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PAGE 32

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CONGRATULATIONS AIA Minneapolis 2006 Merit Award Winners! The AIA Minneapolis Merit Awards recognize projects that tell a story of excellence, with submissions reflecting a variety of forces that shape a building. The projects, submitted by AIA Minneapolis members, were visited and reviewed by a panel of five judges, who selected the winners based on several criteria including: client/team satisfaction, technical innovation, environmental responsibility, budget/business success, community impact and architectural solution.
Livable. As used to describe communities, the word has always struck me as a little
underwhelming, on par with habitable, or passable. Thriving, active, vibrant—these
are words that are more likely to get the heart
pumping. But I’m coming around on livable.
There simply is no better way to describe a
community that promotes conservation and
the long-term physical and social wellbeing
of its people.

This past September, AIA Minnesota held
a rousing “town hall” forum on livable
communities at the University of Minnesota’s
McNamara Alumni Center as a kickoff
to the American Institute of Architects’
sesquicentennial in 2007 (the organization
was founded in 1857 in New York). The event
gathered 300 civic leaders, architects, and other
design professionals from around the state and
featuring a keynote presentation by Ben Lee,
FAIA, former managing director of the City
and County of Honolulu, on his city’s ongoing
renaissance. In 2004, Honolulu was named
the most livable large city in the world by the
United Nations–endorsed International Awards
for Livable Communities, thanks in large part
to the appointment of Lee and other architects
to influential city-planning posts. “It’s amazing
what an architect and an enlightened mayor
can achieve over a 10- or 20-year period,”
enthused former AIA Minnesota president
Howard Goltz, FAIA, who introduced Lee.

The forum also included St. Paul mayor Chris
Coleman, Burnsville mayor Elizabeth Kautz,
and Rochester city council member Bob
Nowicki, each of whom connected his or her
city’s revitalization efforts to three of AIA’s Ten
Principles for Livable Communities. Rounding
out the speakers were former Metropolitan
Council chair Ted Mondale, who addressed
livability from a regional perspective, and
Willmar and Redwood Falls civic leaders, who
reported on livability improvements their towns
have made in the wake of Minnesota Design
Team (www.minnesotasdesignteam.org) visits
in 2005 and 2006, respectively.

But the best is yet to come. In 2007, AIA
Minnesota and its three local chapters will
launch coordinated efforts to make the Ten
Principles for Livable Communities household
ideas in Minnesota. Volunteer AIA St. Paul
architects will facilitate design charrettes
in neighborhoods along the proposed University
Avenue LRT route, helping residents and
business owners explore ways to maximize
the benefits of light rail to their blocks. AIA
Minneapolis, meanwhile, has committed 150
volunteer architects to Mayor R.T. Rybak’s
multidisciplinary Great City Design Teams, an
initiative that will offer planning and visioning
resources to underserved neighborhoods
across the city. And in Duluth, AIA Northern
Minnesota is staging a lecture series and
community charrette designed to reconnect the
city’s neighborhoods and commercial districts to
its natural waterways, particularly Chester Creek.

The coming year will be a memorable one
for the American Institute of Architects on
the national, state, and grassroots levels.
Be on the lookout for us in your community.

Christopher Hudson
hudson@aiaminnesota.org

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

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Get to know our writers and photographers. They're an interesting bunch.

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.

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.

TIM CARL, AIA, is a design principal at Hammel, Green and Abrahamson in Minneapolis. In 2004 his work for General Mills was one of 11 international finalists in the BusinessWeek/Architectural Record Awards.

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

A principal of the Minneapolis-based architecture and interiors studio Inland Office for Tomorrow's Architecture (IOTA), PHILLIP GLENN KOSKI, AIA, is always writing and sketching for Architecture Minnesota.

NANCY A. MILLER is an architectural historian and independent writer who has researched the history of mid-century offices. In this issue, she takes on several contemporary workplaces and one of her favorite materials, linoleum.

Minneapolis photographer PAUL SHAMBROOM's work has been collected and exhibited by museums including the Walker Art Center, the Whitney Museum of American Art, and the San Francisco Museum of Modern Art. His photographs have been published in two monographs: Face to Face with the Bomb (2003) and Meetings (2004). Visit his website at www.paulshambroom.com.
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—Compiled by Emily Dowd

Annual Scarfing of the Jolly Green Giant
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You might get cold too if all you were wearing was a tunic made of leaves. Each year, on the Saturday after Thanksgiving, Santa himself wraps a large red scarf around the neck of the 55-foot-tall Jolly Green Giant in Blue Earth. Actually, Santa arrives early on the statue grounds and hands out treats and goodies to children. He then climbs into a bucket truck with the muffler that will keep the giant jolly through the cold winter months. Admission is free. For more information on the event, visit www.chamber.blue-earth.mn.us.

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Beacon Lighting and Commemoration of the Sinking of the Edmund Fitzgerald
SPLIT ROCK LIGHTHOUSE, TWO HARBORS
NOVEMBER 10 & 11
Lake Superior sailors have long feared the “Gales of November.” Make the drive to Split Rock Lighthouse in Two Harbors for the commemoration of the lake’s most famous shipwreck—the sinking of the Edmund Fitzgerald in 1975. A film about the wreck will be shown before the ceremony. The lighthouse and fog-signal building will be open to visitors, and at 4:30 p.m. the names of the 29 lost crew members will be read to the tolling of a ship’s bell. Following the ceremony, the beacon will be lit. This is the only time during the year that visitors can see the lighted beacon from inside the lighthouse, and the view from the cliff-top tower is spectacular. For more information, visit www.mnhs.org.

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Up North

Architecture Minnesota's roving reporter visits a TOWERING WOMAN and a TINY HOUSE on a weekend escape.

As the din of starchitect celebrations in the Twin Cities metro grew increasingly thunderous, yours truly decided to make a mid-summer retreat to the culturally placid forests of northern Minnesota. Breathing easy on a pre-rush-hour exodus up Highway 10 one Friday afternoon, my fellow traveler and I looked forward to a respite from another weekend kicking around our sweltering Gotham on the Prairie.

Mapping out the course to our final destination—a log toss east of Walker on Lake Benedict—I saw that we would be traveling through the small town of Hackensack. For scholars of lumber-era legend, Hackensack is distinguished as the home of the titanic beauty Lucette Diana Kensack, sweetheart of the über-tree-faller himself, Paul Bunyan. It was settled: The robust concrete monument erected in her honor would be the focus of a brief rest-stop pilgrimage.

Upon arriving, camera in hand, we found a wood-planked commemorative inscription standing just north of the Kensack effigy. To our growing amazement it explained that the town is also birthplace to Paul Junior. With no historical record of a marriage between Paul and his sweetheart Lucette, however, we were left with many unanswered questions about the propriety of young Master Bunyan's parentage, as well as his upbringing.

Pondering this mystery, we continued on to our goal, a modest lake manor that our British-born hosts have sentimentally named Walberswick. Soon after arriving, we learned that the neighbors up the hill had built a home some 15 years ago designed by the Minnesota-grown, Not So Big House architect Sarah Susanka, FAIA. With English efficiency and aplomb, invitations for the architecturally curious to tour the house were arranged for the following day.

The architects in the group universally judged the butter-yellow gabled house to be neat, compact, and very cute. Perched gently on a hill overlooking a DNR-designated "Type 7 Wetland" that offers haven to such delicate rarities as the Showy Lady Slipper and Spotted Forget-Me-Not, the house reflects homeowners Peter and Betty Hackett's quiet passion for a life in nature—unencumbered, nurturing, and simple.

Searching for a designer who could fulfill their Waldensque dreams, it turns out, took longer than expected. As Betty remembers it, "We had a dickens of a time finding an architect who would draw us a small house. Finally, we found Sarah." And thank goodness they did. Even in the land of giants, the things that come in small packages are the true treasures.

-Phillip Glenn Koski, AIA

For scholars of lumber-era legend, Hackensack, Minnesota, is distinguished as the home of the titanic beauty Lucette Diana Kensack, sweetheart of the über-tree-faller himself, Paul Bunyan.
Art lovers needn't stand in line to see great works of art and fine performances. Today architects and builders are applying an artist's eye for detail, beauty and outstanding performances to the buildings that house exhibits and theater productions. Libraries, theaters and art galleries are all opting to build with concrete block: the only material to guarantee endless design variety, the best performance and unrivaled beauty.

Concrete block: art inside and out.
Linoleum. Not long ago—in 1974—it was so maligned that its largest manufacturer in the U.S., Armstrong, ceased production of the product. Today linoleum is showing up on the floors of stylish offices and residences, commended for its durability and eco-friendly composition. What happened?

Not to be confused with petroleum-based vinyl flooring products that are often mistakenly dismissed as “linoleum,” the real thing is manufactured from the same ingredients today that went into the first sheets of linoleum, patented in England in 1863: linseed oil (from which the word linoleum derives), pine resin, ground cork or wood, powdered limestone, and pigment, all pressed onto a jute backing.

With our current interest in green building materials, this all-natural product has made a stunning comeback, so much so that Armstrong recently got back into the business of linoleum.

Today linoleum is sold in sheets and tiles in a variety of appealing colors, appropriate for both residential and commercial uses. With pigment that goes all the way through it, linoleum has a rich, marbled appearance that simply cannot be matched by printed vinyl flooring. It is comfortable underfoot, it’s anti-static, and studies have even shown that as the linseed oil oxidizes it gives linoleum natural antibacterial properties. To maintain its appearance and durability, linoleum must be sealed with an acrylic coat, which should be reapplied annually.

So why the confusion between linoleum and vinyl flooring? Inventor Frederick Walton never trademarked the name for his product, passively allowing the word linoleum to be applied liberally, and inaccurately, to all sorts of composition flooring, including the vinyl that became the standard after World War II. Manufacturers now sell linoleum under other names, such as Marmoleum, which is the trademark of the world’s largest seller of linoleum, Forbo. Well, linoleum by any other name,…

—Nancy A. Miller

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Creative Clutter

At Alchemy, the work environment is more lived-in art studio than minimalist office. The architect and designers wouldn’t have it any other way.

The Alchemy office in St. Paul speaks volumes about the architect and designers who occupy the former 1940s repair shop and loading dock. Alchemy (www.alchemyarch.com) is a place where ideas form on paper and get fleshed out and tested using a hands-on approach. Principal Geoffrey Warner, AIA, describes his firm’s work as design-build, where he and colleagues Josh Capistrant, Tomas Weitzel, and Scott Ervin work closely with fabricators and builders as a necessary means of designing. Perhaps the most well-known example of their process is weeHouse, a prefab structure built in a factory and then transported to and installed on the site.

Adjacent walls feature finishes Alchemy has used or plans to use on projects, including paint that oxidizes like Cor-ten steel, and a large blackboard. Some of the furnishings—for example, a wood bench for Andersen Windows—are prototypes for projects. Others, like a bedspring chandelier, were conceived and executed for the office. Alchemy believes in building small, reusing salvaged materials and objects, and daylighting. "Without being overt about it, our work is in keeping with green design," says Warner. "Look at our office today. We don’t have any lights on, there’s no AC, and the overhead doors are open."

The atmosphere at the office is relaxed, and Warner’s dog Siena provides companionship and occasional levity. On summer Fridays, the four alchemists grill sausages out on the loading dock and share a meal. It’s a good way to stay connected. "We try not to take ourselves too seriously," Warner sums up. "We just want to design small projects and be intimately involved in the building process." Still, as Andy Warhol—whose portrait hangs in the lobby—might attest, making the extraordinary from the ordinary is serious fun.

—Paul Neuhaus, AIA

Like its projects, Alchemy’s office demonstrates the firm’s talent for turning the ordinary into the extraordinary. The exterior retains much of its original character, except for two glass garage doors that let south light and fresh air stream in. The inside, however, has undergone a distinct transformation. The room effervesces in a green glow. The entire north wall is paneled with spliced sections of salvaged MNDOT signs. Fragments of the word Hiawatha rhythmically repeat across the reflective panels in a stutter reminiscent of sheet music.

When the Alchemy guys aren’t hard at work (above), they’re preparing lunch on their loading-dock back deck (left, top left) or hanging out with Geoff Warner’s dog Siena (top right).
GET REAL

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ROCKING OUT
An international stone-carving symposium in St. Paul draws a cheering crowd

Did you hear that heavy metal and rock coming from St. Paul this past summer? In May and June, 14 stone sculptors from Japan, Germany, China, Mexico, Zimbabwe, Egypt, Finland, Italy, and, yes, Minnesota gathered on the lawn of Saint Paul College to create artworks from Minnesota stone as part of Public Art Saint Paul’s Minnesota Rocks! symposium (www.minnesotarocks.org). The artists shared their unique perspectives and cultural traditions as they chiseled, sawed, ground, hammered, and drilled some of the earth’s oldest and most beautiful stone, including granite, dolomitic limestone, Oneota dolomite, and stromatolite (regional quarries donated stones measuring approximately seven by three by three feet).

“We wanted to foster knowledge of Minnesota’s remarkable geological history, so we invited master stone sculptors from all over the world to work together for six weeks in a highly visible and accessible public place,” says Christine Podas-Larson, president of Public Art Saint Paul. “It worked. The artists learned about our varieties of limestone and granite, and in the process they caught the attention of the more than 13,000 people who came to see them and cheer them on.” The sculptures, which range from figurative to abstract, will soon be installed in St. Anthony’s new Salo Park, at Vadnais Heights’ City Hall, and in public parks and streetscapes throughout St. Paul.

—Susan Andre, Allied AIA

Left to right and top to bottom: Lei Yixin sculpture, photo by Andy King; David Wyrick at work, photo by Andy King; all 14 sculptors, photo by Brad Daniels; Salah Hammad sculpture, photo by Linnea Larson; Juergen Zaun sculpture, photo by Andy King; detail of Michael Sinesio sculpture, photo by Linnea Larson; Javier del Cueto sculpture, photo by javier del Cueto; Sakari Peltola sculpture, photo by Sakari Peltola; Lourdes Cue sculpture, photo by Linnea Larson
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We Know Concrete.
By Nancy A. Miller

Paul Udris, AIA, principal of U+8 Architecture & Design, recalls meeting with client Sue Kruskopf, CEO of Kruskopf Coontz Advertising, to discuss the design of the firm's new office space in Minneapolis' historic Flour Exchange building: "Sue came to us with two ideas about what she wanted this space to be. She said, 'I want it to be feminine, and I really like this color.'" The architect smiles as he holds up a classic blue Tiffany's box. From the start it was clear to Udris and partner Mark Burgess, AIA, that Kruskopf would not be a typical client, and they embraced the opportunity to create "a light and colorful space filled with a sense of humor." A perfect fit for the advertising agency that created the funny and ironic ads for Fuji Ya restaurant.
"What she meant by ‘feminine,’” Udris explains, "was something less fetishistic than are a lot of architectural projects.” Burgess adds that Kruskopf wanted a space that was "not so obviously tectonic in a way that a lot of spaces that I would describe as macho are. She didn’t want that erector-set aesthetic.” For Kruskopf, who manages to be commanding, gracious, and chatty all at the same time, the new space, which received a 2006 AIA Minneapolis Merit Award, needed to reflect her personal aesthetic but also distinguish Kruskopf Coontz from its competitors. “So many advertising agencies look alike, because they’re all run by guys, and they’re all really industrial,” she says. "I wanted to have a girly touch.”

That atypical “girly touch” is present throughout the shimmering, light-filled, elegant space, from lobby to offices. It’s in the pink, yellow, green, orange, and, of course, Tiffany blue color palette used for paint and fabrics. And it’s in the materials, most strikingly in the acrylic resin panels that U+B used for both walls and furniture, to complement and enhance the color palette. Udris describes the panels as having "a slight shark-skin sheen and

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The “pitch room” at Kruskopf Coontz is uncharacteristically but purposefully located at the back of the office in an effort to undo what architect Paul Udris calls the “attractive lobby, ugly workspace paradigm.” In the procession from lobby to pitch, the workspaces and the employees are all part of the sell.

"SO MANY ADVERTISING AGENCIES LOOK ALIKE, BECAUSE THEY’RE ALL RUN BY GUYS, AND THEY’RE ALL REALLY INDUSTRIAL. I WANTED TO HAVE A GIRLY TOUCH.”

—CEO SUE KRUSKOPF

Left: U+B mixed high-end and low-end design, as seen in the combination of an orange Eames Compact Sofa and a sideboard from IKEA in the lobby. CEO Sue Kruskopf found the whimsically elegant Murano glass chandelier on eBay.

Opposite: The color and material palettes used in the Kruskopf Coontz office optimize the effect of natural light throughout the space.
KRUSKOPF COONTZ
ADVERTISING

Location:
Minneapolis, Minnesota

Client:
Kruskopf Coontz Advertising

Architect:
U+B Architecture & Design, Inc.
www.uplusb.com

Project team:
Paul Udris, AIA;
Mark Burgess, AIA;
Eric Ludwig

General contractor:
M.P. Johnson
Construction, Inc.

Size:
5,500 square feet

Completion date:
December 2004

Photographer:
John Christenson
A Comfortable 20 Below

An up-and-coming design firm builds a home base as crisp and cool as its name
Although they have a formal conference room and are consummate professionals, the three partners appreciate flexible space of a kind that encourages multiple uses, collaborative work, and comfortable, informal meetings.

BY NANCY A. MILLER

When I met with the partners of 20 Below Studio to discuss the design of their own office space, located in Minneapolis' increasingly lively Central-University neighborhood, we gathered around the kitchen bar to talk. That meeting aptly illustrates the firm's design and business sensibility. Although Kevin Rolfes, Assoc. AIA, Joe Hamilton, AIA, and Heather Rose-Dunning have a formal conference room and are consummate professionals, they appreciate flexible space of a kind that encourages multiple uses, collaborative work, and comfortable, informal meetings. Rolfes notes that clients and product reps are eager to gather at their office. "For a lot of people, this is a refreshing place to be," he says.

The studio manages the neat trick of feeling both lively and serene in a way that can be difficult to pin down, although there are clues. First, the building, a warehouse constructed in 1929, exhibits the physical remnants of inhabitants past. "We certainly didn't clean it up or mask it or hide it," says Rolfes. "We let a lot of the building's history bleed through." Adds Hamilton: "We tried to have a fairly light hand with materials and treat them in a fairly quiet way."

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20 Below Studio created a contemporary, light- and air-filled space with built-in versatility to accommodate the client's current and future needs.
A well-established Minneapolis law firm makes the case for a more democratic workplace.

Can creative and efficient design alter the traditional culture of a law firm? In the case of the Rider Bennett law office, located on the top four floors of the former Multifoods Tower in downtown Minneapolis and designed by 20 Below Studio, the answer is an unequivocal yes. In both function and aesthetic, 20 Below challenged the design standards of the typical law firm, with the cooperation of a client that was open to change. The process resulted in a contemporary, elegant, light- and air-filled space, with built-in versatility to accommodate the client’s current and future needs. It also yielded a 2006 AIA Minneapolis Merit Award.
The flexible and efficient plan uses 20 percent less space than the typical office layout, and every office, whether occupied by a firm partner or an assistant, has access to daylight through exterior windows or generous transoms.
The key to 20 Below's departure from traditional law firm design was the elimination of hierarchical offices. Firm principal Kevin Rolfs, Assoc. AIA, notes that the typical law firm contains offices of four to six different sizes, distributed based on job type and seniority. As an alternative, the design team and client decided to implement offices of equal size. That plan gave the law firm greater flexibility in the face of staff changes and created versatile, ad hoc conference rooms throughout the office. "Most of the conference rooms are the same size as a standard office—they just have a table in there," explains Rider Bennett managing partner Barry Clegg. "We can easily turn those into offices or workrooms.

20 Below Studio designed flexibility into the Rider Bennett plan, allowing the firm to move people and not furniture, and accommodate ad hoc conferences and meetings in casual spaces distributed throughout the office.
20 Below Studio created a wood-paneled wall in the central stairway out of hundreds of pieces of mesquite flooring, oriented to reveal its grain. Up close, the wall is a highly textured, tactile surface; at a distance, it is a striking, contemporary art piece.

There's a lot of flexibility in being able to do that.” Overall, this more flexible and efficient plan uses 20 percent less space than the typical office layout, and every office, whether occupied by a firm partner or an assistant, has access to daylight through exterior windows or generous transoms.

The nontraditional, anti-hierarchical approach extends to the aesthetics of the design, as well. But 20 Below did not completely reject tradition, choosing instead to combine traditional and contemporary imagery through the creative use of materials.

“We found a really interesting balance by using a couple of different woods and really only using the darker wood in a nontraditional

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**RIDER BENNETT**

**Location:**
Minneapolis, Minnesota

**Client:**
Rider Bennett, LLP

**Architect:**
20 Below Studio
www.20belowstudio.com

**Principal-in-charge:**
Kevin A. Rofes, Assoc. AIA

**Project lead designer:**
Heather Rose-Dunning

**General contractor:**
Greiner Construction

**Size:**
94,500 square feet

**Cost:**
$6.2 million

**Completion date:**
December 2004

**Photographer:**
Michelle Litwin
\textbf{Architect Scott Newland’s basement studio receives ample natural light,} “M5, my goal here was to create a warm, modest space. I wanted all the light that came in to bounce off warm, reflective surfaces.”

—ARCHITECT SCOTT NEWLAND

There’s a stereo system complete with turntable above the fireplace. A row of CDs leans against it, and a sizable record collection is only a short chair glide away. Oh, and the commute from the breakfast table is about eight seconds long. Scott Newland, AIA, who formed his own one-person architecture firm, Newland Architecture, after an 11-year tenure with Architectural Alliance, loves the intimate and hassle-free basement studio he designed and built for himself.

“My goal here was to create a warm, modest space,” he explains. “I wanted all the light that came in to bounce off warm, reflective surfaces.” That light enters through a generous new light well above his desk where two typical basement windows used to be, and those warm surfaces include clear-finished medium-density fiberboard (desk), natural bamboo (ceiling), birch veneer (slat walls), and birch plywood (floor).

Newland designed the wall-to-wall desk, which sits neatly over a Mayline flat file, and its peninsula with friend and former Architectural Alliance colleague Tom Oliphant (www.thomasoliphant.com). Opposite the peninsula is a good old-fashioned drafting table. “It’s something I use just about every day,” Newland says. “I still do a lot of hand-drawing to complement the CAD work I do. The yin and yang—the old and new.”

\textbf{NEWLAND ARCHITECTURE}  
\textbf{Location:} Minneapolis, Minnesota  
\textbf{Clients:} Scott and JoAnn Newland  
\textbf{Architect:} Newland Architecture, Inc.  
\textbf{www.newlandarchitecture.com}  
\textbf{Principal-in-charge and lead designer:} Scott J. Newland, AIA  
\textbf{Size:} 216 square feet  
\textbf{Completion date:} Spring 2002  
\textbf{Photographer:} Karen Melvin  
\textbf{Cost:} Approximately $10,000

\noindent \textbf{1} Drafting table; \textbf{2} Work surface with files below; \textbf{3} Sunken area well with landscaping; \textbf{4} Fireplace.
Pipe Dream

A risk-taking entrepreneur brings a deteriorating plumbing-supply warehouse back to life
CityDeskStudio's understanding of the building evolved as the exterior signage was removed, windows were uncovered, and the original timber frame and brick walls were cleaned and brought back to life.

The Day Block building, on the outskirts of downtown Minneapolis, has been home to a hospital aid association, a residential hotel, and a grocery warehouse. Most recently, the Victorian Gothic-style commercial structure, built in 1883, housed Frank Plumbing Supply. Infamous for its maze of toilets, bathtubs, and other plumbing supplies, the space was often stacked floor to ceiling, with little accommodation for modern conveniences like corridors or, in some areas, lights. By all accounts, the building was neglected and endangered when Jeff Hahn, president of a local Internet company, Internet Exposure, developed what might be described as an obsessive attraction to the building. He saw past the porcelain and pipes, envisioning a reinvigorated building that would house his company's offices, with additional office and retail/restaurant space to let. After negotiating to acquire the building in 2005, Hahn brought in the Minneapolis design firm CityDeskStudio to oversee the challenging renovation. Today, the Day Block building is a revitalized gem, barely recognizable as the dark, dilapidated, and overstuffed plumbing warehouse it was for so many years.

That the building would emerge as beautifully as it has was not guaranteed. When Hahn purchased the building, and when the three partners of CityDeskStudio—Ben Awes, Assoc. AIA, Christian Dean, AIA, and Bob Ganser, AIA—first inspected it, they could not even see the floor for all the plumbing fixtures, dimly illuminated with the occasional extension-cord lamp. "We weren't sure what we were going to find in terms of structure, and partly we just couldn't get to anything because of all the stuff in there," Ganser recalls. "So it was a bit of a leap of faith for the owner and for us."

Because the owner and the designers went into the project semi-blind and on faith, the design emerged as the building did. Dean says their understanding of the building evolved as the exterior signage was removed, windows were uncovered, and the original timber frame and brick walls were cleaned and brought back to life. All were delighted to discover that the building had "good bones" with which to work.

In their approach to renovating the building, which is not on an historic registry but is certainly eligible for such, Hahn and CityDeskStudio were of one mind: First, do no harm. Only additions and changes that could be undone later were undertaken. "A lot of effort went into just bringing the structure back to life and making it current," says Ganser. Given the work required, Awes adds, "The big sustainable strategy here was not tearing the building down."

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Below: The renovation of the Day Block building reglazes and reopens the ground floor to retail and/or restaurant space, with offices above.

Opposite, clockwise from left: Christian Dean, Ben Awes, Internet Exposure president Jeff Hahn and senior application developer Joe Osburn, and Bob Ganser confer during an on-site meeting.
An expanding telecommunications firm adds high-impact amenities to its Mankato headquarters, to the delight of its employees.

WAVE ACTION

By Camille LeFevre

Six short years ago, Mankato-based Midwest Wireless Communications, spurred by its own rapid growth, moved to a new headquarters on 12 acres at the east edge of the southwestern-Minnesota city. The 78,000-square-foot building—clad in gray and black granite-like precast concrete, architectural metals, and glass curtain wall—featured a circular two-story lobby, from which three wings radiate at 120-degree angles.

With an eye toward future expansion, Paulsen Architects ensured that one of the rear exterior walls could later be removed to permit an addition. The company not only was desperate for more open office space but also wanted to add employee amenities such as an auditorium, café, and eating area that would “encourage community within the corporation and on the campus,” says Paulsen Architects president Bryan Paulsen, AIA.

“Our primary challenge,” explains designer Sally Obernoite, Assoc. AIA, “was to create a seamless flow from the existing building to the addition, and successfully capture their corporate vision without disturbing their strong existing corporate identity, projected by the main entrance.” So the Paulsen design team created a corridor leading from the lobby rotunda, past the display gallery and a 150-seat auditorium, and into the ClearWave Café and two-story dining area/atrium, one wall of which opens onto two levels of new office space.

The transition zone between the existing building and the addition is made up of a series of spaces that graduate—in forms, light, and materials—from an indoor to an outdoor feel.
The gallery features products and items highlighting the corporation's history, with the centerpiece being a sculptural miniature of one of the company's phone towers.

At the same time, materials and lighting in each of the addition's multipurpose spaces subtly take employees and visitors on a visual and aural journey from the heart of the building—the rotunda—through the addition, to the outside, seamlessly connecting old and new. The corridor's first segment, for example, doubles as a display gallery of company products and history. In this windowless space with dark wall colors, a two-toned carpet pattern and a wave-edged lower ceiling mute sound and enhance intimacy.

These floor and ceiling design elements flow into the next section of corridor adjacent to the auditorium, but the colors become lighter and the flooring changes to stamped concrete and carpet. The space then opens up into the daylit two-story atrium with its steel-and-glass curtain wall, second-level walkway, uncovered industrial ceiling, and stamped-concrete floor.

Midwest Wireless wanted employee amenities such as an auditorium, café, and eating area that would "encourage community within the corporation and on the campus."
An architect-designed and developed office building in Northeast Minneapolis combines bold color and a host of environmentally friendly features.
Green All Over

BY PHILLIP GLENN KOSKI, AIA

Wynne Yelland, AIA, cleft-chinned and casually attired, taps his pen on the large conference table in the Locus Architecture office. It’s early on a Monday morning and the warehouse studio is quiet as an even gray light washes through the tall windows. Architectural models, presentation boards, and sketches line the walls. Yelland waves apologetically to the array of power tools ringing the conference table as we step around them. “Excuse the clutter—we’re liquidating our construction equipment. It’s all for sale,” he explains.

Locus Architecture, founded in 1995 by Yelland and Paul Neseth, AIA, has built a reputation as a scrappy and inventive design-build practice. Born of a Lost Boys appetite for nonconformity, Locus quickly became an award-winning venture that married construction-site sweat with T-square ingenuity. With the selling of its tools and the marketing launch of Red Square, a four-story office condominium in Northeast Minneapolis, the firm completes its creative and entrepreneurial metamorphosis from design-builder to design-developer.

Located across Central Avenue from their current studio in the Northrup King Building—a virtual mega-mall of creative niche startups—Red Square is designed to attract the kind of bold, adventurous business pioneer that seems to self-sow freely in the Northeast arts quarter. A pioneering firm itself, Locus has sealed its commitment to the new enterprise by reserving two units on the top floor.

Red Square is designed to attract the kind of bold, adventurous business pioneer that seems to self-sow freely in the Northeast arts quarter.

WHAT’S IN A NAME?

Although “Red Square” derives from the color and shape of the dominant south-facing wall, Locus Development had to tread carefully with the name. Prompted by neighborhood city council member Paul Ostrow’s concern that “Red Square” might offend the area’s established Russian immigrant population, Locus approached the leaders of the nearby Russian Orthodox congregation to gain their perspective. Moscow’s “Red Square,” it turns out, preceded communism by centuries. Established as a market square by the 15th century, the open expanse was first called the Torg. By the late 16th century the area was renamed Trinity Square, as it served as the main entrance to the Kremlin. In 1650, it was renamed Krasnaya Ploschad. Lucky for Locus, Krasnaya translates as both “beautiful” and “red.” Beautiful/Red Square. Clever ad execs couldn’t do any better.
... active sidewalk life and the frequent and serendipitous interactions of many different people ...

... collaboration across generations ...

... a thriving, buzzing, culturally intentional community ...

... flexible, personal controls over visual and acoustic privacy, air quality, and thermal comfort ...

... the mix of my and our in every organization's culture ..
Future work environments will combine new technology, flexible workspaces, and a thriving street life that invites both casual and focused human interaction.

Recently a friend of mine took early retirement from her administrative job after 30 years at a large midwestern university. At age 57 she had finally come to terms with why she was generally unhappy—she was lonely at work. It used to be that her job entailed much interaction with teachers, students, and other administrators. As it is for many of us, work was an important and gratifying part of her life, but in recent years face-to-face interactions had been increasingly replaced by the virtual kind.

Today simultaneous access to multiple streams of digital information has become the driver of both our economy and our culture. While we have been embracing the positive effects of this phenomenon for some time, we are just beginning to feel the potentially negative effects.
The enormous popularity of online social networks such as MySpace, Xanga, and Facebook perhaps stems from our desire to connect with other people or, at the very least, to create some kind of shared community. In short, some of us are lonely—more so than we have ever been.

A recent study in the American Sociological Review reported that the number of people we call close friends has diminished significantly and that the morass of new technology, including text and instant messaging, email, and webcasting, contributes to less face-to-face contact with friends, family, and colleagues. I recently overheard a 24-year-old coworker exclaim that his online social network had climbed to more than 800 people. Numerous studies show that face-to-face live interaction with people makes us happier, smarter, and, in the context of work, more productive and more innovative. I would argue that my 24-year-old colleague benefits as much from sitting 20 feet from me as he does from his MySpace friend in Bangladesh.

**IDEAS ALREADY IN PLACE**

In the mid-1990s, the company I was working for conducted an experiment. At the start of a new project each member of a five-person team was sent home with a computer and a fax machine. Project teams that consisted of early to late baby boomers were expected to complete the project with only one or two face-to-face meetings a week. The experiment was a complete disaster. Today telecommuting is commonplace; Generation X and Y employees know how to be productive away from the office and in many cases prefer to work this way. Y’ers especially, through their prowess in harnessing information, have become enormously important drivers at work. The best creative work, however, is more likely the outcome of collaboration across generations (which is why my young colleague needs me).

Claire Raines, in her book *Connecting Generations: The Source Book for a New Workplace* (2003), likens today’s most effective organizations to a stir-fry. By bringing together the right diversity of generations, races, ethnicities, and genders, she writes, “something wonderful is created that is far tastier, more nutritious, and more interesting than any one part.” Creating the right physical setting for this to happen is what the future office demands. An architecture of the our that promotes a thriving, buzzing, culturally intentional community is essential to a fulfilling and successful work life.

Malcolm Gladwell, writing for the New Yorker in December 2000, identified Jane Jacobs’ book *The Death and Life of Great American Cities* (1961) as the “primer on workplace design.” To understand why, you must first understand, as he put it, that innovation is a fundamentally social concept and that “the best ideas in any workplace arise out of casual contacts among different groups within the same company.” Jacobs argued that, in her Manhattan neighborhood of Greenwich Village, it was the active sidewalk life and the frequent and serendipitous interactions of many different people that made the area such a hotbed of creative thought for decades. The particular way in which buildings with a mix of uses were oriented to the street and the relationship of the street to the sidewalk created this vibrant sidewalk life.

Gladwell reasons that this phenomenon can quite literally be translated to the workplace. He then outlines why the office building as it has been conceived of for more than half a century is antithetical to Jacobs’ ideas: The typical office floor—with elevators, restrooms, and building services in the center, ringed by a sea of cubicles, and private offices at the perimeter—is more akin to a suburb, where employee movement is dispersed and the chances of face-to-face interaction minimal. To make matters worse, the floors are stacked vertically, with elevators as the primary means of movement between floors.

In an improved design, the office floor is set up like a good city, where employee movement is focused on centrally located streets, and neighborhoods (or work groups) are oriented to those streets that provide a variety of settings for meeting and gathering. Movement from floor to floor is better facilitated by open stairs, where people are more likely to meet and talk. Of course, none of these ideas is new; for years architects and interior designers have been talking about the equivalent of main streets, coffee shops, corner stores, and neighborhood parks as necessities in the workplace. What is disheartening is how little of our national office landscape has converted.

For years architects and interior designers have been talking about the equivalent of main streets, coffee shops, corner stores, and neighborhood parks as necessities in the workplace. What is disheartening is how little of our national office landscape has converted.

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Re: Work Gone Wrong

If Jane Jacobs' *The Death and Life of Great American Cities* is, as Malcolm Gladwell argues, the primer for good workplace design, then the 1999 cult film *Office Space* is that book’s very antithesis. Who can forget Ron Livingston’s turn as Peter Gibbons, a twentysomething mired in a mindless job at the fictional software company Initech? If you’ve ever toiled in a maze of gray cubicles, endured a boss who was partial to the word *mmm-kay*, and had to walk through a series of parking lots and trenches to reach the nearest eatery, the film is both laugh-out-loud funny and a little painful to watch.

When an occupational hypnotherapist collapses and dies before waking Peter from a blissful trance, the newly carefree employee skips work to go fishing, brings his catch in and guts it on spreadsheets at his desk, and knocks down a cube wall for more access to natural light (now that’s a daylighting strategy!). He’s also breezily honest about his lack of motivation and productivity with a pair of consultants hired to downsize the company; in a twist, the two ax men deem Peter “a straight-shooter with upper management written all over him.” But when Peter’s friends Samir and Michael Bolton lose their jobs, his cool wears off. “Human beings,” he complains to Bolton, “were not meant to sit in little cubicles staring at computer screens, filling out useless forms, and listening to eight different bosses drone on about mission statements.” Amen, brother.

Should architecture schools make *Office Space* required viewing for first-year students? We’re just throwing the idea out there.  

—Christopher Hudson
Creating the right physical setting is what the future office demands. An architecture of the our that promotes a thriving, buzzing, culturally intentional community is essential to a fulfilling and successful work life.
A morning in the life of Savita Severn, a fictional 32-year-old account manager for a niche brand of a major food company.

8:29 AM While listening to the Flaming Lips' "Yeah Yeah Yeah Song" for the third time in a row, Savita edits her notes from the previous day's new product brainstorm along with a list of action items that are emailed to the core team.

9:16 AM Bumps into the VP of marketing in her division and conveys her excitement about launching the new organic snack food Kabuki Smiles. VP shares the horror story of the Dim Sum Doodles launch.

9:25 AM Pulls up product launch histories on computer and creates a mind map of successes and failures over the past five years. Emails map to her counterpart in Osaka and, via videoconference, the two determine possible next steps.

10:30 AM Meets in the "lab" with the core team. Presents possible next steps to brand manager with digital record of previous day along with today's mind map. The team decides to contact Japanese singing star Akiko Koyabayashi about possible endorsement.

11:33 AM Bumps into colleague getting coffee. He offers his 3-D visualization services to her project while admiring the visual on the wall: the company's most successful new product from last year—an extruded pizza snack called Blotto!

11:39 AM Meets her newest team member in the forum; she is gushing with enthusiasm, having already met "so many great people" during her first three days of employment.
Re: Choosing the Future Today

Recently a developer expressed to me his sense of despair over the state of office building development. While the technology exists today to make our buildings dramatically more comfortable, both physically and psychologically, and more energy self-sufficient, the current trend is definitely bottom-line driven. The use of natural lighting and ventilation, under-floor heating and cooling, and environmentally friendly building materials is proven to make us happier, healthier, and more productive workers. But the payback for these benefits does not appear to equal the first costs in the minds of too many decision makers.

As early as 1994, the Rocky Mountain Institute documented eight separate case studies that measured productivity gains from energy-efficient workplaces as high as 16 percent. An increase of just one percent in productivity has been proven to generate cost savings that can exceed a building’s annual energy bill.

One hundred years ago we discovered that insulating buildings improved user comfort. Imagining what a building with no insulation would be worth today, we get a sense of the future value of buildings that do not meet our expectations of comfort and our need for community. In the future, the best companies will embrace an architecture of the “our” because of the benefits and the paybacks to the organization, to the individual, and to society.
In an improved design, the office floor is set up like a good city, where employee movement is focused on centrally located streets, and neighborhoods (or work groups) are oriented to those streets that provide a variety of settings for meeting and gathering.

**SUCCESS STORIES, PAST AND PRESENT**

When General Mills moved from downtown Minneapolis to Golden Valley in 1958, the architecture firm of Skidmore, Owings & Merrill saw an opportunity to take advantage of the wide-open suburban space to improve the flow of information. The new headquarters was designed just four floors high and vertically connected by centrally located escalators. When General Mills acquired Pillsbury in 2002, it recognized the value this horizontal relationship of people could bring to the half-million square feet of additional space it would need. The expansion added a new town square, dubbed the Champions Center, at the heart of the campus, with a main street of retail services, a cafeteria, and a conference center, all designed to bring people from different parts of the company together. General Mills has been tracking the benefits of the expansion, including increases in employee satisfaction, recruitment, and retention as well as a visible and dramatic increase in the frequency of employee live interactions.

The best companies pursue new ideas about workplace design. See, for example, the new digs for Google in Mountain View, California, and Bloomberg in Manhattan, both recently profiled in *Metropolis*. General Mills, Google, and Bloomberg understand something else too—that the detailed designs of their workplaces must reflect the cultures of their organizations. The General Mills campus has a history of restrained modern design imbued with art that is intended to inspire creativity. Mix that with a healthy dose of displayed thinking—brand messages integrated into the work environment—and you have a uniquely General Mills experience. Counter to traditional prognostications, the future office will not be minimal modern, at least not all of it. The successful office of tomorrow can be haute couture or Barcalounger, just so long as it reflects the mix of my and our in every organization's culture.

General Mills' master plan for renovation (above) charts a sequence of spaces that allows for flexible interactions between people. New and renovated space has been organized along a north-south axis that visually and physically connects the visitor's lobby with a new employee amenities building. The sequence begins with Michael Van Valkenburgh's landscape design (1), is punctuated by works of art throughout and ends with Jonathan Borofsky's Man with Briefcase (8). The other photos show Sol Lewitt's Color Bands (2), the Commons Area (3), Jud Nelson's Untitled (4), the History Wall (5), Joe Shapiro's Untitled (6), and James Carpenter's colored glass fins (7).

>> continued on page 71
Skyway Life
BY FRANK EDGERTON MARTIN

The highlight of my lunchtime skyway walk is the IDS Center Crystal Court. From all four directions, the Minneapolis skyway system converges here, bringing a constant flow of shoppers and downtown workers. Crisply attired executives whisk by and high school tramps lean on the padded skyway-level railings from which the entire soaring, light-filled space can be observed.
Tens of thousands of workers traverse the Minneapolis and St. Paul skyway systems every weekday, but how many reflect on their effect on the street life below?
When walking through the skyways and second-level corridors to my bank or the bagel shop, I like to move at a good clip. Only 20 to 40 feet wide and densely packed with neon signs and storefronts, the corridors have a penny arcade quality of echoing sound and color. There are, of course, many other people walking in my flock, staying to the right, like drivers, by unspoken agreement.

Moving quickly through these longitudinal spaces, I often imagine myself as one of millions of blood cells racing through a giant body. We move steadily and all at the same pace, lost in thought and staring straight ahead or talking to a companion. Few people seem to look at the stores or window displays.

Most of the second-level retail world is fairly dark, but after passing the last storefront brokerage I am suddenly surrounded by daylight and am passing over a street framed by towers and punctuated by other skyways, one for each block.

>> continued on page 73
THINKING OUTSIDE THE BOX
(about how to use it)

Five minutes standing next to the structure, and all I can think is, You guys should have a party out here. The structure is an angular 1970s-era skyway sitting on blocks; the guys are CityDeskStudio's Ben Awes, Assoc. AIA, Christian Dean, AIA, and Bob Ganser, AIA, proud new owners of the former link, and here is a gravelly stretch of land just north of Stadium Village in Minneapolis. But the young architecture firm has loftier plans for its purchase than simply throwing a party.

The 140-ton skyway, designed by the late Ed Baker, who also designed Minnesota's first two skyways in 1962, stretched over Fifth Street near Nicollet Mall in downtown Minneapolis until it was removed to make way for the LRT line. The University of Minnesota then acquired it and planned to reuse it on campus, but those plans never materialized. When the university put it up for auction to clear room for a parking lot for the new football stadium, CityDeskStudio saw an opportunity it had to seize.

Even as the three young designers were sorting out the costs of moving the hulking structure (Stubbs Building and House Movers, the company responsible for the Shubert Theater's record-breaking transport, ferried the skyway to its current location), their brains were buzzing with ideas for its adaptive reuse. Early concepts included a restaurant or wine bar, an art gallery, a chapel, a North Shore cabin or retreat, a warming house for skaters, and a yoga studio. "We think taking on a project like this will set a direction for us," Ganser enthuses. Adds Dean: "It definitely galvanizes who we are in terms of thinking outside the box, taking some risks, and being interested in our regional culture."

Recent articles and blurbs on CityDeskStudio's novel undertaking in the Star Tribune, The Rake, and Skyway News have elicited additional ideas from interested observers, and the firm has generated a number of drawings. "We're not developers—we don't pretend to be—so we're looking to form a team, and these initial renderings will give developers some ideas of what the structure could be," says Awes. "A developer can then say, 'I think this is the best solution. Let's go after it together.'"

A light appears to go on in Dean's head. "You know what? This is actually the second urban relic we've rescued," he laughs. "When the Lutheran Brotherhood building was being taken down, Ben and I climbed a fence at the site and recovered one of the building's curved spandrel panels—a hallmark of the design. We gave it to Steve Weeks at the U's College of Design." He pauses, then deadpans, "This reclamation is a bit more official."

—Christopher Hudson
Sure, the project’s retina-popping color and geometric purity calls to mind early-20th-century Russian constructivist architecture (or, at least, Bernard Tschumi’s more derivative red cube follies at Parc de la Villette in Paris). Yelland takes pains, however, to explain the real sources of inspiration. The alignment of the broad face of the building with Central Avenue, for example, was an edict of city planners who desired a strong street wall along the primary commercial thoroughfare. The rectangular plan and boxy form results from a rational and economical structure, and the exterior’s red metal panels relate to the reddish brick of nearby structures. Last, the glass-encased ground-floor retail space was designed to make the panel-clad commercial spaces above appear weightless—a classic modernist gesture. It also provides those “eyes on the street” that author Jane Jacobs thought so essential for a vital and secure street culture.

Driven by a staggering ambition, perhaps intoxicated by the joy of serving as one’s own client, Locus has loaded Red Square with a raft of environmentally do-gooding goals and strategies. Solar panels on the roof, a rain garden for storm-water management, bicycle parking, brown-field restoration, and a green screen of vines that provides shading for the building’s west-facing windows are only a few of the best building practices that, if successful, promise to make the project a model of sustainable urban development.

But don’t take our word for it. The project’s marketing materials match its design for bravado and directness: “Soaking up the sun’s power, Red Square aims to be the most energy-efficient building in the state of Minnesota—period.” You betcha, comrade! AMN
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In deference to the historic building, the designers left the interior wood structure and brick walls exposed and inserted offices and conference rooms as "simple, clean, white, freestanding objects," says Ganser. The centerpiece of the new office is a bright, skylit central stairway that echoes what was once there. Ganser describes it as "an ornamental element that pins everything together." Where one imagines the original stair had an ornate cast-iron railing, however, the new stairway has an industrial feel, with raw sheet steel covering the treads. Translucent glass floors line the perimeter of the stair, allowing the light of that space to penetrate the building. The design is simple and true to the historic character of the building and, at the same time, brings the building into the 21st century.

It seems that, for both designers and client, revitalizing the Day Block building was a labor of love. When Building Restoration Corporation, which renovated the exterior of the building, replaced a long-lost ornamental stone in the façade with an un-carved piece of sandstone, explaining that it did not have a stone carver available to match the rosette of the symmetrical piece, Internet Exposure employee Kristy Collins offered to help. With experience as an art conservator, some college sculpting classes, and, apparently, a can-do attitude, Collins declared, "I'll carve it. I can do that." According to Hahn, "She took both pieces home [the original carved piece and the un-carved sandstone] and spent the weekend—and pretty much all of her birthday—carving the sandstone to match." The result is impressive.

In the end, the renovation was more complicated and more expensive than expected, but Hahn expresses no regrets. With a smile, he recalls walking through the building for the first time. "One of the guys I work with was with me, and as we were climbing over toilets on the second floor, he asked, 'So, do you have it out of your system now?' Without missing a beat, I answered, 'No. No. I don't.'" AMN

Internet Exposure has kept an occasional video blog on the Day Block renovation. The archived videos can be viewed at the company's website—www.iexposure.com—in the newsletter section, titled "Live Wire."
"Besides delivering a quality product at competitive prices, Borgert representatives readily provided samples and built on-site mockups to demonstrate patterns and color consistency. They worked with us on estimates, answered all of our questions and served as liaison to the installers. We are already considering the design possibilities Borgert's full range of sizes would provide for similar projects." - Dana Schumacher, Damon Farber Associates
Wave Action

A 24-foot-high water feature and indoor garden create a strong focal point at the curtain wall that leads the eye and the feet to the patio outdoors. "Our notion was that our employees work in a cubicle all day long, so we wanted to provide an open, sunny environment where they could feel like they're outside, rejuvenate, and then head back into their cubes," explains Midwest Wireless CEO Dennis Miller. Opposite the glass wall, at the back of the atrium, is the ClearWave Café, which features structural supports wrapped in pre-finished metal.

Because Midwest Wireless is a community-minded corporate citizen, the addition's corridors, state-of-the-art auditorium (with alternating cherry-wood wall panels and blue-gray acoustical panels), and atrium can be secured for public use. "Paulsen did such a great job on our initial structure, designing to the needs of our organization so the building supports our work and facilitates our progress, that it was easy to engage them again," Miller enthuses.

"They had fantastic ideas about the addition," he adds, "and created a seamless extension of our existing building." And should Midwest Wireless grow yet again, the addition's northwest wall can be easily removed, making way for future expansion. AMN

A Comfortable 20 Below

Through that deft management of materials, the firm developed the unique character of the space. Walls of Viroc, an industrial concrete, are tough but texturally soft; rolling-track hanging panels covered in a gray industrial felt contribute another subtle visual and tactile texture to the space. Italian string screens demarcate public and work spaces, attract the passing hand, gently billow in the breeze provided by overhead skylights, and cast ever-changing shadows. After our meeting and a tour of the office, Rolfs politely walked me to the door. I kind of wanted to linger and hang out, but 20 Below Studio had work to do. AMN

20 Below Studio's redesign of the Rider Bennett law office in Minneapolis is featured on page 38.
way," says lead designer Heather Rose-Dunning. A wood-paneled wall that spans the airy four-story central stairway, for example, turns the idea of the traditional wood-paneled wall on its head. The firm created the wall out of hundreds of pieces of mesquite flooring, oriented to reveal its grain. Up close, the wall is a highly textured, tactile surface; at a distance, it is a striking, contemporary art piece.

20 Below Studio's credo? Design is paramount, but not at the client's expense. The partners seek to balance and integrate their design interests with the business interests of their clients. "If our design doesn't meet or exceed their business goals, then in a way we've failed," says Rolfes. "We are not making jewels for jewels' sake." For the client, the benefits of the new office have been functional, economic, aesthetic, and social. Rolfes has observed that Rider Bennett employees "appear healthier and happier and are smiling more. They meet attorneys and associates they may have never crossed paths with before. So the culture has benefited from this design solution."
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This is not to say that technology will not have some effect on the look of the future office. Customized tools will accommodate a diversity and evolution of work styles and help us harness information faster. Multiple communication devices embedded in walls, desks, and even chairs with voice or touch access will most certainly up the cool factor while improving the speed and quality of our multitasking. The continued rise in telecommuting, along with a move toward more group work, will allow companies to be more efficient with their real estate.

Still, as we move toward more shared space and less personal space, keep in mind that people are still basically territorial. Employees will likely become more demanding about the quality of their workplace. Flexible, personal controls over visual and acoustic privacy, air quality, and thermal comfort are required if we want to keep the Generation Y'ers around. But the future office will enhance individual territory with greater control over the environment as a whole and with a stronger sense of group territory. At General Mills, each of the business units has its own kitchen and lounge that are branded with the values its product lines represent.

MAKING THE CONNECTION

I went onto MySpace the other day at the invitation of my brother. When I found his profile, I didn't recognize him. Who was this guy from a "small industrial town"? Did he mean Elkhart, Indiana? When did he take trumpet lessons? He was reinventing himself in a "my" space that was strictly his, not even shared by his older brother. But we spend holidays together. Our kids are cousins. We have to find some common history, some shared space so we can continue to relate as family. Sometime in the future we may need each other as family members often do.

A version of shared purpose and connection is vital between colleagues and coworkers as well. The design of the office of the future will reflect this tension between maintaining our individuality as we sit at our desks in an environmentally friendly building with natural lighting and ventilation and under-floor heating and cooling, listening to personalized iTunes playlists on our headphones, and finding ways to work together and connect in OurSpace. AMN
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Downtown Minneapolis continues to build the world’s largest skyway system—one that currently links 72 blocks with 63 skyways. The five-mile-long skyway system in downtown St. Paul actually stretches a bit farther than its counterpart to the west, and Duluth and Rochester also boast substantial skyway networks. The first Minnesota skyways were built in 1962 between the Cargill and Roanoke buildings and between the Cargill and old Northwestern National Bank buildings in Minneapolis. Today, visitors discover a self-contained world of small stores, cafés, coffee shops, travel agencies, and just about every other function that used to be on the street.

The skyways are the new sidewalks. In fact, some cafés nostalgically evoke sidewalk life by putting outdoor chairs and tables in front of their entries, where the grill gets pulled down every night.

The skyways offer an architectural experience of movement that is unique in the country. If you work in downtown Minneapolis, you know that there’s a big difference between working “inside” the skyway system and “off” of it. Working “in” the system means that you rarely enter buildings through their street-level doors, and you stay entirely on the second level for lunch and when moving to other buildings. You also rarely question what this cobbled-together collection of passages does to the urbanity and life of the streets below. By contrast, the comparatively disconnected workers in class C and D office space outside the system, including much of the Warehouse District, have no choice but to go outdoors. In this act, they have an experience that, like dialing a rotary phone, skyway insiders may clearly recall but cannot place in recent memory.

The Great Indoors

In 1979, New Yorker journalist Brendan Gill visited the Minneapolis skyways to write “Thoughts of a Confirmed Indoorsman in the Great Indoors.” He concluded that Minneapolis was at the tip of a national trend toward indoor malls, tunnels, and other semi-public city spaces. He also observed that, while downtown workers talk a lot about winter weather, they don’t have to dress for it. Today, the skyways are more than twice as extensive. Minneapolitans still talk a lot about winter without dressing for it. On a daily basis, they casually walk through the middle of howling snowstorms, scarcely noticing the strangeness of their cityscape with its sublime sense of danger and safe remove.
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No Hassle

Newland Architecture's focus is what you'd expect from a small firm: residential additions and remodels. The architect is currently working on several projects for The Minikahda Club in south Minneapolis and consulting on a condo development at nearby 50th and France. Still, smaller projects put no less strain on storage space. Newland has maximized storage in his small office with enclosed, double-deep IKEA shelving and rolling Blu Dot file cabinets and by keeping his product library and project archives to a bare minimum (he's learned to rely heavily on online information and digital archiving).

All in all, the office is a great fit for the mild-mannered, easygoing Newland. "When I come downstairs, I feel like I'm coming to a different space and I have a different mindset," he says. "Plus, I'm eliminating all of the overhead and I'm eliminating the hassle of the commute. This arrangement makes perfect sense for me." AMN

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Seeing the Light  
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a pearly quality," which, Burgess explains, "changes based on the way the sun hits the panels and also how you move through the space."

The panels, used as office partitions, doors, and cabinets, and even to fabricate the custom-built reception desk, are integral to both the aesthetic and daylighting strategies of the design. "We worked very hard to optimize natural light in the space," says Udris, noting the office's prime location on the building's mezzanine level, which has higher ceilings and larger windows than do the typical floors of the building. Ul-B placed lower-walled cubicles along the perimeter wall, using the pearlescent panels as "a series of veils that helps transmit the light but also captures the light," says Udris.

Even the floor covering contributes to the light quality of the space. Because Kruskopf did not want carpeting, Udris, Burgess, and project manager Eric Ludwig specified a relatively new material, called Plynyl. The cushioned vinyl flooring is durable and can be mopped like typical vinyl but has acoustic properties more similar to those of carpet. With its metallic aluminum sheen, the floor reflects light while absorbing sound.

Other material innovations include specially fabricated shelves that are used throughout the office. The bent, powder-coated steel pieces, which have no visible brackets, serve as ledges and magnetic pin-up boards.

For all the apparent luxury and innovation, however, the design and build-out of the Kruskopf Coontz office was accomplished on a budget. "There's a mix of high-end and low-end furnishings," says Burgess. "We worked in a lot of pieces from IKEA, but we juxtaposed them with higher-end pieces like the Eames Compact Sofa." Udris adds that by spending money carefully, they "were able to find the budget for things like the translucent acrylic panels. But for the most part, the space is fairly simple. It's drywall and paint, with a few flourishes."

One of those flourishes helped Sue Kruskopf realize a childhood dream. "The one thing I'd wanted ever since I was a little girl and walked into the downtown Dayton's was a big, beautiful chandelier," she explains. With a successful bid on eBay, she nabbed a clear Murano glass fixture that now hangs in the office lobby, a sparkling object of desire fulfilled. AMN
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College of St. Benedict, Benedicta Arts Center, St. Joseph, MN; CentraCare Health Plaza Addition, St. Cloud, MN; Sherburne County History Center, Becker, MN; Buffalo Elementary School, Buffalo, MN; College of St. Benedict Dining Facility, St. Joseph, MN; St. Michael/Albertville 2005 Building Referendum, St. Michael/Albertville, MN

GEN-CON CONSTRUCTION

424 North Broadway Street, PO Box 100
Jordan, MN 55352
Tel: (952) 492-1111
Fax: (952) 492-7780
Email: info@genconconstruction.com
www.genconconstruction.com
Established 1999
Total in MN Office: 20
Contact: Dan Schmidt, (952) 492-1111

Firm Principals:
Kiera Schmidt, Pres.
Dan Schmidt, VP

Gen-Con Construction specializes in all aspects of commercial construction. We have experience and expertise in a large variety of project types and sizes, and deliver value and quality in every step of the process. We work with all delivery systems and use the one that best fits the owner and project, including design/build, negotiated, and hand bid.

Downtown East LRT Station Plaza, Minneapolis, MN; Lake Elmo Public Works Facility, Lake Elmo, MN; Maple Grove Fire Station #5, Maple Grove, MN; Loring Park Shelter Renovation, Minneapolis, MN; Lubbers Properties Office Building, Faribault, MN; North Metro Telecommunications, Blaine, MN

JE DUNN CONSTRUCTION

9855 West 78th Street, Suite 270
Eden Prairie, MN 55423
Tel: (952) 830-9000
Fax: (952) 830-1365
www.jedunn.com
Year Established: 1924
Total in MN Office: 150
Other Offices: Atlanta, GA; Austin, Dallas and Houston, TX; Charlotte, NC; Colorado Springs and Denver, CO; Des Moines, IA; Kansas City, MO; Myrtle Beach and Orlando, FL; Nashville, TN; Phoenix, AZ; Portland, OR; Seattle, WA; Topeka, KS
Total in Other offices: 3,350
Contact: Kenneth Styrlund, Pres., (952) 830-9000

Firm Principals:
Kenneth Styrlund, Pres.
Douglas Loeffler, VP
John Jacobs, VP
Roger Helgeson, VP
Scott Sharp, VP
Harlan Hallquist, VP

JE Dunn provides services for design-build, preconstruction, general construction and construction management in the areas of healthcare, commercial, cultural, educational, religious, retail and mixed-use buildings.

University of Minnesota Education Science Building Renovation, Minneapolis, MN; University of Minnesota Equine Research Center, St. Paul, MN; The Mist on Lake Minnetonka, Spring Park, MN; Rockpoint Church, Lake Elmo, MN; Stevens Community Medical Center Acute Care Facility, Morris, MN; The Bridgewater Condominiums, Minneapolis, MN

continued next column
Services include general contracting, design-assist, pre-construction, construction management, and post-construction. Successful projects require a solid foundation of trust and commitment. Most of our business is repeat business because we fulfill our commitments and keep our promises.

NBA City Restaurant – Target Center, Minneapolis, MN; Colle McVoy Advertising, Tenant Improvement in the Wyman Building, Minneapolis, MN; Immaculate Heart of Mary School and Church Additions, Minneapolis, MN; Historic Straws Knit Building Housing Conversion, Lowertown St. Paul, MN; Jeremiah Program Apartment Complex, Minneapolis, MN; Best Western Suites Remodel and Addition, Minneapolis, MN.

Knuston Construction Services, Inc. provides construction management, general construction, design/build and turn-key services utilizing in-house project management and estimating personnel, state-of-the-art software systems, and highly trained skilled construction professionals. Knuston employs a national, award-winning work force of 250–450 skilled craftspeople, who allow us the capability to self perform concrete, masonry, rough and finish carpentry, iron work and stone work.

Children’s Hospital, New Tower Addition & Parking Ramp, Minneapolis, MN; Park Nicollet Heart & Vascular Center, Methodist Hospital, St. Louis Park, MN; Fairview Southdale Hospital, Edina, MN; Minnesota Human Services, St. Paul, MN; Metropolitan Waste Water Treatment Plant, St. Paul, MN.

Kraus-Anderson Construction Company
525 South 8th Street
Minneapolis, MN 55404
Tel: (612) 332-7281
Fax: (612) 332-0217
Email: jcampobasso@k-a.com
www.krausanderson.com
Year Established: 1897
Total in MN Offices: 650
Other Offices: Kansas City, KS; Madison, WI; Phoenix, AZ
Total in Other Offices: 50
Contact: John Campobasso, (612) 332-7281

Firm Principals
Bruce W. Engelisma, CEO/Pres.
Alan A. Gerhardt, Exec. VP
Dave Mervin, Exec. VP
Gary R. Hook, Exec. VP
John Davies, Dir. Bemidji Office
Jeff Lisakka, Dir. Duluth Office

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

Boston Scientific, Maple Grove, MN; Grand Itasca Clinic and Hospital, Grand Rapids, MN; Cabela’s, Rogers, MN; Lakeshore Lutheran, Duluth, MN; Forestview Middle School, Baxter, MN; Black Bear Casino and Hotel, Canton, MN; American Pre-Clinical Bioscience Facility, Minneapolis, MN; MetalTek Office and Manufacturing Plant, Fridley, MN; Menard’s Capital Improvement Retail Projects, Various Locations; Minnesota State Fair Maintenance, St. Paul, MN; Plymouth Middle School Addition, Plymouth, MN; Public Safety Building Addition and Remodel, Plymouth, MN.

McGough Companies
2737 Fairview Avenue North
St. Paul, MN 55113
Tel: (651) 633-5050
Fax: (651) 633-5673
Email: bwood@mcgough.com
www.mcgough.com
Established 1956
Other MN Office (Field): Rochester, (507) 536-4870
Total in MN Offices: 180 Office, 450 to 900 Field
Other Office: Phoenix, AZ
Total in Phoenix: 45
Contact: Brad Wood, (651) 634-4664

Firm Principals
Thomas J. McGough, Sr., Chrmn.
Thomas J. McGough, Jr., Pres.
Bart Zibrowski, Exec. VP
Bake Baker, Exec. VP
Mike Hangge, Exec. VP
Bradley S. Wood, Exec. VP

McGough provides general contractor, construction manager, design-build and preconstruction services. McGough has a broad range of experience—from corporate headquarters and high-tech facilities to educational facilities and historical restorations.

Guthrie Theatre, Minneapolis, MN; Medtronic World Headquarters, Fridley, MN; Cathedral of St. Paul, St. Paul, MN; HealthEast St. Joseph’s Hospital, St. Paul, MN; University of Minnesota Southeast Steam Plant, Minneapolis, MN; PDL BioPharma, Brooklyn Park, MN.
PCL CONSTRUCTION SERVICES, INC.
12200 Nicollet Avenue South
Burnsville, MN 55337
Tel: (952) 882-9600
Fax: (952) 882-9900
Email: jkjensvold@pcl.com
www pcl.com
Established 1966
Total in MN: 300
Other Offices: San Diego & Los Angeles, CA; Atlanta, GA; Denver, CO; Orlando & Tampa, FL; Phoenix, AZ; Seattle, WA
Total in Other Offices: 5000
Contact: John Jensvold, (952) 882-2572

Firm Principals
Fred G. Auch, VP/Dist. Mgr
Don Fromme, Const. Mgr.
Bruce Lowell, Admin. Mgr.
Daniel Itern, PE; AIA, Dir of Design Constr.
Brad Hendrickson, Chief Est.

PCL is one of North America’s strongest and most diversified general contractors. We specialize in design-build and design-assist projects where we contribute leading-edge estimating and cost-modeling tools to the design phase. PCL currently operates 24 district and project offices across the United States and Canada.

Block E and Graves 601 Hotel, Minneapolis, MN; Science Museum of Minnesota, St. Paul, MN; Mystic Lake Hotel, Prior Lake, MN; Mall of America, Bloomington, MN; CentraCare Health Plaza, St. Cloud, MN; American Express Client Service Center, Minneapolis, MN

RJM CONSTRUCTION
5455 Highway 169
Plymouth, MN 55442
Tel: (763) 383-7600
Fax: (763) 383-7601
Email: jennyrm@rjmconstruction.com
www.rjmconstruction.com
Established 1997
Total MN Office: 70
Other MN Office: Minneapolis – Downtown (612) 904-1215
Contact: Jenny Manning, (763) 383-7629

Firm Principals
Robert Jossart, Pres.
Joe Maddy, VP
Brian Recker, Dir. Oper.

RJM has diverse construction experience in corporate interiors, healthcare, educational, sports/recreational and the public market. This experience encompasses new construction, tenant interiors, major remodeling and historical renovation.

Buffalo Clinic, Buffalo, MN; Windthrop & Weinstien, Minneapolis, MN; Andover YMCA/Community Center, Andover, MN; Minnesota State Capitol, St. Paul, MN; Nicollet Health Services – Chanhassen Clinic, Chanhassen, MN; Phoenix Coyotes Ice Den, Phoenix, AZ

ROSEWOOD/PORTFOLIO
752 Stillwater Road
Mahtomedi, MN 55115
Tel: (651) 631-1300
Email: cvray@rosewoodportfolio.com
www.rosewoodportfolio.com
Established 1991
Total in MN: 9
Other Offices: Eau Claire and Wausau, WI
Total in Other Office: 9
Contact: Cindy Way, (715) 834-6661

Firm Principals
Peter Hilger, AIA, Principal
William Bartolic III, Principal - Constr. Mgmt.
Bryan Pischel, VP Architect
Dan O’Mara, AIA, VP

Specializing in design-build and construction management for retail, commercial, educational, medical and industrial facilities

New Horizon Academies, Twin City Metro Area, MN; Walgreen Drug Stores, MN; Covantage Credit Union Headquarters and Drive-ups, St. Croix Central School District, Antigo and Hammond, WI; Abbotsford School District, Abbotsford, WI; Alma Center School District, Alma Center, WI

RYAN COMPANIES US, INC.
50 South 10th Street, Suite 300
Minneapolis, MN 55419
Tel: (612) 492-4000
Fax: (612) 492-3000
www.ryancompanies.com
Established 1938
Total in MN Office: 575
Other Offices: Cedar Rapids, Davenport and Des Moines, IA; Chicago, IL; Phoenix, AZ; San Diego, CA; Tampa, FL
Total in Other Offices: 575
Contact: Collin Barr, Exec. VP, MN Region, (612) 494-4000

Firm Principals
Jim Ryan, CEO
Pat Ryan, Pres.
Tim Gray, CFO
Collin Barr, Exec. VP, MN Region

Ryan Companies US, Inc. is a leading national commercial real estate firm providing integrated design-build and real estate management services to customers. A family-owned business committed to building lasting relationships, more than 72 percent of Ryan’s business is from repeat customers. Ryan currently serves customers in the office, industrial, residential, retail, health care and hospitality markets.

The Grove, Maple Grove, MN; Westin Edina Galleria Hotel and Condominiums, Edina, MN; Dean Lakes, Shakopee, MN; Target Technology Center, Elk River, MN; Midtown Exchange, Minneapolis, MN; The Chambers Hotel, Minneapolis, MN

SHAW-LUNDQUIST ASSOCIATES, INC.
2757 West Service Road
St. Paul, MN 55121
Tel: (651) 454-0670
Fax: (651) 454-7982
Email: info@shawlundquist.com
www.shawlundquist.com
Established 1974
Total in MN Office: 75
Contact: Howell Shaw, Dir. Mktg./Bus. Dev., (651) 454-0670

Firm Principals
Fred Shaw, Pres.
Hoyt Hsiao, VP
Thomas Meyers, VP

Shaw-Lundquist is one of the Top 25 General Contractors in the Metro Area. We build all types of projects, including multifamily, educational, retail, & medical, with the most appropriate delivery method.

continued next column

JAMES STEELE CONSTRUCTION CO.
1410 Sylvan Street
St. Paul, MN 55117
Tel: (651) 488-6755
Fax: (651) 488-4787
Email: jsc@jsteeleconstruction.com
www.jamessteeleconstruction.com
Established 1949
Total in MN Office: 90
Contact: Lyndy Lutz, (651) 488-6755 x18

Firm Principals
Richard Naughton, Pres./CEO
Andrew Naughton, Sec.
Randall Waughtal, CFO

A third-generation, family-owned business, James Steele Construction has been building relationships with clients since 1949. Founded by James Steele on the ideals of quality and client satisfaction, JSC has become one of the most trusted names serving the Twin Cities. Our services include competitively bid, negotiated and design/build projects; and we are best known for religious building excellence.

Hill-Murray High School, Maplewood, MN; Good Samaritan Church, Edina, MN; Salvation Army, Twin Cities, MN; Roseville Schools, Roseville, MN; Faith Lutheran Church, Forest Lake, MN; Nativity of Our Lord Catholic School, St. Paul, MN

on time and on budget. We self-perform concrete and carpentry. We listen intently to our clients, respond quickly and communicate pro-actively. In the spirit of teamwork, we create “win-win” situations for our clients, our subcontractors, and ourselves.

Minnesota Department of Agriculture/Minnesota Department of Health Lab, St. Paul, MN; Minnesota Correctional Facilities, Bayport, MN; Prior Lake City Hall and Police Station, Prior Lake, MN; Henry Sibley High School, Mendota Heights, MN; General Mills Data Center, Golden Valley, MN; Hampton Inn Suites, Lino Lakes, MN; Midtown Exchange PPL Condominiums, Minneapolis, MN
United Properties Construction Services offers clients a full range of services. Examples of our services are: building analysis and assessment, cost analysis, budgeting, constructability reviews, value engineering, scheduling, design/build, construction management. Whether it is a new building, an addition, or a major renovation in an office, industrial, retail or medical space, you can profit from us.

Le Cordon Bleu - Cooking School, Mendota Heights, MN; Bobby & Steve's Gas Station, Richfield, MN; Aldi Grocery Store, Brooklyn Park, MN; M & I Bank, Plymouth, MN; Argonne Village Shopping Center, Lakeville, MN; Buhler manufacturing, Plymouth, MN.

VEIT
14000 Veit Place
Rogers, MN 55374
Tel: (763) 428-2242
Fax: (763) 428-1334
Email: cgeisler@veitusa.com
www.veitusa.com
Established 1928
Total in MN Office: 400
Other MN Offices: Rochester, (507) 281-3867; Duluth, (218) 626-2242
Contact: Chuck Geisler, (763) 428-9599

Firm Principals
Vaughn Veit, CEO
Mark Nicolay, CFO
Greg Boelke, Sr. VP

Established in 1928, Veit provides services to general contractors, municipalities and private industry. Veit's Specialty Contracting Services include earthwork, demolition, utilities, foundations and industrial cleaning. Veit's Waste Management Services include roll-off containers, recycling, transfer stations, and landfills.

Met Center and St. Paul Civic Center Demolition, Twin Cities, MN; Lakeville High School, Lakeville, MN; Vonco II Landfill, Becker, MN; Flint Hills Refinery, Rosene, MN; City of St. Paul Utility Lining, St. Paul, MN; Xcel Energy High Bridge Plant, St. Paul, MN.

Vujovich Design Build, Inc.
275 Market Street, Suite 521
Minneapolis, MN 55405
Tel: (612) 338-2020
Fax: (612) 338-2323
Email: info@vujovich.com
www.vujovich.com
Established 1977
Other MN Office: Afton, (651) 998-0533
Total in MN: 20
Contact: Beth Malmberg, (612) 338-2020

Firm Principals
Peter Vujovich, CEO
Ed Roskowinski, CR, Pres./CM
Tom Zenull, Dir., Prod.
Loren Johnson, Dir., Fin.

For 30 years, Vujovich has been building its reputation for creativity, craftsmanship and customer service. We design, build and remodel projects ranging from simple repairs to complete transformations of sophisticated contemporary and period homes. Vujovich combines the brightest talent in the Twin Cities with our own project managers and craftsmen to create results well beyond the standards of the industry.

Housley Residence at St. Mary's Point, Afton, MN; Rominski Residence at St. Mary's Point, Afton, MN; Peterson Residence at Lake of the Isles, Minneapolis, MN; Horchiss Residence at Kenwood, Minneapolis, MN; Hunnewell Residence at Country Club, Edina, MN; Urban Retreat Project at Lake Calhoun, Minneapolis, MN.

WATSON-FORSBERG CO.
1433 Utica Avenue South, Suite 252
Minneapolis, MN 55416
Tel: (952) 544-7761
Fax: (952) 544-1826
Email: cindyh@watson-forsberg.com
www.watson-forsberg.com
Established 1965
Total in MN Office: 40
Contact: Dale Forsberg, (952) 544-7761

Firm Principals
Dale Forsberg, Pres.
Mike Ashmore, VP
Don Kohlenberger, VP
David Forsberg, Sec./Treas.
Donna Lucero, Controller

Watson-Forsberg Co. builds: commercial, multi-family, retail, religious, educational, medical and industrial projects. New construction projects and renovation, ranging from $10,000 to $25,000,000 competitively-bid and negotiated. Watson-Forsberg constructed the environmentally responsible Erickson Headquarters and St. Joan of Arc, projects recognized by the Committee on Urban Environment, AIA, Real Estate Journal, National Historic Trust and Minneapolis HPC.

East Village Apartments, Minneapolis, MN; Hazelden Meditation Center, Center City, MN; Ripley Gardens Apartment and Historic Renovation, Minneapolis, MN; YMCA Addition and Remodel, Woodbury, MN; Redstone Grill, Eden Prairie and Minnetonka, MN; Eagandal Business Center, Eagan, MN.

Do you want to reach professionals in the design and building industries, plus a public increasingly interested in design excellence?

Architecture Minnesota may be just the solution you’re looking for! Contact Judith Van Dyne at (612) 338-6763 or vandyne@aia-mn.org for more information.
It takes a village to design, engineer, and construct a great building. So let’s give credit where credit is due.

Kruskopf Coontz Advertising
page 32
Location: Minneapolis, Minnesota
Client: Kruskopf Coontz Advertising
Project team: Paul Udris, AIA; Mark Burgess, AIA; Eric Ludwig
Lighting and interior design: U+B Architecture & Design, Inc.
Construction manager: Brian Jensen
Cabinetwork: Focal Point Fixtures
Flooring systems/materials: Intersource, Inc.
Architectural metal panels: Rainville-Carlson Inc.
Millwork: Focal Point Fixtures
Photographer: John Christenson

20 Below Studio
page 36
Location: Minneapolis, Minnesota
Client: 20 Below Studio
Architect: 20 Below Studio
Principal-in-charge: Joseph M. Hamilton, AIA
Project lead designer: Kar-Keat Chong, Assoc. AIA
Project manager: Joseph M. Hamilton, AIA
Project architect: Joseph M. Hamilton, AIA
Project team: Joseph M. Hamilton, AIA; Heather Rose-Dunning; Kevin A. Rolfs, Assoc. AIA; Kar-Keat Chong, Assoc. AIA; Tara Thorson
Interior design: 20 Below Studio
Millwork/custom finishes: Artiflex Millwork, Inc.
Carpeting: Milliken
Ceramic tile: US Ceramic Tile
Drapery: Decorfil String Drape
Laminate: Chemetal
Paint: Benjamin Moore
Lighting: H.E. Williams

Wall graphic: Pictura
Appliances: KitchenAid and Fisher & Paykel
Millwork/custom finishes: Artiflex Millwork, Inc.
Workstations: Artiflex Millwork, Inc.
Workstation storage: Kartell
Workstation seating: Keilhauer and Vitra
Bar stools: Emece
Conference table: Custom by Artiflex Millwork, Inc.
Conference seating: Gordon International
Lobby seating: Custom by BGD Companies and Knoll Inc.
Lounge: Luminia and Knoll Inc.
Photographer: Laura Migliorino

Rider Bennett
page 38
Location: Minneapolis, Minnesota
Client: Rider Bennett, LLP
Architect: 20 Below Studio
Principal-in-charge: Kevin A. Rolfs, Assoc. AIA
Project lead designer: Heather Rose-Dunning
Project manager: Kevin A. Rolfs, Assoc. AIA
Project architect: Joseph M. Hamilton, AIA
Project team: Kevin A. Rolfs, Assoc. AIA; Heather Rose-Dunning; Joseph M. Hamilton, AIA; Kar-Keat Chong, Assoc. AIA; Paula Storsteen
Structural engineer: Bakke Kopp Ballou & McFarlin
Mechanical engineer: Schadegg Mechanical, Inc.
Electrical engineer: Electric Resource Contractors
Owner’s representative: Nelson, Tietz & Hoye
Custom furniture: Principle Fixture & Millwork
Millwork: Artiflex Millwork, Inc.
Photographer: Michelle Litvin

Newland Architecture
page 43
Location: Minneapolis, Minnesota
Client: Scott and JoAnn Newland
Architect: Newland Architecture, Inc.
Principal-in-charge: Scott J. Newland, AIA
Project lead designer: Scott J. Newland, AIA
Project manager: Scott J. Newland, AIA
Project architect: Scott J. Newland, AIA

Project team:
Scott J. Newland, AIA
Lighting designer:
Scott J. Newland, AIA
Interior design:
Scott J. Newland, AIA
Construction manager:
Scott J. Newland, AIA
Landscape project team:
Scott J. Newland, AIA
Stone: Chilton, purchased from McFarlane Stone Co.
Cabinetwork: Workstation custom built by TOMOCO; Mayline; IKEA
Flooring systems/materials:
Livos oil-rubbed birch plywood, secured to slab through three-quarter-inch polysiocyanurate insulation boards and a vapor barrier
Window systems:
Pella, Architect Series (clad)
Photographer:
Karen Melvin Photography

Day Block Renovation
page 44
Location: Minneapolis, Minnesota
Client: Internet Exposure, Inc.
Architect of record: Rolf Lokensgard
Architecture, Inc.
Design architect: CityDeskStudio, Inc.
Design team: Bob Ganser, AIA; Ben Akes, Assoc. AIA; Christian Dean, AIA; Rolf Lokensgard, AIA
General contractor: Stroman Construction & Design, Inc.
Structural engineer: Dave Wagner
Mechanical engineer: Design-build: Signature Mechanical (plumbing) and Total Comfort (HVAC)
Electrical engineer: Design-build: Closeby Electric
Facade brick restoration: Building Restoration, Inc.
Stone restoration: Building Restoration, Inc.
Window product: MANKO Window Systems, Inc.
Window supplier: Glass Masters, Inc.
Concrete work: D.N. Services, Inc.
Photographer: CityDeskStudio

Red Square
page 48
Location: Minneapolis, Minnesota
Client: Locus Development
Architect: Locus Development
Principals-in-charge: Paul Neseth, AIA; Wynne Yelland, AIA
Project lead designers: Tim Elan, Assoc. AIA; Phil Hofstad, Assoc. AIA
Landscape architect: Locus Architecture with Bruce Chamberlain at HKGi
Construction manager: Weis Builders
Digital renderings: Locus Development

Midwest Wireless Addition
page 46
Location: Mankato, Minnesota
Client: Midwest Wireless Communications
Architect: Paulsen Architects
Principal-in-charge: Bryan Paulsen, AIA
Project lead designers: Bryan Paulsen, AIA; Sally Obernolte, Assoc. AIA
Project administrator: Greg Borchert

Photographer: Jerry Swanson Photography
<table>
<thead>
<tr>
<th>CORRECTION</th>
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<td>In the credits section of our September/October issue, the mechanical engineer and electrical engineer for Sumner Community Library were incorrectly listed as Master Mechanical, Inc. and Premier Electric, respectively. These companies are contractors, not engineers. Michaud Cooley Erickson was the project engineer for mechanical, electrical, and lighting.</td>
</tr>
</tbody>
</table>
 Cities, Neighborhoods, Landscapes. The places we call home, as seen through a photographer’s eye.

“...This 1989 photograph of the underside of the General Mills board of directors’ table was made as part of a series exploring corporate office environments. It alludes in a quite literal way to what goes on ‘below the surface.’ I have been told that the composition initially looks like a nighttime airport scene. I like this comparison, because when actually in use the area shown is populated by wingtips of the leather variety.”

—Photographer Paul Shambroom