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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.

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LITERARY BOMBSHELL

A look back at Jane Jacobs' landmark volume *The Death and Life of Great American Cities*

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Building Community

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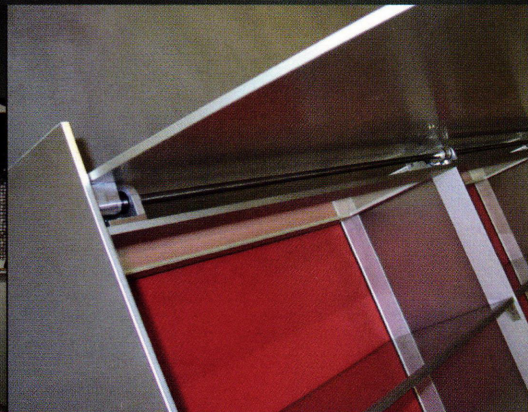
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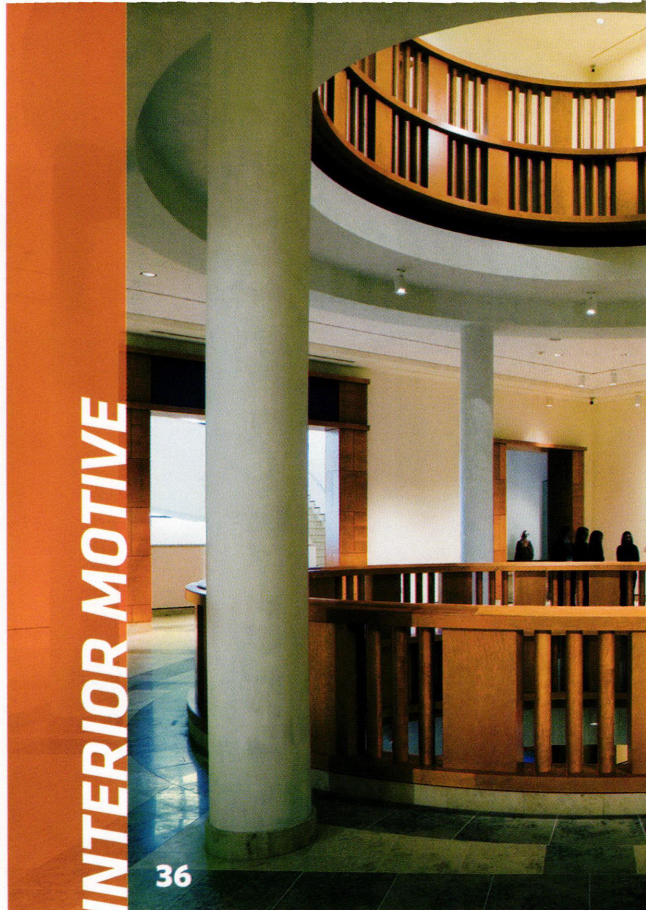
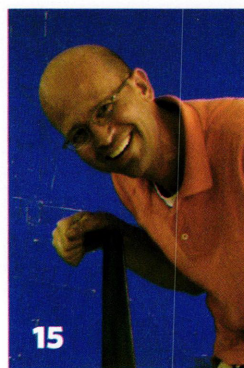
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Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture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



Features



ON THE COVER

Minneapolis Central Library
Architects: Pelli Clarke Pelli Architects
and Architectural Alliance
Photographer: Paul Crosby, Crosby Studio

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.

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By Mason Riddle

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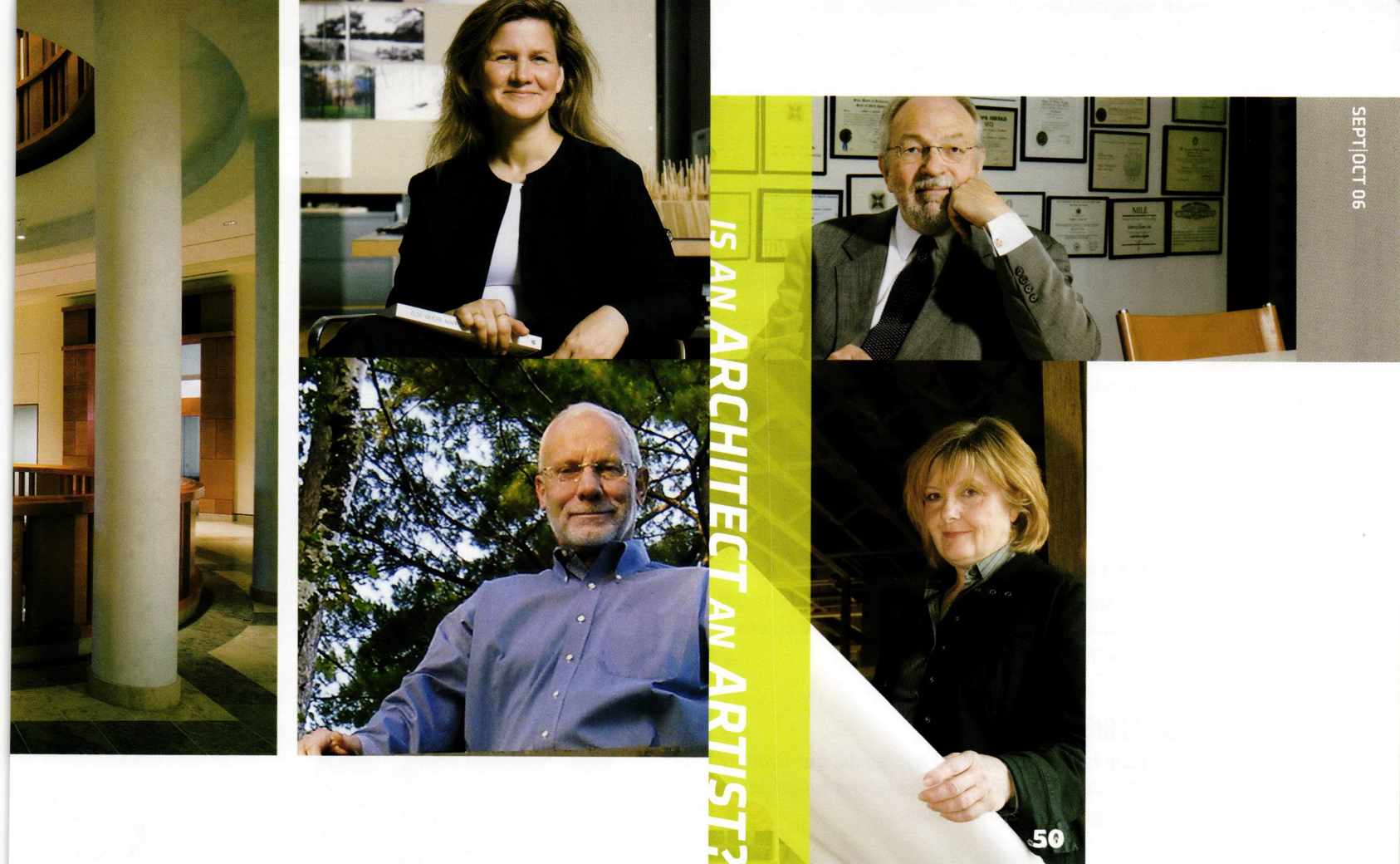
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By Nancy A. Miller

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.



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COMPILED BY EMILY DOWD

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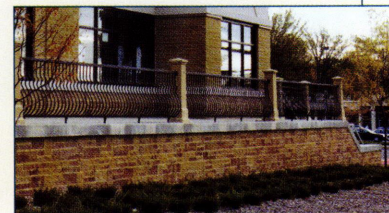
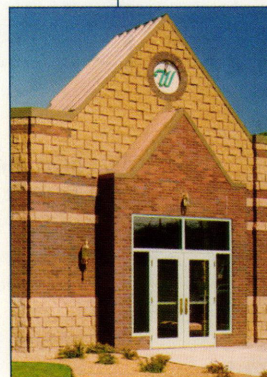
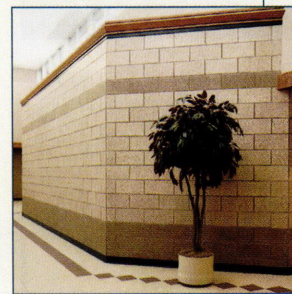
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Successful 21st-century city libraries
don't all look the same. Recent projects in
Minneapolis and Seattle offer proof.

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.

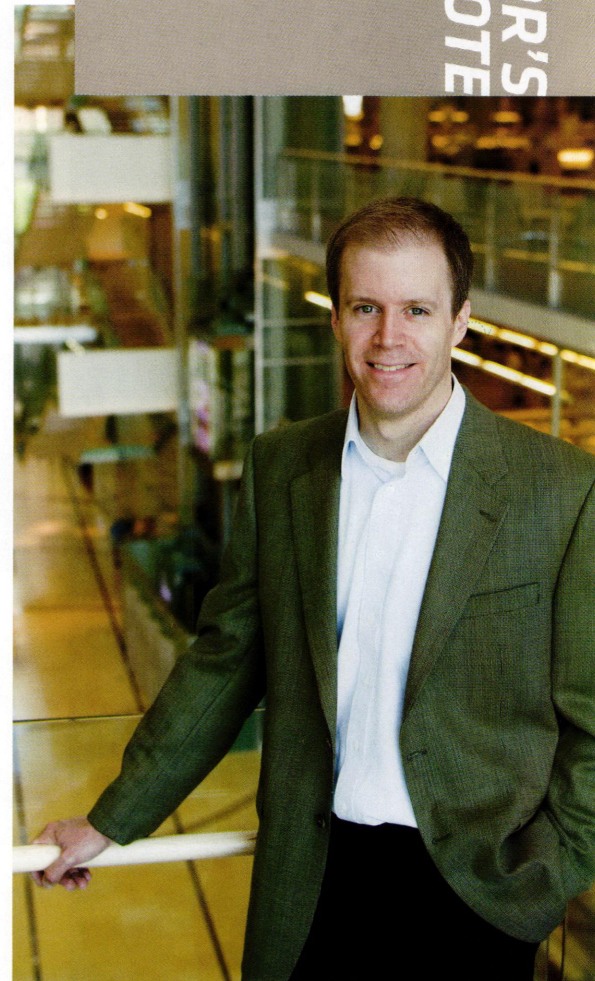
The differences, however, are striking. For those of you unfamiliar with the Koolhaas structure, I wish I had the words to do it justice. (For a good visual overview, check out the Central Library slide show at www.spl.org.) Is it a cubist greenhouse? A glimmering piece of architectural origami? Whatever 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 touch-screen 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.

There is more than one path to success when it comes to designing and building a large public library.

EDITOR'S
NOTE



DON F. WONG

Seattle has itself a new icon, Minneapolis an exceedingly friendly public resource. Surely there are Seattleites and Minneapolitans 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.

Chris Hudson

Christopher Hudson
hudson@aia-mn.org

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What Makes a Community Livable?

Livable Communities— A Town Hall Forum

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Architecture Minnesota Staff

Editor:

Christopher Hudson
hudson@aia-mn.org

Advertising Sales:

Judith Van Dyne
vandyne@aia-mn.org

Circulation Manager:

Amber Allardyce
allardyce@aia-mn.org

Editorial Assistant:

Emily Dowd
dowd@aia-mn.org

Art Direction and Design:

Tilka Design
info@tilka.com

Publisher:

Beverly Hauschild-Baron, Hon. AIA
hauschild@aia-mn.org

Architecture Minnesota Committee

Phillip Glenn Koski, AIA,
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AIA Minnesota Staff

Beverly Hauschild-Baron, Hon. AIA
Executive VP
hauschild@aia-mn.org

Amber Allardyce
Membership Director
allardyce@aia-mn.org

Deanna Christiansen
Continuing Education Director
christiansen@aia-mn.org

Emily Dowd
Program Coordinator
dowd@aia-mn.org

Jennifer Gilhoi
Communications Director
gilhoi@aia-mn.org

Christopher Hudson, Editor,
Architecture Minnesota
hudson@aia-mn.org

Shannon Lavin
Exhibit Sales Coordinator
lavin@aia-mn.org

Tom Moua, Financial Manager
moua@aia-mn.org

Judith Van Dyne
Advertising Sales Director,
Architecture Minnesota
vandyne@aia-mn.org

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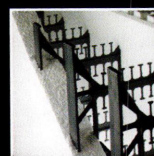
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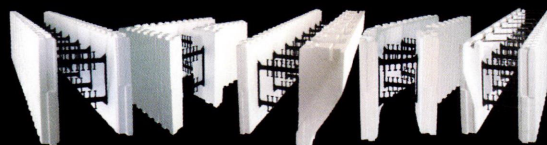
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SUSAN ANDRE, Allied AIA, has contributed to books for New York artists, curators, and organizations including the Museum of Modern Art, New Museum of Contemporary Art, and International Center of Photography. She is currently a marketing and communications associate with BKV Group.



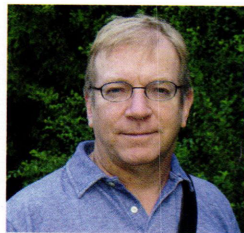
Cover photographer **PAUL CROSBY** helms Crosby Studio in Minneapolis. His commercial and personal photography has appeared in galleries and publications worldwide.

CAMILLE LEFEVRE is a St. Paul-based freelance dance and architecture critic and independent scholar. Her work appears in a variety of local and national publications. She is also the Arts & Culture editor of *Twin Cities Metropolitan*, a new urban magazine debuting in September. Visit her website at www.camillelefevre.com.

Landscape historian and planner **FRANK EDGERTON MARTIN** is a contributing editor for *Landscape Architecture* magazine. He is completing a book titled *The Simple Home* with architect Sarah Nettleton, AIA, which will be published by Taunton Press in 2007.

NANCY A. MILLER writes in this issue on the renovation of the historic Franklin and Sumner branches of the Minneapolis Public Library. An architectural historian and avid researcher, Nancy can often be found stalking the stacks of the Twin Cities' many great libraries.

PAUL NEUHAUS, AIA, is an architect with Perkins+Will in Minneapolis. In 2003 he received the prestigious AIA Young Architects Award.

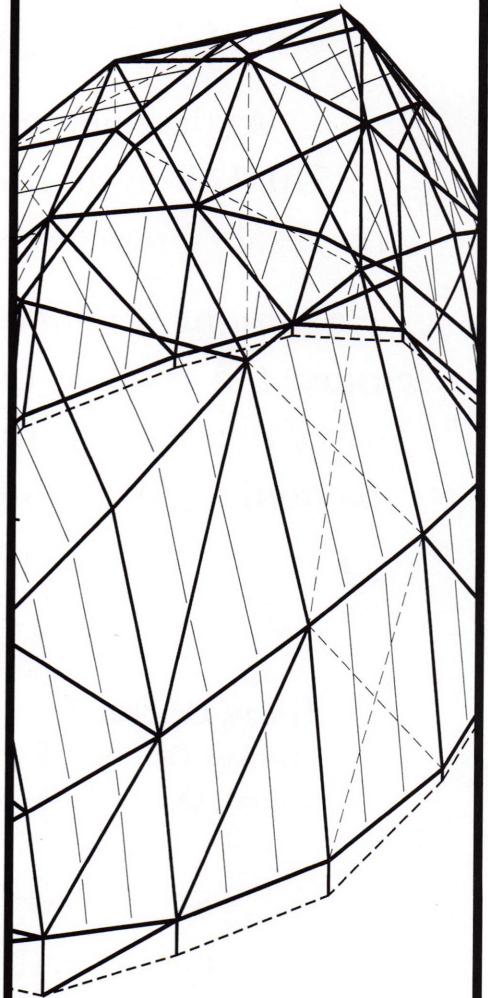


MIKE REED is a Minneapolis-based illustrator and the creator of the Netizen's Guide to Flame Warriors (www.flamewarriors.com), a taxonomy of contentious Internet personality types.

St. Paul's **MASON RIDDLE** writes on architecture and the visual arts for several regional and national publications. She served as interim director of the University of Minnesota's Goldstein Museum of Design from 2004 to 2005 and is currently an adjunct team member of the Saint Paul on the Mississippi Design Center.

DENES A. SAARI and **MARIA FORRAI SAARI** form Saari & Forrai Photography, Minneapolis. Their creative architectural photography has been published locally and nationally. Maria is also the photographer/illustrator of 11 children's books.

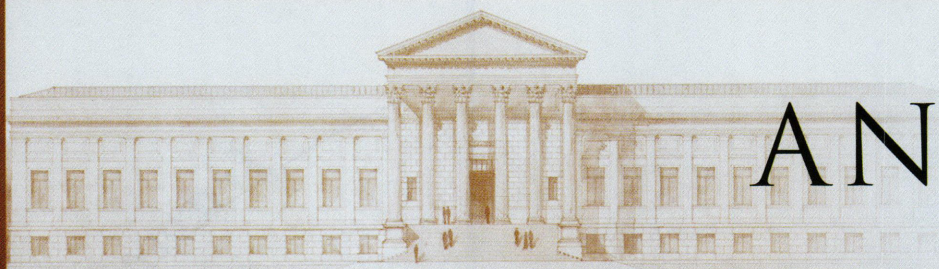
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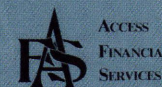
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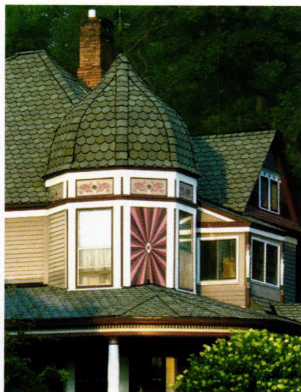


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Stillwater, September 16

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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.



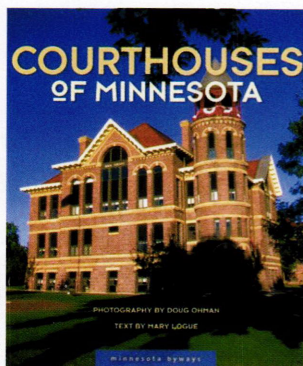
MILL CITY MUSEUM

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.



DOUG OHMAN

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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.

—Compiled by Emily Dowd



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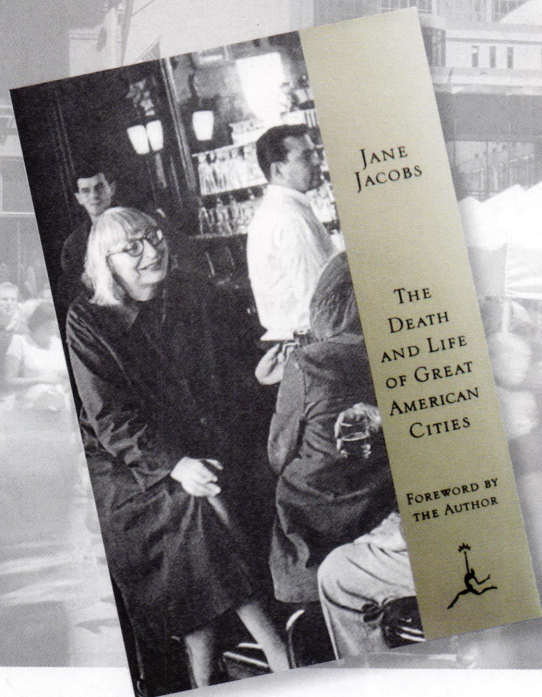
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Urban Fabric

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 her textual slaughterhouse, including the most sacred cow of them all—Le Corbusier.

"I was just finishing school and this crazy lady 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

"This book is an attack on current city planning," Jacobs wrote in her introduction. "It is also, and mostly, an attempt to introduce new principles of city planning and rebuilding." On 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

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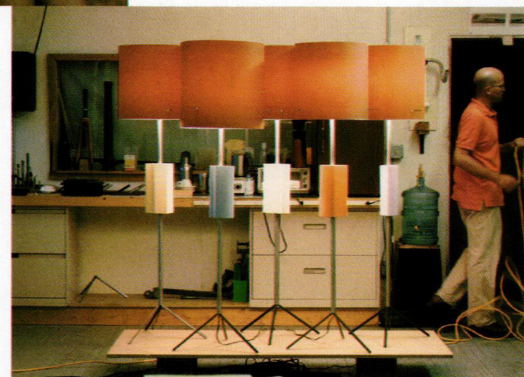
Shop Talk

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, redlurched, 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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PROJECT PROFILE



Nearly 3,000 units of County Materials' splitface concrete masonry units, in Blackened Ash, anchor the base of the Westby Co-op Credit Union, working in concert with 13,500 units of Heritage Collection™ concrete brick. The brick's custom color, resembling Burgundy, helps the financial institution exude a sense of richness and stability.

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."

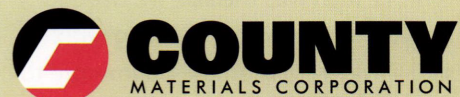
The addition consists of an 80-foot by 80-foot building connected by a two-story atrium that, because of how the site is graded, becomes a three-story atrium when it connects to the addition. Nearly 3,000 splitface CMUs, in Blackened Ash, cover the base of the building and feature a single score, scaling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

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"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."



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PROJECT PROFILE



SDS Architects enlisted more than 13,000 square feet of hollowcore plank in part to eliminate columns, and to minimize floor depths for Charter Bank.

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."

PRODUCT PROFILE



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The Heritage Collection blends well with splitface and other decorative concrete masonry units. In fact, the use of "like" materials, such as concrete brick and concrete masonry units, offers excellent banding aesthetics without the potential for failure that can occur by combining different materials in the same wall.

The Collection also features a wide range of manufactured colors that ensure excellent reorder color matching to complete on-going projects or additional building phases.

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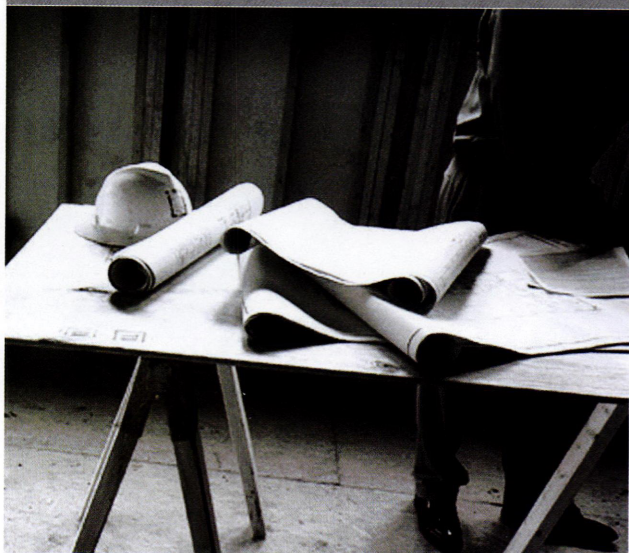
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In Platform, we highlight thought-provoking public art in architectural environments.

PLATFORM

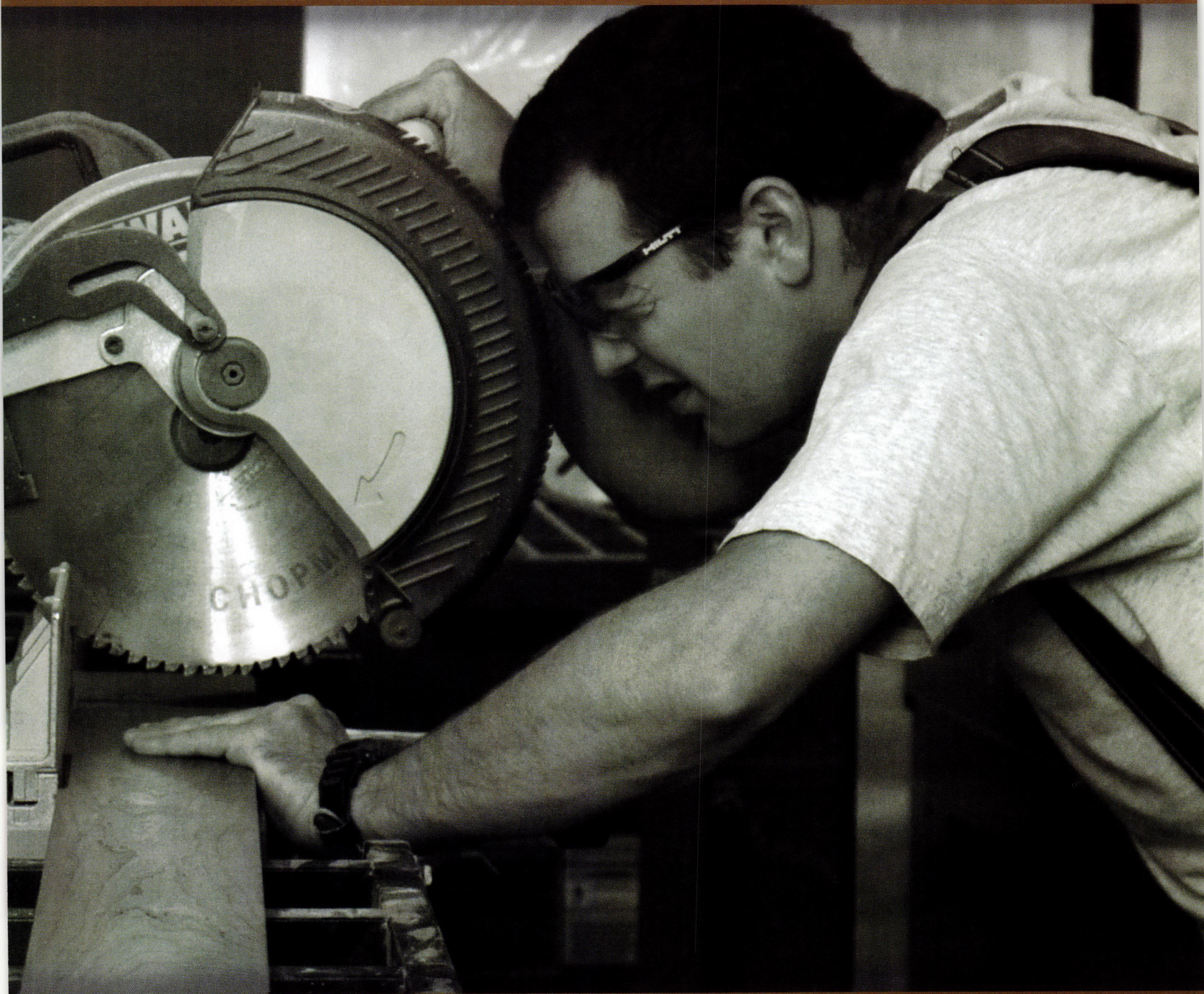
FIERY STATEMENT

What better setting than a public library for public art that addresses the issue of censorship? Installed 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. Kwants hopes the work sparks "curiosity, reflection, conversation, and engagement."

—Susan Andre, Allied AIA

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

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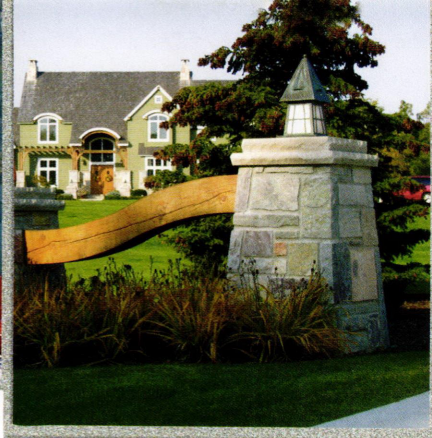
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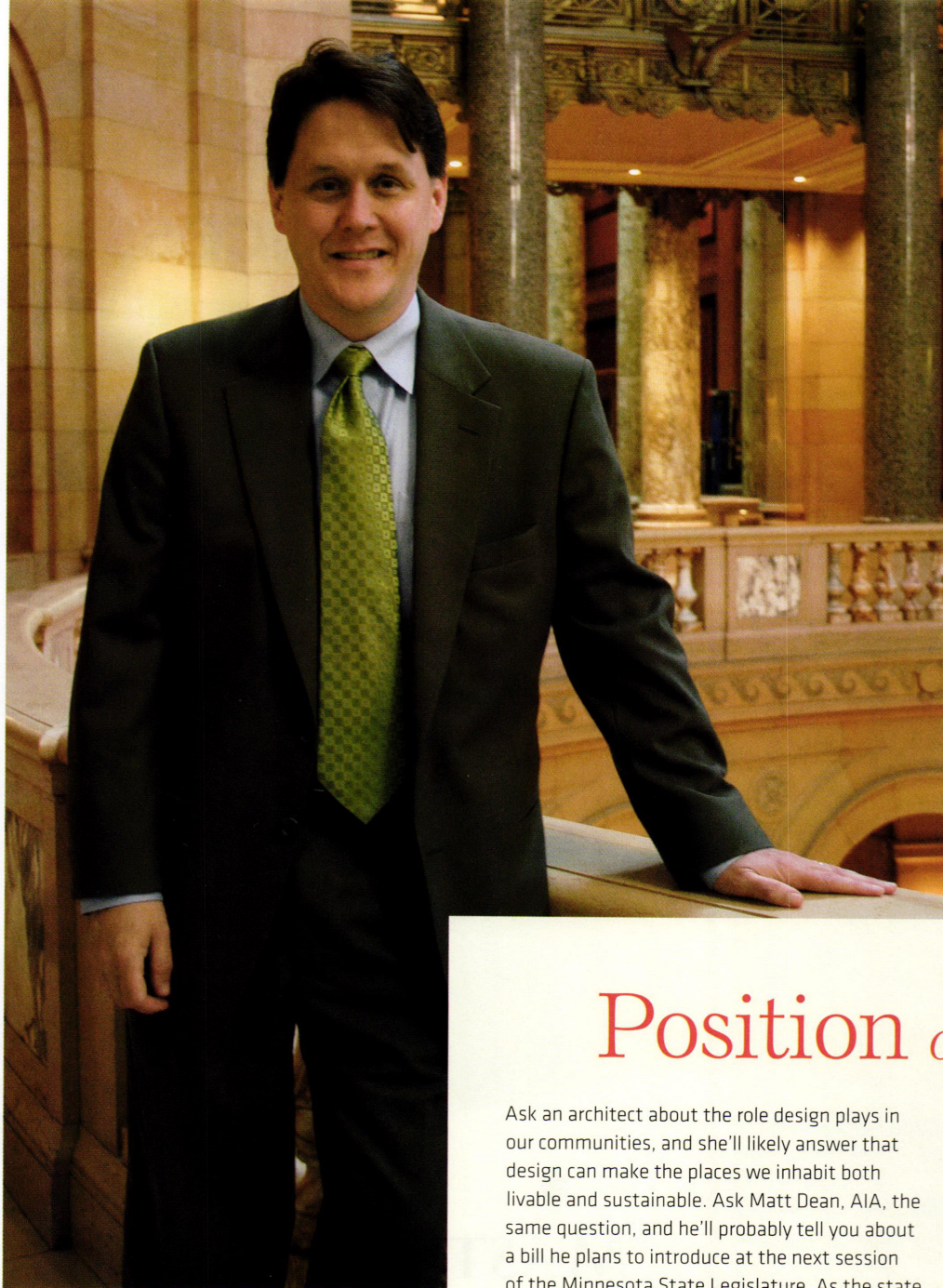
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**State Representative Matt Dean, AIA,
in the Capitol Rotunda**

Citizen Architect profiles architects and designers who have taken on leadership roles in their communities.

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is speaking up

Position of Influence

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?

Balancing Act



Midtown Exchange parking lot

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? *Architecture 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.

In Variables, thought leaders and concerned citizens offer their take on complex issues in the built environment.

Dennis Gimmestad

Minnesota State Historic Preservation Office

“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

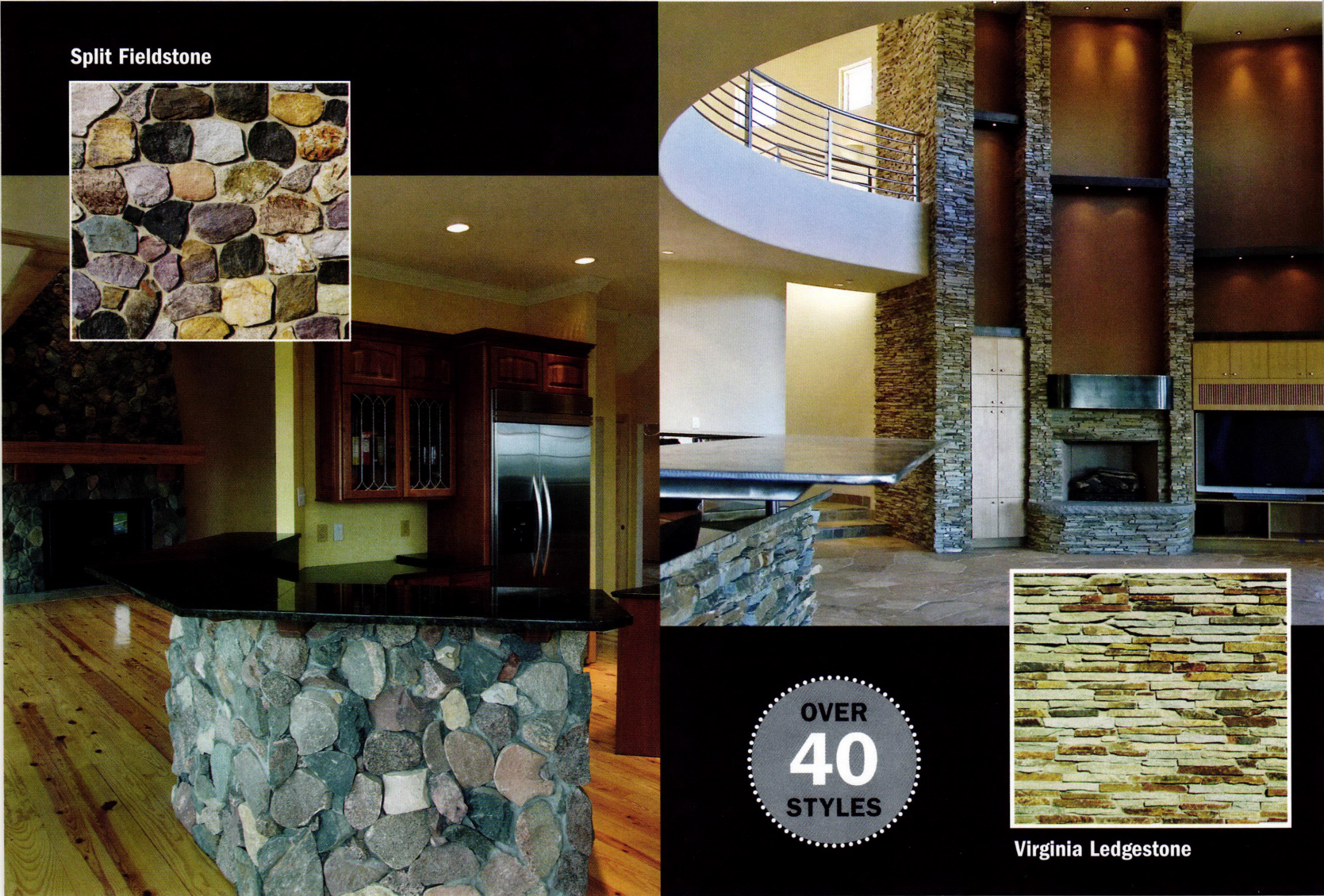
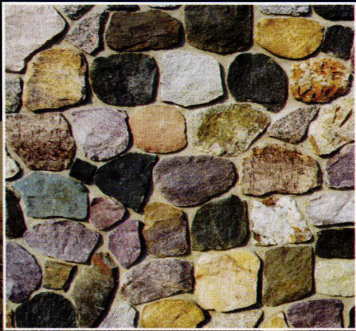
“The introduction of, or changes to, landscaping in an historic setting deserves case-by-case consideration. . . . Take Washington Avenue in Minneapolis, for example. The use of landscaping there that respects the grid orientation and grade alignments of the street could be appropriately done, I believe.”

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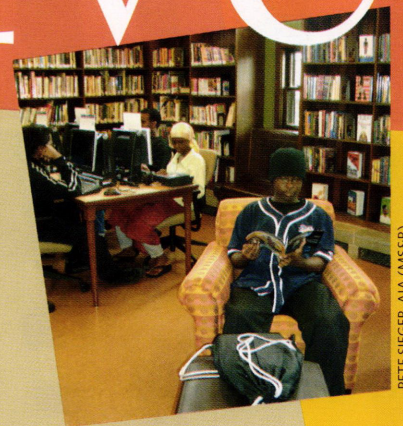
Interior Motive

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



PETE SIEGER, AIA (MS&R)

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



BY MASON RIDDLE

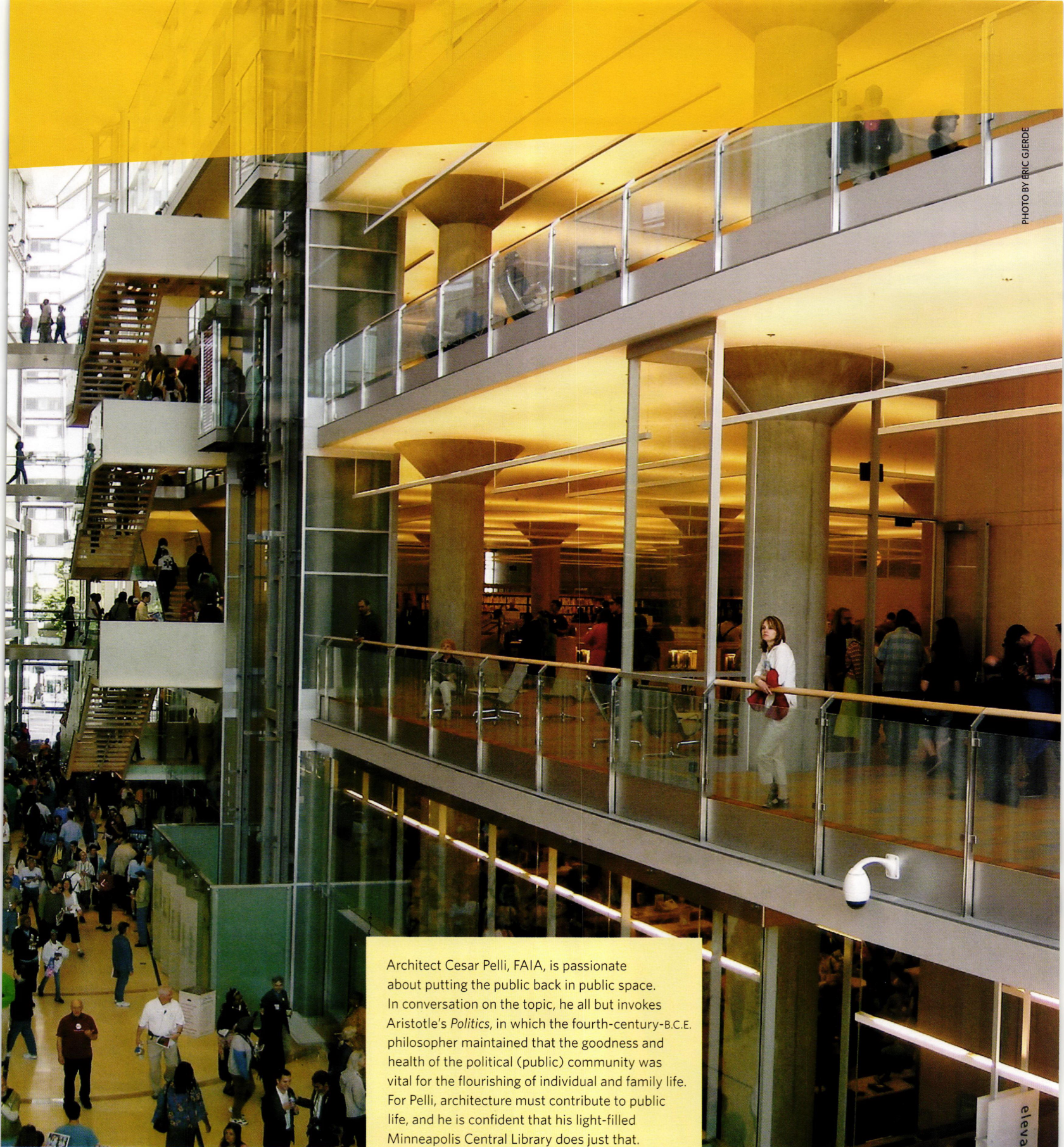


PHOTO BY ERIC GJERDE

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

PAUL CROSBY, CROSBY STUDIO



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.

GREG JANSEN PHOTOGRAPHY



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.



PAUL CROSBY, CROSBY STUDIO

The second-floor, 248-seat Pohlads Hall, a popular meeting room infused with the same casual elegance as the rest of the library, overlooks Nicollet Mall.

MINNEAPOLIS CENTRAL LIBRARY

Location:
Minneapolis, Minnesota

Client:
City of Minneapolis/
Minneapolis Library Board

Design architect:
Pelli Clarke Pelli Architects
www.pcparch.com

Architect of record:
Architectural Alliance
www.archalliance.com

Landscape architect:
Coen + Partners
www.coenpartners.com

Construction manager:
Mortenson/Thor

Size:
353,050 square feet

Project cost:
\$138.8 million

Construction cost:
\$87.6 million

Completion date:
May 2006

Photographer:
Paul Crosby, Crosby Studio

"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 escalator 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 wings give the building a strong civic quality,
and yet the entrances themselves are welcoming
and accessible." —Cesar Pelli

*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.*

PAUL CROSBY, CROSBY STUDIO

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.



PAUL CROSBY, CROSBY STUDIO

and coffee shop are all visible through glass walls, and the light-hued Egyptian limestone floor includes an inlaid public artwork by Lita Albuquerque in which marble and granite arcs ripple out from the center of the atrium.

Adding to the airiness are canted east- and west-entrance curtain walls fabricated from low-iron, insulated glazed panels. Both are supported by slender stainless-steel armatures—gravity loaded at the Hennepin entrance and suspended from the wing roof at Nicollet Mall—and contain hot-water pipes that efficiently heat the glass in winter. Traversing the pedestrian bridges (which help support the curtain wall laterally on the Nicollet side) and peering through expanses of ultra-clear glass to the city beyond, visitors may feel as if they are hovering weightlessly. From the uppermost balcony, the comings and goings below look like a scene out of Fritz Lang's 1927 film *Metropolis*.

And the winged roof? The much-discussed projections, visible from blocks away in both directions, shelter the Nicollet and Hennepin entrances. Clad in a zinc-like Galvalume metal, the wings transition into the atrium's sharply angled "keel" ceiling. "The public library is often the intellectual center of a city, but in Minneapolis the library is geographically more on the edge," Pelli observes. "The wings give the building a strong civic quality, and yet the entrances themselves are welcoming and accessible." The wings also protect the 9,000-square-foot Commons from direct sunlight while allowing indirect light to enter from all sides.

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



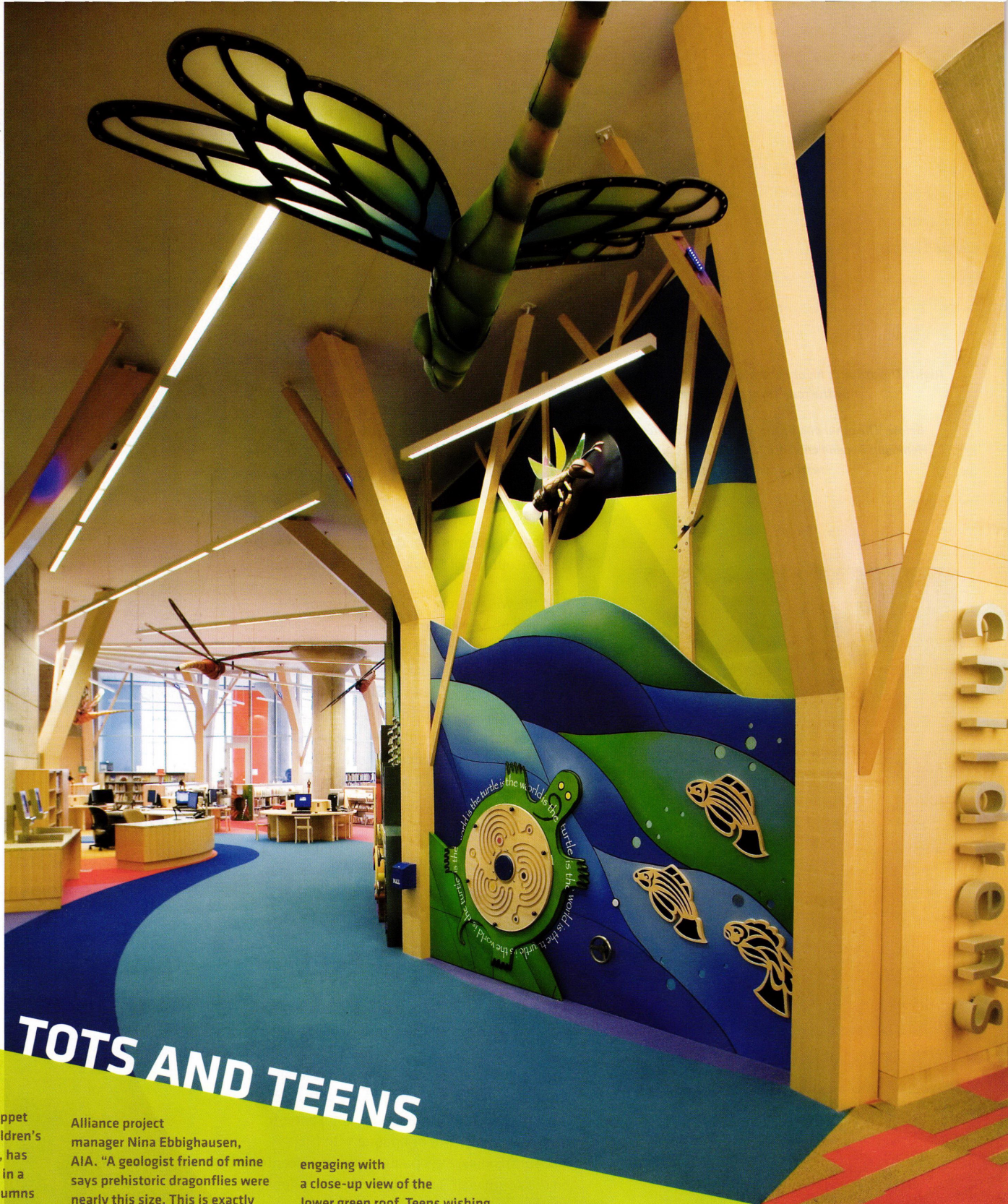
PAUL CROSBY, CROSBY STUDIO

Traversing the pedestrian bridges and peering through expanses of ultra-clear glass to the city beyond, visitors may feel as if they are hovering weightlessly.



GREG JANSEN PHOTOGRAPHY

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.



TOTS AND TEENS

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.”

PAUL CROSBY, CROSBY STUDIO



PAUL CROSBY, CROSBY STUDIO

Above: Tableau: A Native American Mosaic by the late George Morrison originally graced Nicollet Mall in front of the IDS Tower. Featuring 14 different colors of granite, the piece was moved to the library site following water seepage problems.

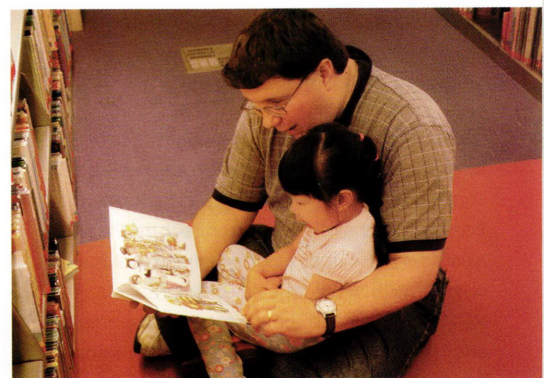
Left (top and bottom): Teen Central boasts a curving tamo-wood-vener bookshelf, music-listening stations, designer lighting, and beanbag chairs.

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.

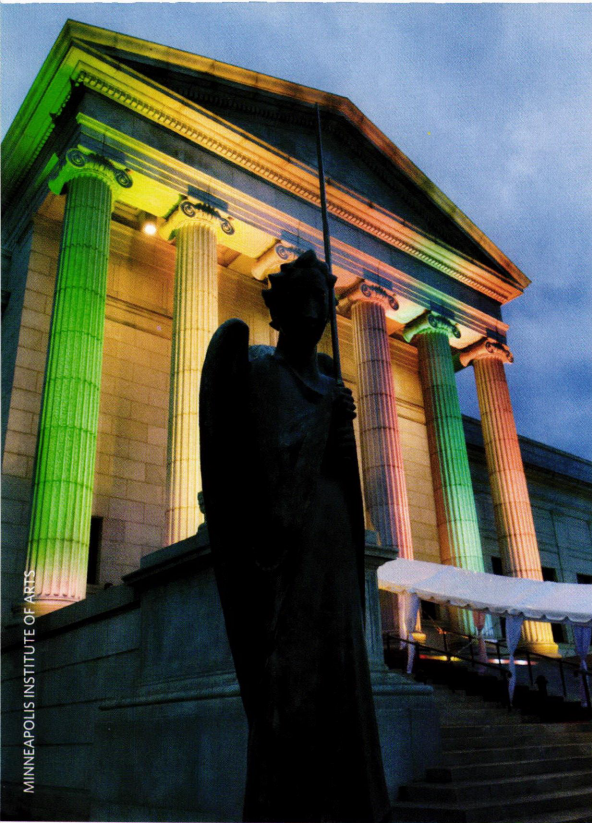
If the building’s exterior is humming Vivaldi’s “The Four Seasons,” then the interior is belting out the Beatles’ “Good Day Sunshine.” The luminous spaces are in near-perfect harmony, lively but rational, expansive yet intimate, and exceedingly

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GREG JANSEN PHOTOGRAPHY

GREG JANSEN PHOTOGRAPHY



Ernst Barlach's *The Avenger* (left), a sentinel at the grand entrance of the MIA's original 1915 building, greets the 5,000 art aficionados who celebrated the opening of the new Target Wing (right) in early June.

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

By Mason Riddle

"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.

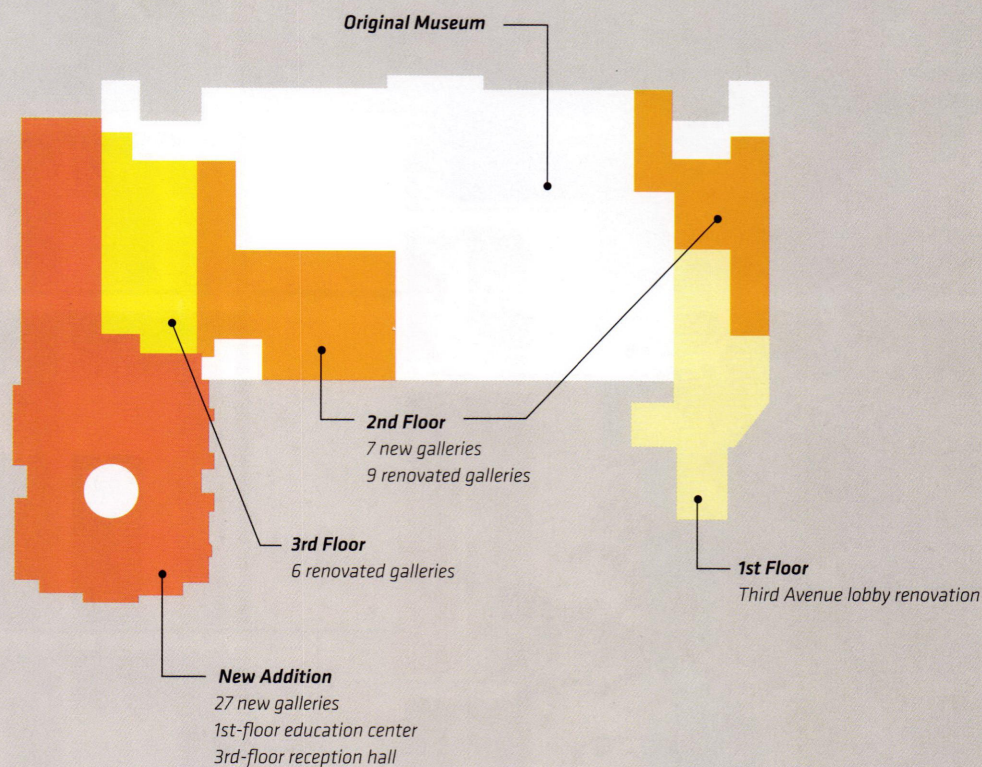
Inner Beauty

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.




PHILIP PROWSE

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.



PHILIP PROWSE



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.

**MINNEAPOLIS INSTITUTE OF ARTS
EXPANSION AND REMODELING**

Location:

Minneapolis, Minnesota

Client:

Minneapolis Institute of Arts

Design architect:

Michael Graves & Associates
www.michaelgraves.com

Principal-in-charge:

Patrick Burke, AIA

Executive architect:

RSP Architects
www.rsparch.com

Principal-in-charge:

Jeremy Mayberg, AIA

Owner's representative:

William Harrison

Contractor:

J.E. Dunn-North Central

Size:

113,000 square feet
new construction;
49,000 square feet
remodeled

Construction cost:

\$37 million (new);
\$13 million (remodel)

Completion date:

June 2006


Photographer:

Philip Prowse

manager Mark Sullivan, AIA. "It was a challenge to meet the old with the new, but the interior diagram was clear, and maximizing gallery, educational, and public spaces was critical."

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

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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

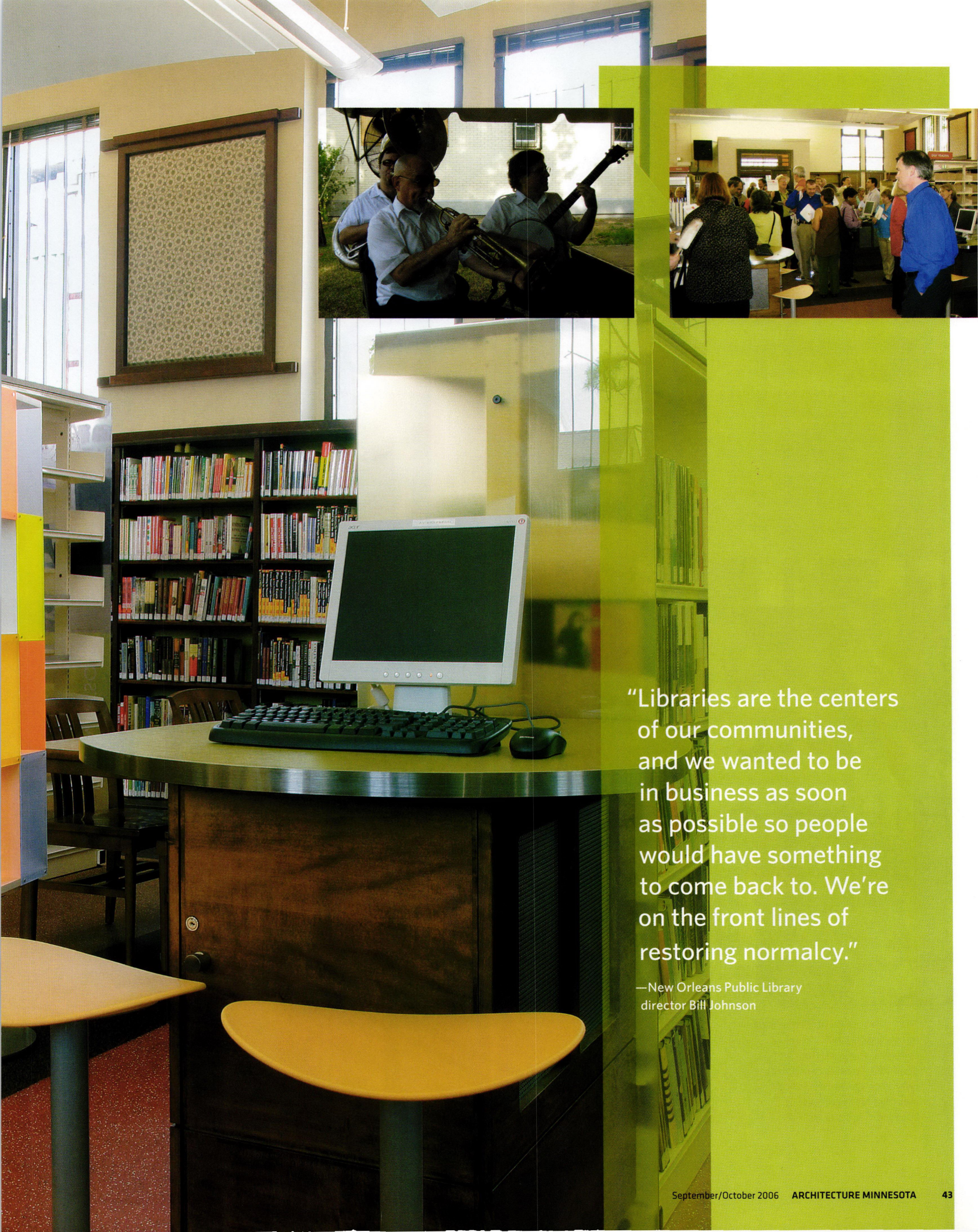
The ceiling was black. The shelves were brown. The carpeting was a murky earth tone. The Alvar Street Branch of the New Orleans Public Library (NOPL) system was uninviting even before Hurricane Katrina flooded the 2,550-square-foot library with a foot and a half of water. But then the water stood for 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.

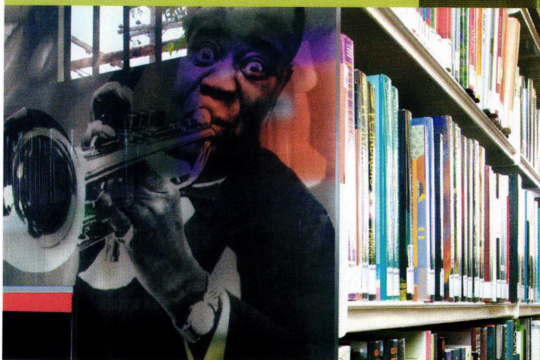
"Libraries are the centers of our communities, and we wanted to be in business as soon as possible so people would have something to come back to," says NOPL director Bill Johnson. "We're on the front lines of restoring normalcy."



"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.



The renovated Art Moderne-style library (right) now features 22 computer terminals (top) and graphics of area jazz musicians printed on acrylic panels and mounted to the end caps of bookshelves (bottom).

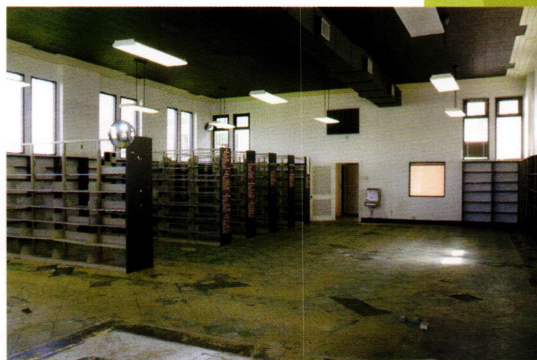


When *Library Journal*'s editor-in-chief, Francine Fialkoff, called Johnson about spearheading a library renovation, the two selected Alvar for three reasons. All 12 NOPL branches were damaged by wind, water, mold, or some combination thereof. But Alvar's small size allowed for fast, inexpensive reconstruction. 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.

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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).

NEW ORLEANS PUBLIC LIBRARY, ALVAR STREET BRANCH

Location:
New Orleans, Louisiana

Clients:
New Orleans Public Library and
Library Journal magazine

Architect:
Meyer, Scherer & Rockcastle, Ltd.
www.msrltd.com

Principal-in-charge:
Jeffrey Scherer, FAIA

Project lead designers:
Paul Mellblom, AIA (architecture);
Leanne Larson (interior design)

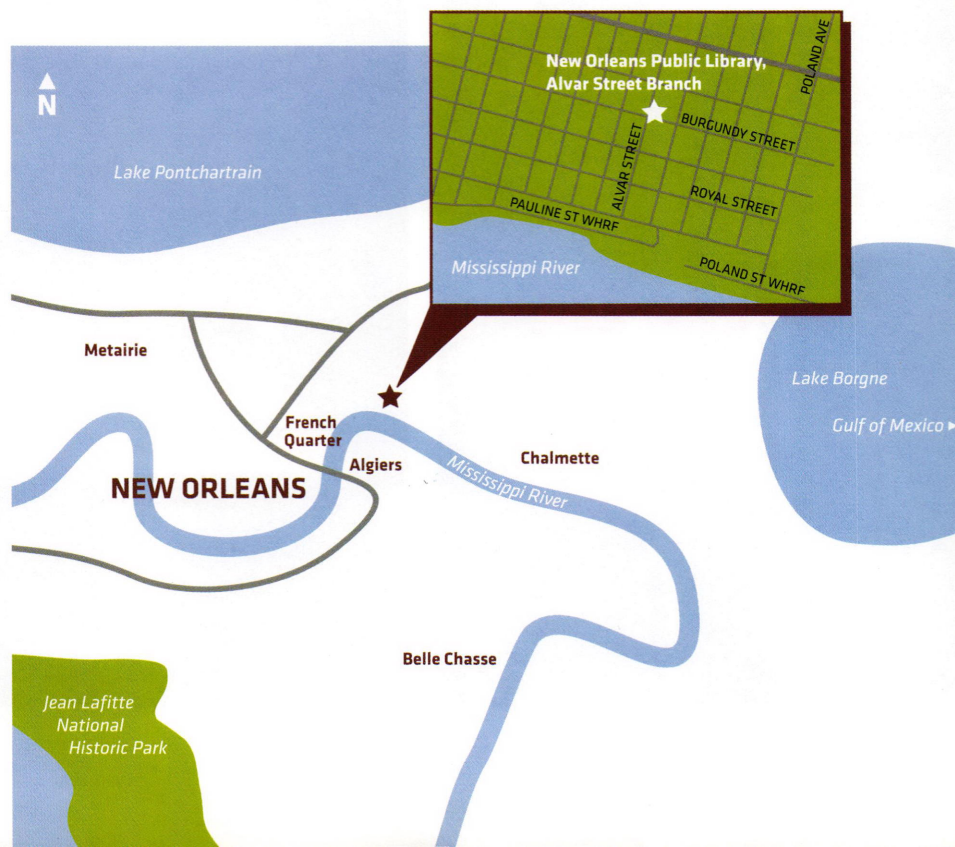
General contractor:
Citadel Builders, LLC

Size:
2,550 square feet

Cost:
\$630,000

Completion date:
June 2006

Photographer:
Pete Sieger, AIA (MSG&R)



By Nancy A. Miller

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.

Unique spaces in the Franklin library, such as the teen reading nook (left) and the children's reading area (center), are defined with furniture rather than walls, allowing patrons to experience the full expanse of the original reading room (right).

FRANKLIN COMMUNITY LIBRARY





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.

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“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.



Location:
Minneapolis, Minnesota

Client:
Minneapolis Public Library

Architect:
Meyer, Scherer & Rockcastle, Ltd.
www.msrltd.com

Principal-in-charge:
Jeffrey Scherer, FAIA

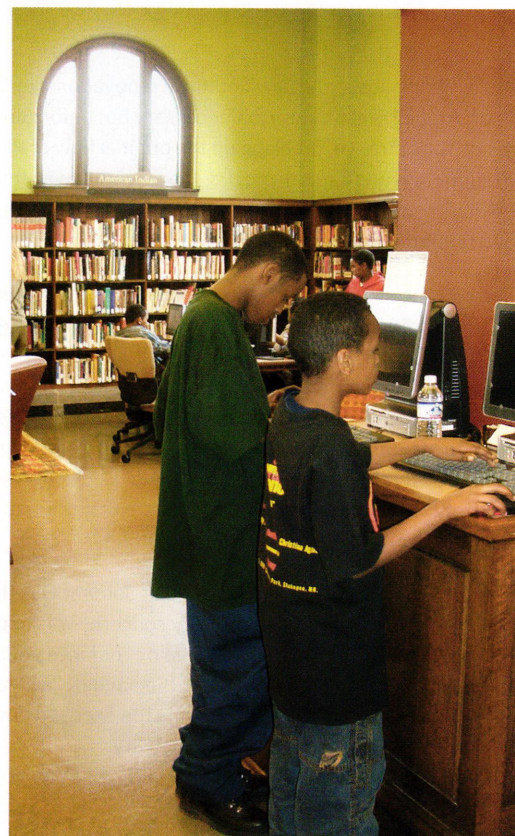
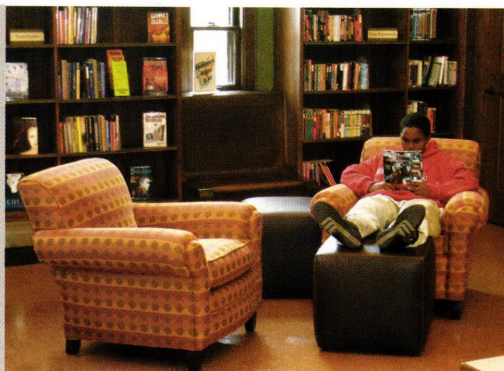
Project lead designer:
Bill Huntress, AIA (architecture);
Leanne Larson (interior design)

Size:
13,029 square feet

Project cost:
\$3.8 million

Completion date:
May 2005

Photographer:
Pete Sieger, AIA (MSGR)





Location:
Minneapolis, Minneapolis

Client:
Minneapolis Public Library

Architect:
KKE Architects, Inc.
www.kke.com

Principal-in-charge:
Mohammed Lawal, AIA

Project architect:
Peter Sussman, AIA

Landscape architect:
Dahlgren Shardlow & Urban, Inc.
www.dsuplan.com

General contractor:
George F. Cook Construction

Size:
14,800 square feet

Cost:
\$4.7 million

Completion date:
January 2005

Photographer:
Dana Wheelock

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).

>> story continued on page 56

With a little prodding from *Architecture Minnesota*,
four Minnesota architects consider the question:

IS AN architect AN artist?

by Mike Reed



DON F. WONG



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.



DON F. WONG

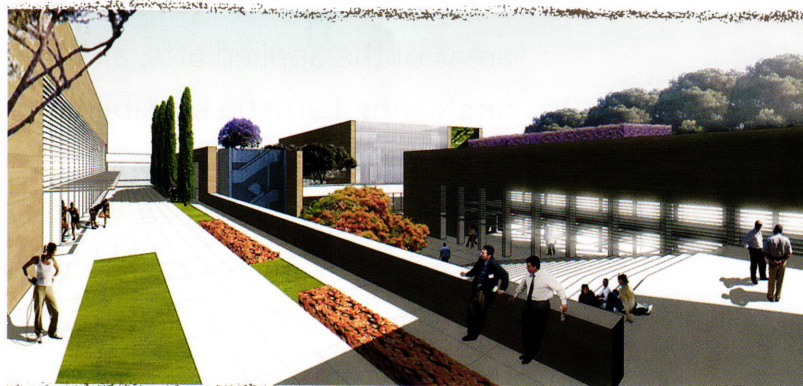
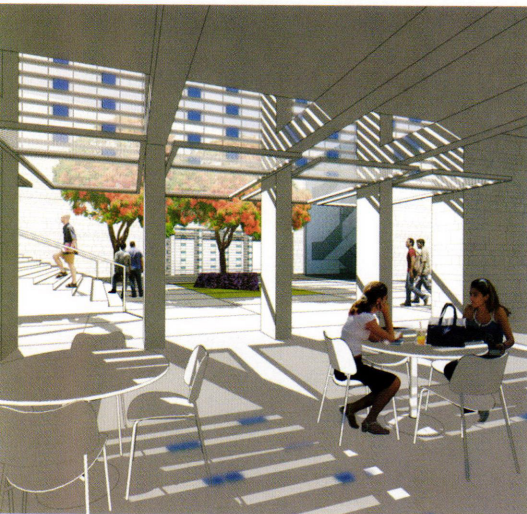
Like all genuine artists, Milo Thompson still harbors aspirations to do great things. He would love to design a magnificent skyscraper.



DON F. WONG

For Martha Yunker, the initial allure of architecture sprang from "the possibility of making monumental sculpture."

For Yoos, art is often better able to synthesize and interpret cultural influences and **CAN INSPIRE NEW MODELS** for design thinking.



Yoos wanted the student center her firm designed for the American University of Beirut to respond to local building traditions and climate while reflecting a sympathetic understanding of its social and cultural context.

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.

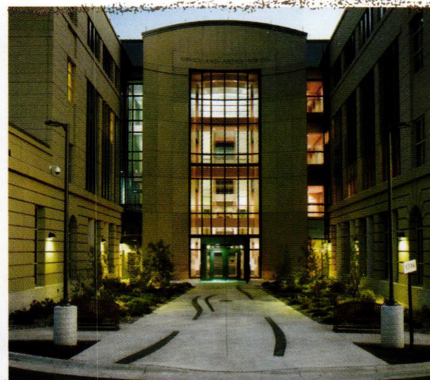
To that end, *Architecture Minnesota* asked four prominent Minnesota architects—Milo Thompson, FAIA, of Bentz/Thompson/Rietow; Martha Yunker, AIA, of Yunker Associates Architecture; Ken Johnson, AIA, of SJA Architects; and Jennifer Yoos, AIA, of VJAA—to discuss their work and careers, not as professional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



JEFF FREY



JEFF FREY

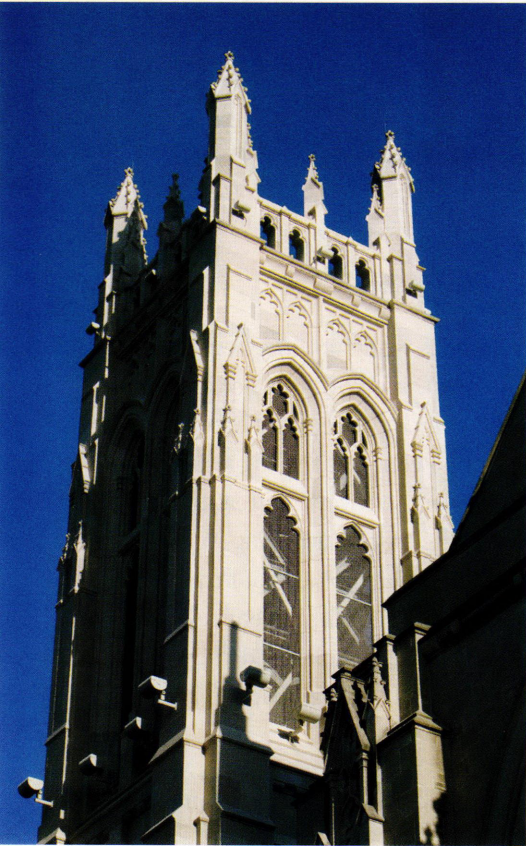
Johnson cites his firm's Douglas County Government Center in Superior, Wisconsin, as an example of how design decisions informed by intuition can create harmony and balance.

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.

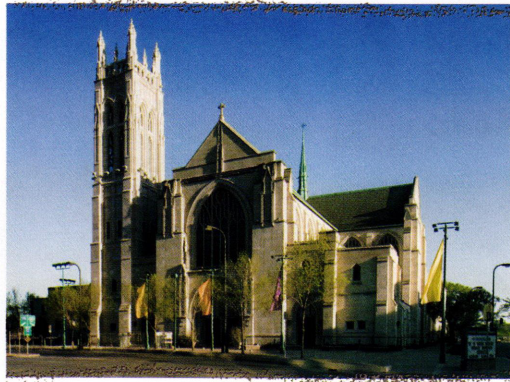
I float the idea that working within imposed constraints is really nothing new to artists. Michelangelo, for example, had the Bishop of Rome breathing down his neck to finish the Sistine Chapel ceiling on time and within budget. Only quite recently has it become de rigueur for artists to fling themselves 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.



PHILIP PROWSE



PHILIP PROWSE

Bentz/Thompson/Rietow's bell tower addition at Central Lutheran Church, which was recently awarded a Heritage Preservation Award by the Minneapolis Heritage Preservation Commission and the Minneapolis Chapter of the American Institute of Architects, perfectly encapsulates Thompson's profound respect for architectural antecedents.

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



PETER BASTIANELLI-KERZE



PAUL WICHELOE

This Yunker-designed home re-creates, with some changes, the cozy hearth of the otherwise dilapidated house that formerly stood on the site. Yunker organizes space to foster human connections.

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.

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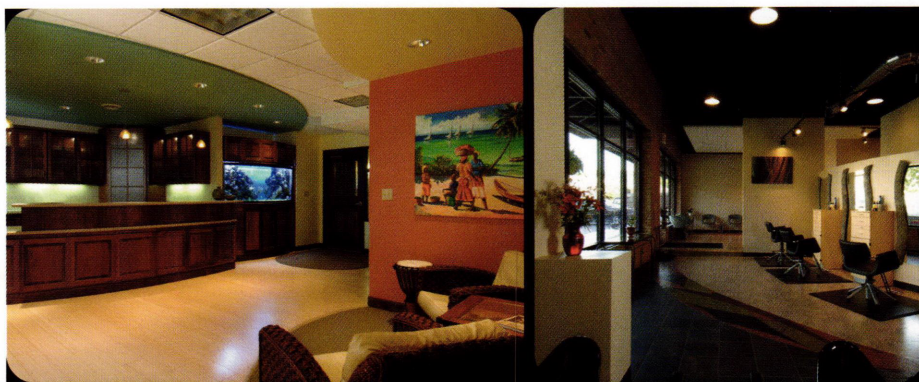
For more information on these architects and their work, including the projects discussed in this article, visit their firms’ websites:

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Turning the Page

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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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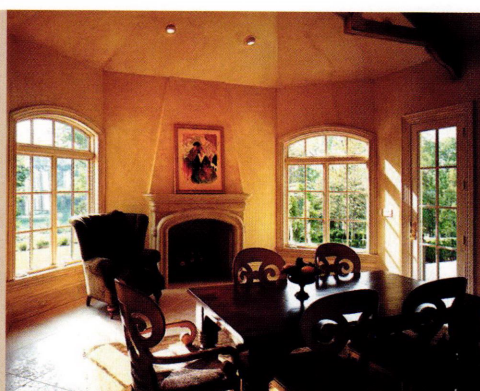
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Flow

<< continued from page 41

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.

>> continued on page 61

Balancing Act

<< continued from page 25

Dennis Gimmestad,

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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Flow

<< continued from page 58

"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."

AMN

Balancing Act

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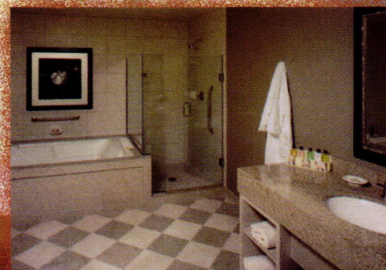
done, I believe. However, the introduction of a heavily bermed, non-orthogonal landscape plan that alters the grid, grade alignment, and other key features of the historic 'feel' could be more problematic. The ecological and aesthetic advantages of landscaping need to be considered for historic buildings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

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.

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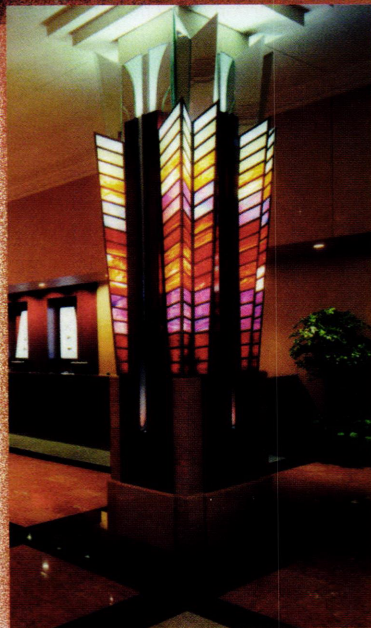
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Good Day Sunshine

<< continued from page 35

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." **AMN**

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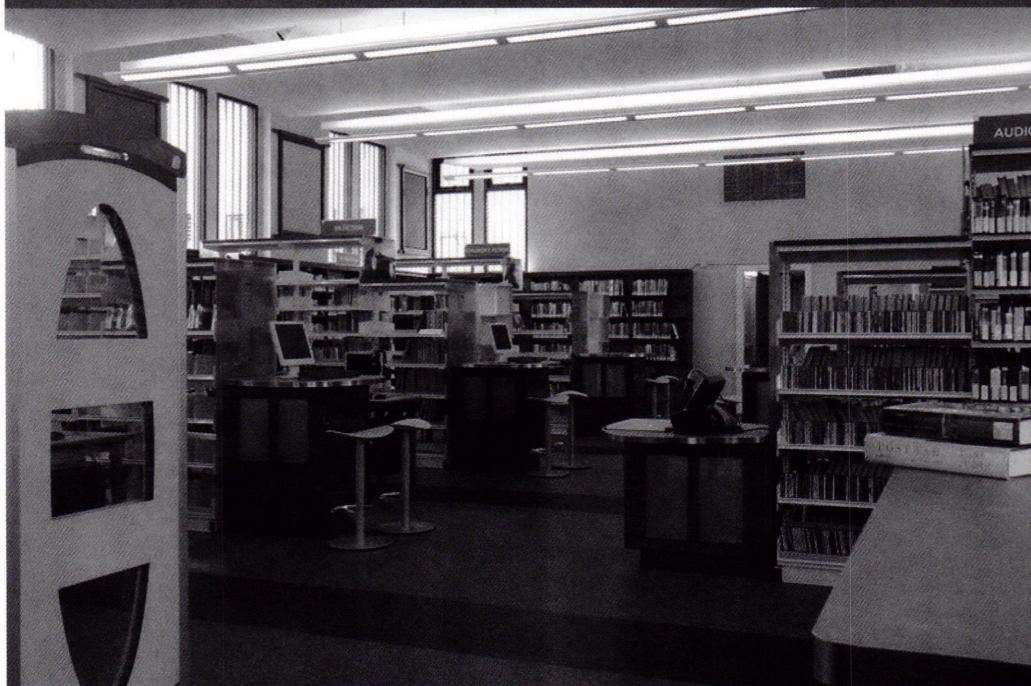
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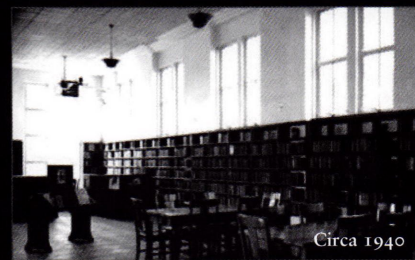
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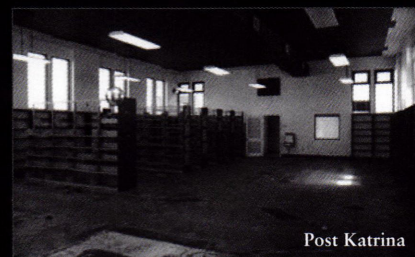
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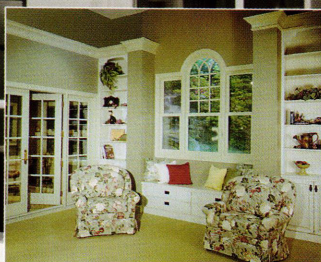
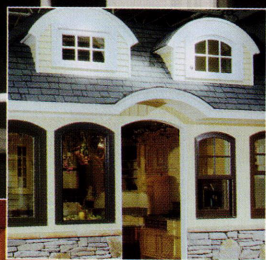
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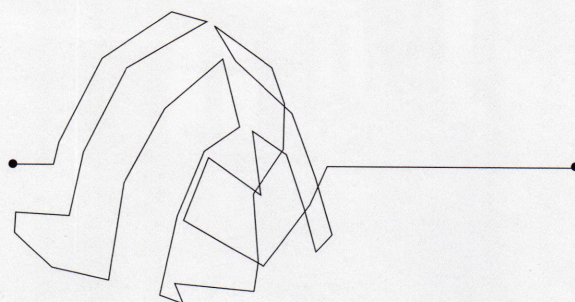
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<< continued from page 45

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."

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Is an Architect an Artist?

<< continued from page 55



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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 Yoos, evolve. Yoos 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.

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Is an Architect an Artist?

<< continued from page 66

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 no easy task, but the exercise is a fruitful one. If nothing else, it may remind them that buttresses 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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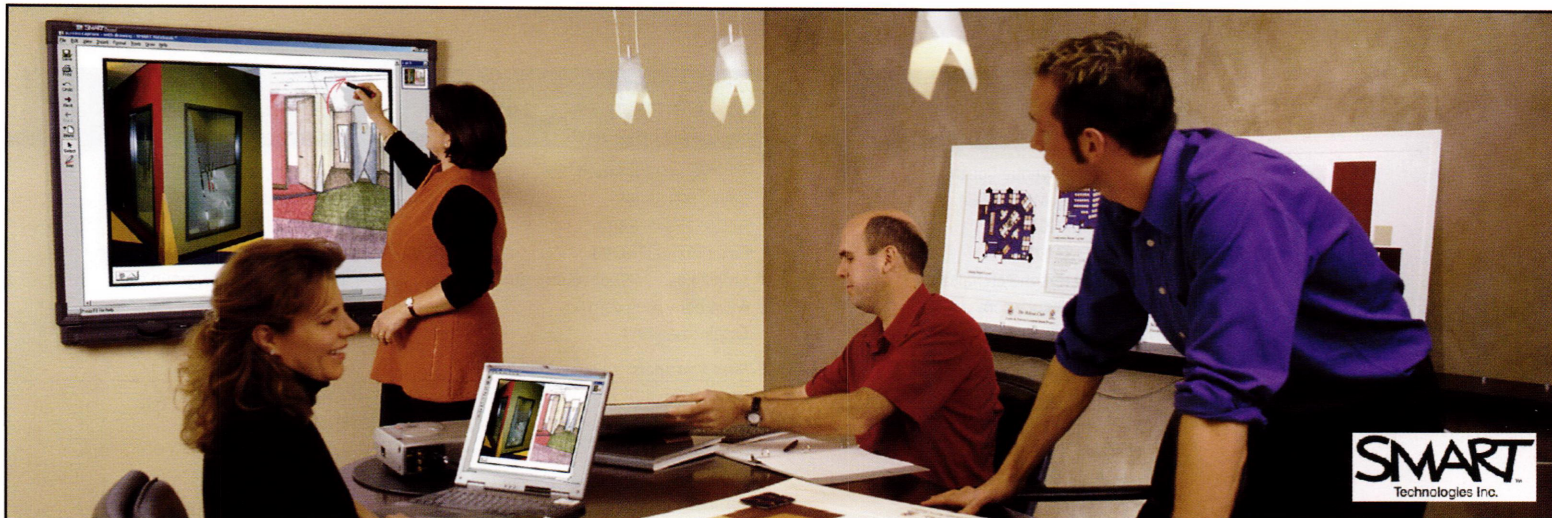
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CDT	Construction Documents Technology (Certified)
CID	Certified Interior Designer
CSI	Construction Specifiers Institute
FAIA	Fellow and Registered Member of the American Institute of Architects
IFMA	International Facilities Management Association
IIDA	International Interior Designers Association
LEED	Leadership in Energy and Environmental Design
LEED AP	Leadership in Energy and Environmental Design Accredited Professional
PE	Professional Engineer
RA	Registered Architect

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Dennis LaFrance, AIA, CID
Peter Vesterholt, AIA, CID LEED AP
Sharry Cooper, IIDA, CID
Thomas Hysell, AIA, CID
Eric Peterson, AIA

Firm Personnel by Discipline

Architects	29
Interior Designers	8
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
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Darcy Hield, CID
Kathy Young, CID
Patrick Giordana, AIA
Karen Harris, CID

Firm Personnel by Discipline

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

Work %

Housing/Multiple	20
Office Buildings/Banks/Financial	35
Retail/Commercial	7.5
Manufacturing/Industrial	10
Medical/Health Care	20
Churches/Worship	7.5

Cross Telecom, Renovation, Bloomington,
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Associated Eye Care, New Construction,
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Ted Redmond, AIA
Kelly Naylor, CID

Firm Personnel by Discipline

Architects	39
Interior Designers	5
Engineers	17
Construction Administrators	4
Technical	7
Administrative	9
Total in Firm	81

Work %

Housing/Multiple	40
Office Bldgs/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
University and Dale Street Apartments,
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 Richard W. Dahl, AIA
 Katherine J. Leonidas, AIA

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	15
Education/Academic	30
Building Renovation/Adaptive Re-use	25

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 Roger Kipp, AIA

Firm Personnel by Discipline

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

Watertown-Mayer Elementary New School,
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 Magnet Middle School, Renovation, St. Paul,
 MN; Palace Casino, New, Biloxi, MS; Corona
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continued next column

Firm Personnel by Discipline

Architectural Staff	231
Interior Designers	16
Engineering	98
Landscape Architectural	4
Planners	3
Other Professional	17
Other Technical	8
Administrative	117
Total in Firm	494

Work %

Education/Academic Buildings	40
Municipal/Civic	20
Office Buildings/Banks/Financial	20
Recreational/Sports/Athletics	20
Interior Architecture	50
Sustainable Design	20

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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

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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

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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

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Angela Holm, AIA

Firm Personnel by Discipline

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

continued next column

Work %

Office Buildings/Banks/Financial	10
Manufacturing/Industrial	10
Medical/Health Care	60
Churches/Worship	5
Municipal	10
Education/Academic	5

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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

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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

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Bernard J. Gehrki, AIA

Aneetha M. McLellan, IIDA

Doris L. Witte

Firm Personnel by Discipline

Architects	351
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: readysetiotainlandoffice.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 Lifespa, 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

KKE ARCHITECTS, INC.

300 1st Avenue North

Minneapolis, MN 55401

Tel: (612) 339-4200

Fax: (612) 342-9267

www.kke.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

Quih 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

continued next column

Potawatomi Northern Lights Bingo and Casino, Carter, WI; Masa, Minneapolis, MN; Burbank Civic Plaza, Burbank, CA; Silver Lake Village, Burnsville, MN; Chisago County Libraries, Chisago, 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	2
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; Burroughs Community School, New, Minneapolis, MN; Church of St. Bridget, Addition, River Falls, WI; Lakes International Language Academy, Addition and Remodel, Forest Lake, MN

**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, CID

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 Salons, 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

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

Work %

Housing/Multiple	10
Residences/New, Remodel, Addition	5
Office Buildings/Banks/Financial	10
Retail/Commercial	5
Manufacturing/Industrial	5
Medical/Health Care	10
Municipal	15
Education/Academic	15
Public Works, Pipeline, Sustainable Design, Restoration/Preservation	25

First Industrial Office Remodel, Eden Prairie, MN; Professional Center, New Office Building, St. Cloud, MN; Adult and Pediatric Urology, New Clinic, Sartell, MN; Whole Foods Co-op (LEED Certified), Remodeling for New Store Location, Duluth, MN; SISU Phase I for New Office Building, Duluth, MN; Vista Fleet Barkers Island, New Retail Building, Superior, WI

MEYER, SCHERER & ROCKCASTLE, LTD. (MS&R)

710 South Second Street, 7th Floor
 Minneapolis, MN 55401
 Tel: (612) 375-0336
 Fax: (612) 342-2216
 Email: traci@msrltd.com
www.msrltd.com
 Established 1981
 Other Office: Hyattsville, MD

Firm Principals

Thomas Meyer, FAIA
 Jeffrey Scherer, FAIA
 Garth Rockcastle, FAIA
 Jack Poling, AIA
 Lynn Barnhouse, CID
 Traci Engel Lesneski, CID, IIDA

continued next column

Firm Personnel by Discipline

Architects	40
Interior Designers	10
Other Professional	2
Technical	2
Administrative	9
Total in Firm	63

Work %

Housing/Multiple	15
Residences/New, Remodel, Additions	10
Office Buildings/Banks/Financial	20
Education/Academic	15
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	40
Retail/Commercial	5
Medical/Health Care	45
Education/Academic	5

Dermatology Specialists, P.A., Edina, MN; ParadyszMatera Office Relocation, 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: rsutton@nelsononline.com
www.nelsononline.com
 Established 1977
 Other Office: Philadelphia, PA

Firm Principals

Debora Emert, 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	75
Retail/Commercial	10
Manufacturing/Industrial	10

Community National Bank Reconstruction, Vadnais Heights, MN; Olup 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
 Mankato, MN 56001
 Tel: (507) 388-9811
 Fax: (507) 388-1751
 Email: bpad@paulsen-arch.com
www.paulsen-arch.com
 Established 1995

Firm Principals

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

Firm Personnel by Discipline

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

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	20
Retail/Commercial	15
Medical/Health Care	15
Churches/Worship	10
Municipal	15
Education/Academic	20

continued next column

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

PERKINS & WILL

84 10th Street South
 Minneapolis, MN 55416
 Tel: (612) 851-5066
 Fax: (612) 851-5001
 Email: jessica.buck@perkinswill.com
www.perkinswill.com
 Established 1935
 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, NY; San Francisco, CA; Seattle, WA; Vancouver and Victoria, BC; Washington, DC, Beijing and Shanghai, China, Dubai, UAE

Firm Principals

Charles 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

Architects	341
Interior Designers	149
Other Professional	25
Technical	296
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	17
Administrative	7
Total in Firm	57

Work %

Housing/Multiple	15
Office Buildings/Banks/Financial	15
Retail/Commercial	10
Manufacturing/Industrial	10
Medical/Health Care	20
Churches/Worship	5
Education/Academic	5
Senior Housing	20
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.rehkamlarson.com
Established 2000

Firm Principals

Jean Rehkamp Larson, AIA
Mark Larson, AIA

Firm Personnel by Discipline**Architects****Work %**

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
Established 1977

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 MS&I 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;
Biebl 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@studiohive.com
www.studiohive.com
Established 2003

Firm Principals

Shawn P. Gaither, 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

3 STUDIOS, INC.

219 North Second Street, Ste. 100
Minneapolis, MN 55401
Tel: (612) 746-3993
Fax: (612) 746-3990
Email: mail@3studios.net
www.3studios.net
Established 1917

Firm Principals

Richard C. Lundin II, AIA
Julie Oseid MacLeod

Firm Personnel by Discipline

Architects	5
Interior Designers	1
Total in Firm	6

Work %

Residences/New, Additions, Remodel	60
Office Buildings/Banks/Financial	35
Retail/Commercial	5

Wipfli, Commercial Interior, Ara 2 Group, Commercial Interior, Introworks, Commercial Interior; Residential Lofts, Multiple Interior Architecture Projects; Northwestern Mutual Financial Network, Multiple Commercial Interiors Projects; Lominger, Ltd., Commercial Interior

TKDA

1500 Piper Jaffray Plaza, 444 Cedar Street
Saint Paul, MN 55101-2140
Tel: (651) 292-4400
Fax: (651) 292-0083
Email: facilities@tkda.com
www.tkda.com
Established 1910
Other MN Office:
Grand Rapids, (218) 326-8772
Other Office: Chicago, IL

Firm Principals

Dean A. Johnson, AIA, CID
Kathryn Poore-Larson, AIA, CID
Sonja Carlson

Firm Personnel by Discipline

Architects	8
Interior Designers	5
Engineers	105
Other Professional	10
Technical	62
Administrative	20
Total in Firm	210

Work %

Office Buildings/Banks/Financial	20
Manufacturing/Industrial	25
Municipal	20
Education/Academic	15
Sports/Recreation	20

continued next column

Lockheed 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, IIDA
Kevin A. Rolfes, Assoc. AIA

Firm Personnel by Discipline

Architects	6
Interior Designers	5
Administrative	1
Total in Firm	12

Work %

Residences/New, Remodel, Additions	5
Office Buildings/Banks/Financial	45
Retail/Commercial	45
Medical/Health Care	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
Email: 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

continued next column

Work %

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

Spoonriver Restaurant, New Interior Architecture, Minneapolis, MN; Kruskopf-Coontz Advertising, New Interior Architecture, Minneapolis, MN; Track 29 Showroom, New Interior Architecture, Minneapolis, MN; RMF Entities Corporate Offices, New Interior Design, Minneapolis, MN; Assoufid Housing, Hotel and Golf Development, New Buildings including Interior Architecture Marrakech, Morocco; Uptown Hotel, New Building including Interior Design, Minneapolis, MN

**LAUREL ULLAND
ARCHITECTURE**

2836 Lyndale Avenue South
Minneapolis, MN 55408
Tel: (612) 874-1086
Fax: (612) 874-1089
Email: laurel@laurelulland.com
www.laurelulland.com
Established 2003

Firm Principal

Laurel Ulland, Assoc. AIA

Firm Personnel by Discipline

Architects	4
Administrative	1
Total in Firm	5

Work %

Residences/New, Additions, Remodel	85
Churches/Worship	15
Restoration/Preservation	50

Lake Harriet Modern Ranch, Minneapolis, MN; Mount Curve Georgian 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

**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 Schoessler Lynn, CID, ASID, LEED AP
Stephen Knowles, AIA
Renee Fine
Brian Lubben, AIA

continued next column

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 Rauscher Offices, Nationwide; The Ivy: Hotel and Residence, Minneapolis, MN; Marriott Hotel and Convention Center, Coralville, IA; C/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@soldaw.com
www.woldae.com
Established 1968
Other Offices: Palatine, IL and Troy, MI

Firm Principals

Michael S. Cox, AIA
R. Scott McQueen, AIA
Vaughn Dierks, 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

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) 726-9012

Firm Principals

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

Firm Personnel by Discipline

Interior Designers	8
Architects	29
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*

ARMSTRONG, TORSETH, SKOLD & RYDEEN, INC.

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

Firm Principals

Paul W. Erickson, AIA
Tammy M. Magney, AIA, REFP/LEED AP
Elena I. Peltsman, AIA/CID
Daniel Moll, AIA, CID
Elena Peltsman, AIA, CID, LEED AP
David M. Maroney, AIA
Dean S. Beeninga, AIA

continued next column

Firm Personnel by Discipline

Interior Designers	3
Architects	17
Engineers	6
Other Professionals	8
Technical	31
Administrative	12
Total in Firm	77

Work %

Churches/Worship	5
Education/Academic	95

*Forest Elementary School, New, Crystal,
MN; Sunrise River Elementary School, New,
North Branch, MN; Marshall High School,
New, Marshall, MN; Monroe Achievement
Plus Community School, Renovations and
Alterations, St. Paul, MN; Schell Brewery
Museum and Gift Shop, Additions
and Alterations, New Ulm, MN;
Edinbrook Lutheran Church,
Renovations, Brooklyn Park, 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 Brecount, CID
Kim Dennis, CID, IIDA
Darcy Hield, 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*

BWBR ARCHITECTS, INC.

380 St. Peter Street, Ste. 600
Saint Paul, MN 55102-1996
Tel: (651) 222-3701
Fax: (651) 222-8961
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
ARCHITECTURE, P.A.**

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

John Cunningham, FAIA
Tom Hoskens, AIA
Tim Dufault, AIA
David Solner, AIA
Brian Tempas, AIA
Roger Kipp, AIA

Firm Personnel by Discipline

Interior Designers	12
Architects	42
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

Watertown-Mayer Elementary School, New,
Watertown, MN; Washington Technology
Magnet Middle School, Renovation, St. Paul,
MN; Palace Casino, New, Biloxi, MS; Corona
Cantina, New, Mall of America, Bloomington,
MN; Beautiful Savior Lutheran Church Phase II,
New, Plymouth, MN; Epic Systems Corporation
Learning Center, New, Madison, WI

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 1909
Other Offices: Dallas, TX; Kansas City, MO;
San Francisco, CA; Washington, D.C.; Dubai,
United Arab Emirates, Doha, Qatar

Firm Principals

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

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Firm Personnel by Discipline

Interior Designers	46
Architects	144
Engineers	71
Other Professional	10
Technical	21
Administrative	61
Total in Firm	365

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 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

Interior Designers	6
Architects	25
Other Professional	47
Technical	7
Administrative	13
Total in Firm	95

Work %

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

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

**FOSS ARCHITECTURE
& INTERIORS**

810 1st Avenue North
Fargo, ND 58102
Tel: (701) 282-5505
Fax: (701) 232-5338
Email: info@fossarch.com
Established 1896
Other MN Office:
Breckenridge (218) 236-1202

Firm Principals

Richard Hoganson, AIA, CID
Robert Ames, AIA

Firm Personnel by Discipline

Interior Designers	2
Architects	10
Other Professional	1
Technical	2
Administrative	1
Total in Firm	16

Work %

Housing/Multiple	10
Office Buildings/Banks/Financial	10
Medical/Health Care	30
Churches/Worship	10
Municipal	10
Education/Academic	30

Ulteig Engineers, New Office Buildings,
Fargo, ND Barnstormer Restaurant,
Remodel, Fargo, ND; Fargo Civic Auditorium,
Addition, Fargo, ND; Douglas County
Hospital, Operating Room Addition,
Alexandria, MN Bemidji State University,
Bridgeman Hall Renovation, Bemidji, MN;
Central Boiler, Space Planning and
Furnishings, Greenbush, MN

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

Firm Principals

Debbi Barnes, CID, IIDA
Laurie Rother, CID, IIDA
Chris Vickery, CID
Nancy Schmidt, CID, LEED

Firm Personnel by Discipline

Interior Designers	21
Architects	197
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/Remodel,
St. Paul, MN; RSM McGladrey, 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/Remodel, St. Paul, 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@hdrinc.com
www.hdrinc.com
Established 1917
Other MN Offices:
Rochester (507) 529-9940
Minneapolis (763) 591-5400

Firm Principals

James R. Jordan, AIA
Stanley W. Schimke
Mark A. Jasmin, AIA
Bernard J. Gehrki, AIA
Aneetha M. McLellan, IIDA
Doris L. Witte

Firm Personnel by Discipline

Interior Designers	38
Architects	351
Engineers	134
Other Professional	310
Technical	86
Administrative	73
Total in firm	992

Work %

Medical/Health Care	65
Municipal	10
Education/Academic	10
Cultural/Museums	
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: readysetiota@inlandoffice.com
www.inlandoffice.com
Established 2004

Firm Principals

Judy Grundstrom, 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

continued next column

Work %

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

Fusion Lifespa, 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

KKE ARCHITECTS, INC.

300 1st Avenue North
Minneapolis, MN 55401
Tel: (612) 339-4200
Fax: (612) 342-9267
www.kee.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
Quih Scott, AIA
Brian Arial, AIA

Firm Personnel by Discipline

Total Interior Designers, Architects,	
Administrative	230

Work %

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

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

**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

continued next column

Firm Principals

James H. Krech, PE
Daniel J. O'Brien, AIA, CID
Brady R. 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/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 Salons, 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

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

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

continued next column

Work %

Housing/Multiple	10
Residences/New, Additions, Remodel	5
Office Buildings/Banks/Financial	10
Retail/Commercial	5
Manufacturing/Industrial	5
Medical/Health Care	10
Municipal	15
Education/Academic	15
Public Works, Pipeline, Sustainable Design and Restoration/Preservation	25

First Industrial, Office Remodel, Eden Prairie,
MN; Professional Center, New Office
Building, St. Cloud, MN; Adult and Pediatric
Urology, New Clinic, Sartell, MN;
Whole Foods Co-op (LEED Certified),
Remodeling for New Store Location, Duluth,
MN; SISU Phase I for New Office Building,
Duluth, MN; Vista Fleet Barkers Island,
New Retail Building, Superior, WI

**MEYER, SCHERER
& ROCKCASTLE, LTD. (MS&R)**

710 South 2nd Street, 7th Floor
Minneapolis, MN 55401
Tel: (612) 375-0336
Fax: (612) 342-2216
Email: traci@msrld.com
www.msrltd.com
Established 1981
Other Office: Hyattsville, MD

Firm Principals

Thomas Meyer, FAIA
Jeffrey Scherer, FAIA
Garth Rockcastle, FAIA
Jack Poling, AIA
Lynn Barnhouse, CID
Traci Engel Lesneski, CID, IIDA

Firm Personnel by Discipline

Interior Designers	10
Architects	40
Other Professional	2
Technical	2
Administrative	9
Total in Firm	63

Work %

Housing/Multiple	15
Residence/New, Remodel, Additions	10
Office Buildings/Banks/Financial	20
Education/Academic	15
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: 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
Technical	5
Administrative	5
Total in Firm	34

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	40
Retail/Commercial	5
Medical/Health Care	45
Town Office Developments	5

Dermatology Specialists, P.A., Edina, MN;
ParadyszMatera Office Relocation,
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: rsutton@nelsononline.com
www.nelsononline.com
Established 1977
Other Office: Philadelphia, PA

Firm Principals

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

Firm Personnel by Discipline

Interior Designers	14
Architects	2
Other Professional	3
Administrative	2
Total in Firm	21

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	75
Retail/Commercial	10
Manufacturing/Industrial	10

Towers Perrin, Office Relocation, Edina, MN;
Jeffers Auditorium Renovation, Nationwide
Insurance, Columbus, OH; Piper Jaffray Office
Relocation, West Des Moines, IA;
HealthPartners Corporate Headquarters,
Bloomington, MN; Zeller Realty, Various
Projects, Minneapolis, MN; St. Paul Traveler's,
Corporate Headquarters, St. Paul, MN

PAULSEN ARCHITECTS

209 South 2nd Street, Ste. 201
Mankato, MN 56001
Tel: (507) 388-9811
Fax: (507) 388-1751
Email: bpaul@paulsen-arch.com
www.paulsen-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/Multiple	5
Office Buildings/Banks/Financial	20
Retail/Commercial	15
Medical/Health Care	15
Churches/Worship	10
Municipal	15
Education/Academic	20

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

PERKINS & WILL

84 10th 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, NY; 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	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

SKD ARCHITECTS, INC.

11140 Highway 55, Ste. A
Plymouth, MN 55441
Tel: 763/591-6115
Fax: 763/591-6119
E-mail: 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	9

Work %

Residence/ New, Remodel, Additions	75
Office Buildings/Banks/Financial	5
Retail/Commercial	10
Manufacturing/Industrial	5
Medical/Healthcare	5

2006 MSI 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; Biebl 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 and Detroit, MI;
Chicago, IL; Los Angeles and San Francisco,
CA; Madison, WI; Phoenix, AZ; Raleigh-
Durham, NC; Washington, DC

Firm Principals

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

Firm Personnel by Discipline

Interior Designers	31
Architects	360
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;
Jefferies & 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

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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 2003

Firm Principals

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

Firm Personnel by Discipline

Interior Designers	4
Architects	1
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, NE, Albuquerque, NM; The Carlyle, New, Minneapolis, MN; Little and Co., Remodel, Minneapolis, MN; Hartung Kemp, Remodel, Minneapolis, MN; Minnesota Twins, Remodel, Minneapolis, MN

TKDA

1500 Piper Jaffray Plaza
 444 Cedar Street
 Saint Paul, MN 55101-2140
 Tel: (651) 292-4400
 Fax: (651) 292-0083
 Email: facilities@tkda.com
 www.tkda.com
 Established 1910
 Other MN Office:
 Grand Rapids (218) 326-8772
 Other Office: Chicago, IL

Firm Principals

Dean A. Johnson, AIA, CID
 Kathryn Poore-Larson, AIA, CID
 Sonja Carlson

Firm Personnel by Discipline

Interior Designers	5
Architects	8
Engineers	105
Other Professional	10
Technical	62
Administrative	20
Total in Firm	210

continued next column

Work %

Office Buildings/Banks/Financial	20
Manufacturing/Industrial	25
Municipal	20
Education/Academic	15
Sports/Recreation	20

Lockheed 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

Joe Hamilton, AIA, CID
 Heather Rose-Dunning, IIDA
 Kevin Rolfes, Assoc. AIA

Firm Personnel by Discipline

Interior Designers	5
Architects	6
Administrative	1

Work %

Residences/New, Remodel, Additions	5
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
ARCHIECTURE & 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

Spoonriver Restaurant, New Interior Architecture, Minneapolis, MN; Kruskopf-Coontz Advertising, New Interior Architecture, Minneapolis, MN; Track 29 Showroom, New Interior Architecture, Minneapolis, MN; RMF Entities Corporate Offices, New Interior Design, Minneapolis, MN; Assoufid Housing, Hotel and Golf Development, New Buildings including Interior Architecture, Marrakech, Morocco; Uptown Hotel, New Building including Interior Design, Minneapolis, MN

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Firm Principals

Dennis Walsh, AIA
 David Loehr, AIA, AICP, LEED AP
 Rachelle 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 & Residence, Minneapolis, MN; Marriott Hotel and Convention Center, Coralville, IA; C/W Lofts, Minneapolis, MN

It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

Minneapolis Central Library

page 28

Location: Minneapolis, Minnesota
 Client: City of Minneapolis/
 Minneapolis Library Board
 Design architect:
 Pelli Clarke Pelli Architects
 Pelli Clarke Pelli Architects
 project team:
 Cesar Pelli, FAIA; Fred Clarke, FAIA;
 Bill Butler; Robert Riccardi;
 Aicha Woods; Eli Huge;
 Luciana Mello; Sebastian Mallea;
 Julie Meyers
 Architect of record:
 Architectural Alliance
 Architectural Alliance project team:
 Tom Hysell, AIA;
 Peter Vesterholt, AIA; Sharry Cooper;
 Nina Ebbighausen, AIA;
 Ellen Olson, AIA; Ashley Ilvonen;
 Steve Barker; Kari Gullixson, AIA;
 Ken Sheehan, AIA; Ted MacLeod;
 Beth Vono; Mike Christenson;
 Nick Woodard; Faith Hodkiewicz
 Structural engineer:
 Thornton-Tomasetti Group
 Mechanical engineer:
 Ericksen Ellison & Associates
 Electrical engineer:
 Ericksen Ellison & Associates
 Civil engineer:
 SRF Consulting Group
 Lighting designer:
 Cline Bettridge Bernstein
 Lighting Design
 Interior design:
 Pelli Clarke Pelli Architects/
 Architectural Alliance
 Landscape architect:
 Coen + Partners
 Graphics consultant:
 Larsen Design
 Elevator consultant: VDA
 Technology consultant:
 Technology Management Corp.
 Code consultant: MountainStar
 Acoustical consultant:
 Kirkegaard & Associates

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 Viracon, 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: Rosenquist 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 Haldemann 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: Kendell 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 Whitenack, 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:
 Sebesta Blomberg; Brian Salisbury;
 Rob Gelle; Doug Lucht; Jamie Affeldt
 Electrical engineering:
 Sebesta Blomberg; Willis Armitage;
 Jamie Olivas
 Landscape architect:
 Damon Farber Associates
 Civil engineering team:
 Sunde Engineering
 Lighting consultant:
 Fisher Marantz Stone
 Acoustical consultant:
 Kvernstoen Kehl & Associates
 Stone consultant: Swenson Stone
 Food service: Terry Pellegrino,
 Robert Rippe & Associates
 Curtain wall: Wiss Janney Elstner
 (Mike Scheffler, consultant)
 Code consultant: MountainStar
 Signage/wayfinding:
 Larsen+Interactive
 Owner's representative:
 Harrison Development
 Mechanical contractor:
 Harris Mechanical
 Electrical contractor:
 Elliot 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:
 Jeffrey Scherer, FAIA
 Project lead designers:
 Paul C.N. Mellblom, AIA;
 Leanne Larson
 Project manager:
 Paul C.N. Mellblom, AIA;
 Leanne Larson
 Project architect:
 Paul C.N. Mellblom, AIA
 Project team:
 Nuno Cruz; Matt Kruntorad;
 Byoungjin Lee; Navid Raboodan
 Lighting designer: Carla Gallina
 Cabinetwork:
 Marchand Kitchen & Cabinets
 Flooring systems/materials:
 Daltile; ECOsurfaces; Forbo
 Millwork: Artifex 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 Akay; Amber Engebretson;
 Brent Holdman; Mark Reckin;
 Katie Van Nelson
 Structural engineer: BKBM Engineers
 Mechanical engineer:
 Sebesta Blomberg & Associates, Inc.
 Electrical engineer:
 Sebesta Blomberg & Associates, Inc.
 Civil engineer: Melchert Walkky, Inc.
 Lighting designer: Carla Gallina
 Interior design: Leanne Larson
 Landscape architect:
 Melchert Walkky, Inc.
 (Ron Melchert, principal-in-charge)
 Face brick: Corning-Donohue, Inc.

Cabinetwork: O'Keefe, Inc.
 Flooring systems/materials: Armstrong;
 Constantine Commercial; Dal Tile;
 Grazzini Bros.; Masland Contract
 Window systems: Marvin Windows
 Concrete work: GenCon Construction
 Millwork: O'Keefe, Inc.
 Photographer:
 Pete Sieger, AIA (MS&R)

Sumner Community Library

page 46

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; Matthew Streed;
 Nancy Beaumont Horstman

Mechanical engineer:
 Master Mechanical, Inc.

Electrical engineer:
 Premier Electrical Corporation

Superintendent: Doug Kiekow

Landscape architect:
 Dahlgren Shardlow & Uban, Inc.

Landscape project team:
 Mike Konieczny

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

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