Paul C.N. Mellblom, AIA
Project architect: Paul C.N. Mellblom, AIA
Project team: Nuno Cruz; Matt Krutonrad; Byungsing Lee; Navid Raboodan Lighting designer: Carla Gallina
Cabinetwork: Marchand Kitchen & Cabinets
Flooring systems/materials: Daltile; ECOSurfaces; Forbo Millwork: Artiflex Millwork, Inc.; Woodworkers Construction
Photographer: Pete Sieger, AIA (MS&R)

Franklin Community Library
page 46
Location: Minneapolis, Minnesota
Client: Minneapolis Public Library
Architect: Meyer, Scherer & Rockcastle, Ltd.
Principal-in-charge: Pat Fitzgerald, AIA
Project lead designers: Bill Huntress, AIA; Leanne Larson
Project managers: Pat Fitzgerald, AIA; Bill Huntress, AIA
Project architect: Bill Huntress, AIA
Project team: Cagri Akyaz; Amber Engebretson; Brent Holdman; Mark Reckin; Katie Van Nelson
Structural engineer: BKBM Engineers
Mechanical engineer: Sebasta Blomberg & Associates, Inc.
Civil engineer: Melchert Walkly, Inc.
Lighting designer: Carla Gallina
Interior design: Leanne Larson
Landscape architect: Melchert Walkly, Inc. (Ron Melchert, principal-in-charge)
Face brick: Corning-Donohue, Inc.
Summer Community Library

Location: Minneapolis, Minnesota
Client: Minneapolis Public Library
Architect: KKE Architects, Inc.
Principal-in-charge: Mohammed Lawal, AIA
Project architect: Peter Sussman, AIA
Project team: Jennifer Anderson; Fred Kirschman; Joe Sporrer; Joe Sporrer; Nancy Beaumont Horstman
Mechanical engineer: Master Mechanical, Inc.
Electrical engineer: Premier Electrical Corporation
Superintendent: Doug Kiekow
Landscape architect: Dahlgren Shardlow & Urban, Inc.
Landscape project team: Mike Konczewy
Face brick: Hines & Sons, Inc.
Flooring systems/materials: Spectra Contract Flooring; Crossville Tile; Armstrong Linoleum; Aubrey Angelo
Window systems: Master Mechanical, Inc.
Architectural metal panels: National Steel Fabricators
Architectural woodwork: Millcraft, LLC
Photographer: Dana Wheelock
"On a crisp early morning walk around Canal Park Drive in Duluth, I found rigid beauty and a unique harmony between nature and the surrounding city."

—Photographer Maria Forrai Saari