

# ARCHITECTURE MN

## WORK AESTHETIC

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PAGE 31

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What will the office of the future look like? Think new technology and an active street life.

PAGE 50

## SKYWAY LIFE

Skyways keep us warm and dry in winter, but do they erode the urbanity of the streets below?

PAGE 58

## Offices That Work

VOLUME 32 NUMBER 06 NOV/DEC 06 \$3.95

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*Let the light shine in*

COVER: KRUSKOPF COONTZ ADVERTISING  
PAGE 32

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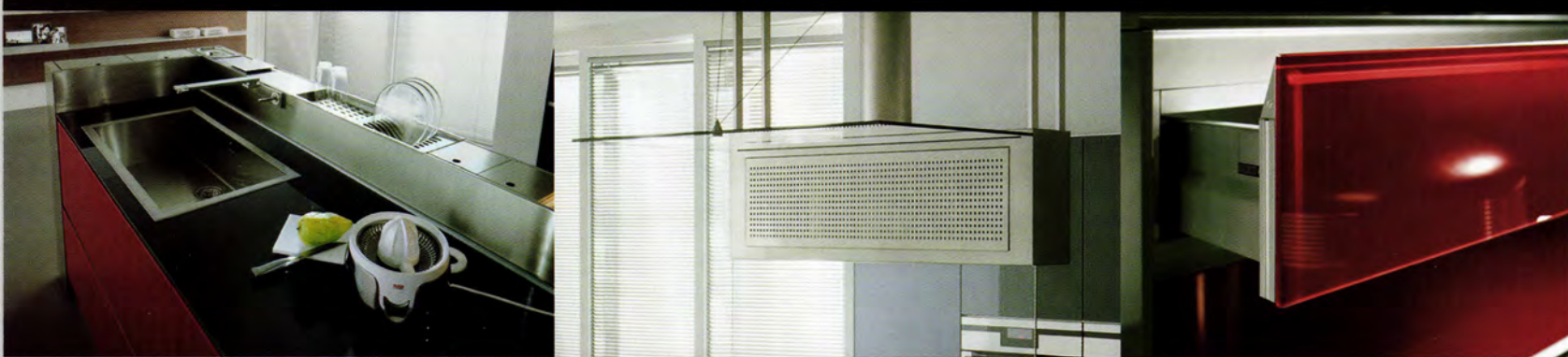


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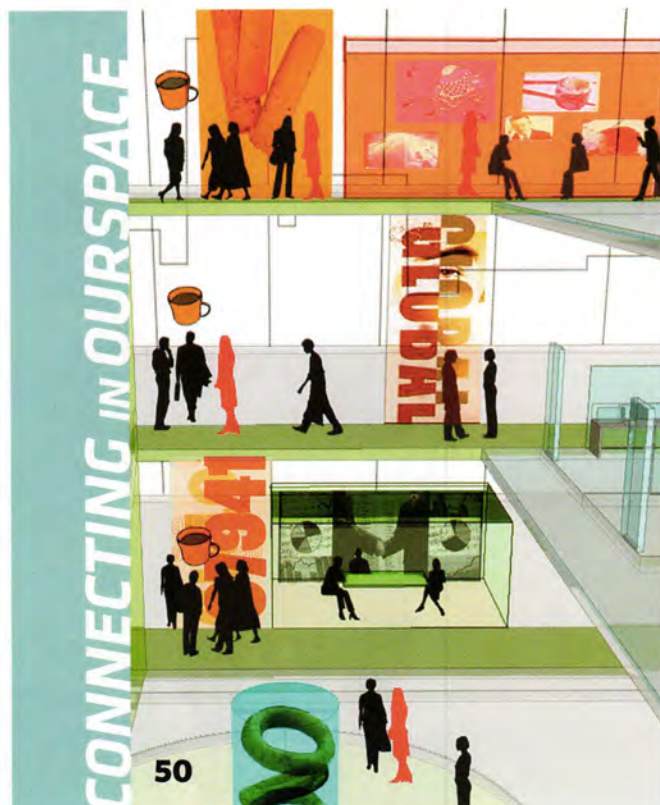
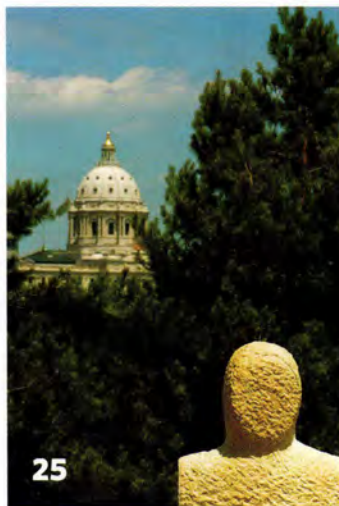
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# ARCHITECTURE MN

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



## Features

### 31 *Work Aesthetic*

From the new and luminescent to the historic and character-filled to the exceedingly eco-friendly, these office designs brighten the workday considerably.

#### Seeing the Light: Kruskopf Coontz Advertising

page 32

By Nancy A. Miller

#### A Comfortable 20 Below: 20 Below Studio

page 36

By Nancy A. Miller

#### Opening Statement: Rider Bennett

page 38

By Nancy A. Miller

#### No Hassle: Newland Architecture

page 43

By Christopher Hudson

#### Pipe Dream: Day Block Renovation

page 44

By Nancy A. Miller

#### Wave Action: Midwest Wireless Addition

page 46

By Camille LeFevre

#### Red & Green All Over: Red Square

page 48

By Phillip Glenn Koski, AIA

### 50 *Connecting in Ourspace*

By E. Tim Carl, AIA

Email and text and instant messaging are increasingly replacing face-to-face communication in the workplace. But the best companies know that work environments that encourage both focused and casual human interaction are essential to employee creativity, productivity, and satisfaction.

### 58 *Skyway Life*

By Frank Edgerton Martin

What would we do without our skyways? We can walk halfway across town donning nary a shred of cold-weather apparel in the dead of a Minnesota winter. But have these self-contained retail corridors had a negative effect on the life of the city streets below? Writer Frank Martin ponders the question on a lunchtime stroll.



#### ON THE COVER

Kruskopf Coontz Advertising  
Architect: U+B Architecture & Design, Inc.  
Photographer: John Christenson





38



58



48



23

## Departments & Directories

### 7 EDITOR'S NOTE

### 13 CULTURE CRAWL

COMPILED BY EMILY DOWD

Ready for winter? These snowy-season offerings will put you in the right frame of mind.

### 17 NOTEBOOK

BY PHILLIP GLENN KOSKI, AIA

On a weekend drive north, *Architecture Minnesota's* roving reporter encounters a Not So Big House and a Not So Delicate Woman.

### 19 MATERIAL MATTERS

BY NANCY A. MILLER

If your idea of linoleum is the vinyl flooring that became a mid-century kitchen standard, you've got it all wrong.

### 23 STUDIO

BY PAUL NEUHAUS, AIA

With its reflective-green-road-sign wall and bedspring chandelier, the Alchemy studio is one of the most distinctive and hip offices around.

### 25 PLATFORM

BY SUSAN ANDRE, ALLIED AIA

Fourteen sculptors from around the globe totally rocked out at a recent stone-carving symposium in St. Paul.

### 29 LIST

BY EMILY DOWD

Wielding pry bars and sledgehammers is one of Joan Soranno's favorite weekend activities (yes, she's renovating her home).

### 84 PLACE

Photographer Paul Shambroom finds architecture in an unexpected place.

### 77 DIRECTORY OF GENERAL CONTRACTORS

### 82 CREDITS

### 83 ADVERTISING INDEX



**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.



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## 2006 MERIT AWARDS



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# WORDS and Actions

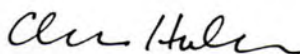
*Livable.* As used to describe communities, the word has always struck me as a little underwhelming, on par with *habitable*, or *passable*. *Thriving*, *active*, *vibrant*—these are words that are more likely to get the heart pumping. But I'm coming around on *livable*. There simply is no better way 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 featured 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, AIA, 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.minnesotadesignteam.org](http://www.minnesotadesignteam.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@aia-mn.org](mailto:hudson@aia-mn.org)



DON F. WONG

AIA Minnesota will celebrate AIA National's sesquicentennial in 2007 by helping communities around the state become more livable.

EDITOR'S  
NOTE

## AIA'S TEN PRINCIPLES FOR LIVABLE COMMUNITIES

1. Design on a human scale.
2. Provide choices.
3. Encourage mixed-use development.
4. Preserve urban centers.
5. Vary transportation options.
6. Build vibrant public spaces.
7. Create a neighborhood identity.
8. Protect environmental resources.
9. Conserve landscapes.
10. Design matters.



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**NOVEMBER 15**  
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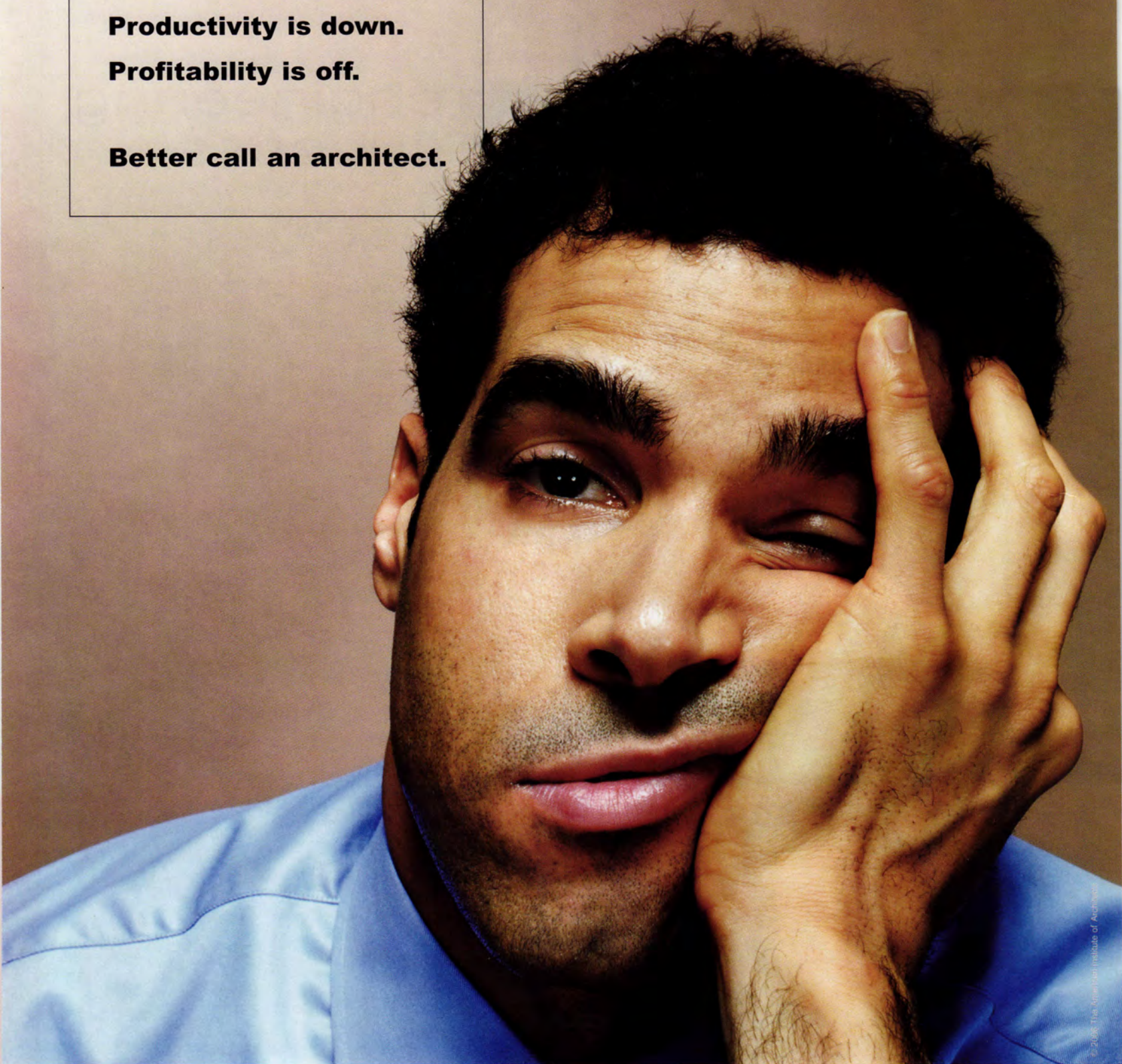
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*AIA Minnesota is the voice of the architecture profession dedicated to serving its members, advancing their value, and improving the quality of the built environment.*

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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](http://www.chamber.blue-earth.mn.us).

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—Compiled by Emily Dowd



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# Up North

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

Architect-about-town Phillip Glenn Koski, AIA, offers his colorful take on the Minnesota architecture scene in Notebook.

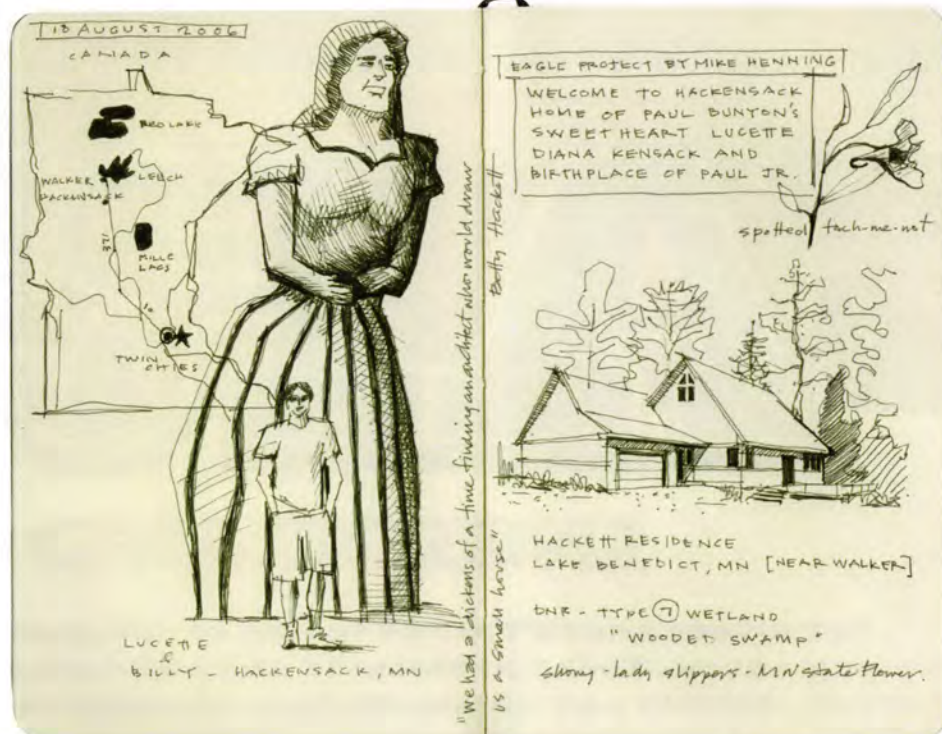
NOTEBOOK

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-Nots, 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 Waldenesque 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.



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# ART

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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

For more information on linoleum, check out these websites:  
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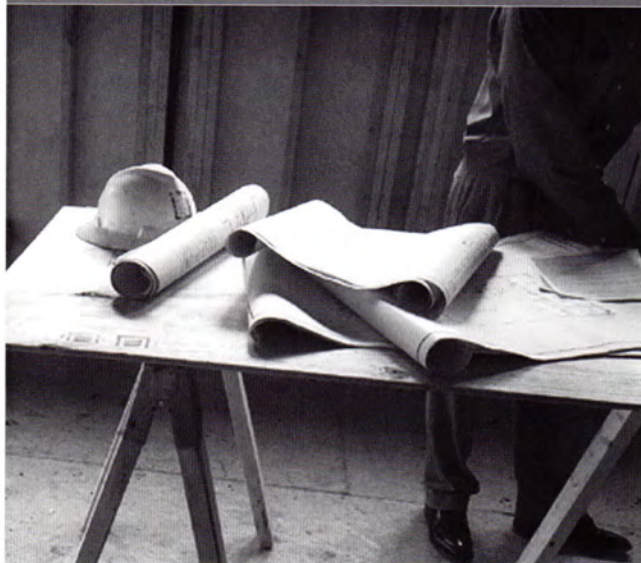
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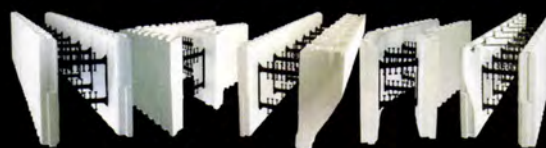
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# Creative Clutter

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](http://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.

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.

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."

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STUDIO



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



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).



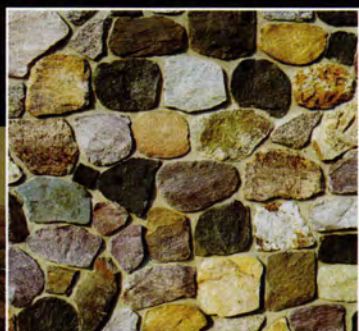
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PLATFORM

# 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](http://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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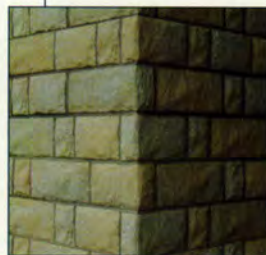
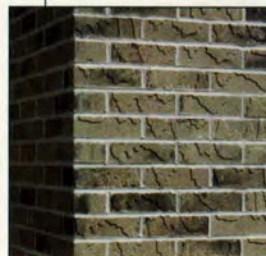
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# LIGHT

By Nancy A. Miller

Paul Udris, AIA, principal of U+B 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.





*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.*

"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

>> continued on page 76

*"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](http://www.uplusb.com)

**Project team:**  
Paul Udrys, 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."

>> continued on page 67

#### 20 BELOW STUDIO

**Location:**  
Minneapolis, Minnesota

**Client:**  
20 Below Studio

**Architect:**  
20 Below Studio  
[www.20belowstudio.com](http://www.20belowstudio.com)

**Principal-in-charge:**  
Joseph M. Hamilton, AIA

**Project lead designer:**  
Kar-Keat Chong, Assoc. AIA

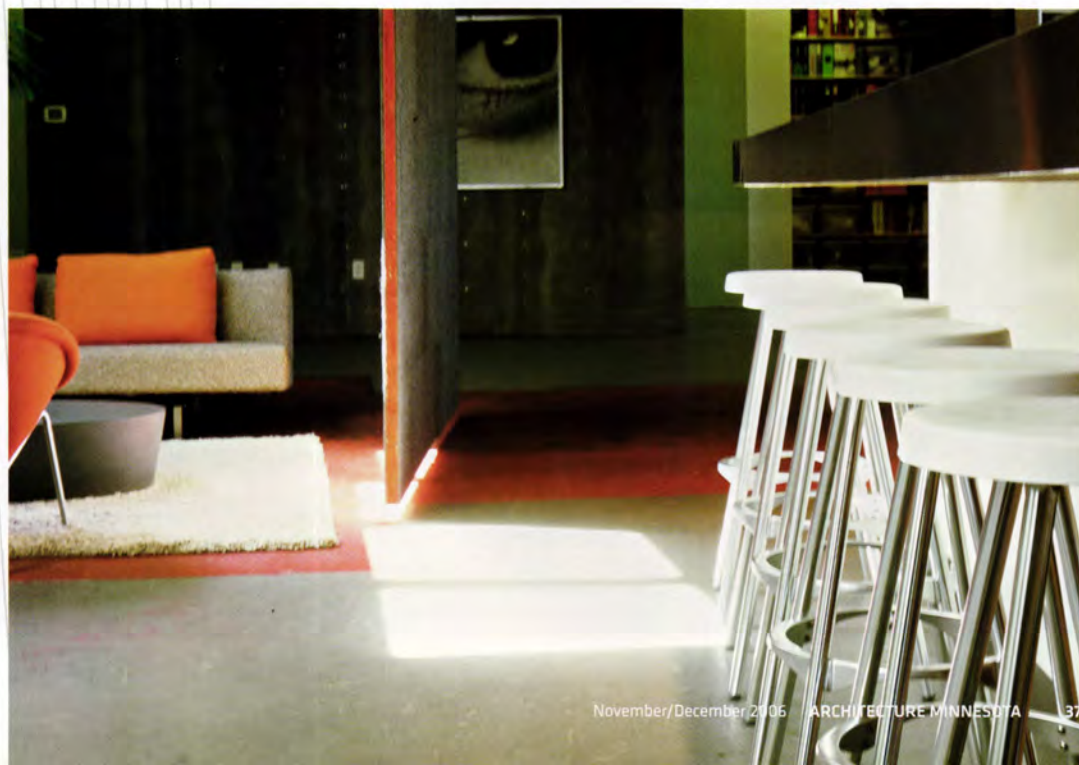
**Contractor:**  
Archetone

**Size:**  
6,000 square feet

**Completion date:**  
April 2005

**Photographer:**  
Laura Migliorino

*The office of design firm 20 Below Studio combines visually and texturally appealing materials with flexible gathering areas, such as the bar that serves as both kitchen and meeting space (right).*







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 photograph of a modern interior space, likely a lobby or conference room. The room features large windows with black frames, allowing natural light to enter. A wooden bench with a striped cushion is positioned in the foreground. The walls are white, and the ceiling has recessed lighting.

# Opening Statement

BY NANCY A. MILLER

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.

*From lobby and conference rooms to individual offices, the redesign of the Rider Bennett law office emphasizes access to natural light and dramatic top-floor views.*





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.





*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.*



The key to 20 Below's departure from traditional law firm design was the elimination of hierarchical offices. Firm principal Kevin Rolfe, 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."



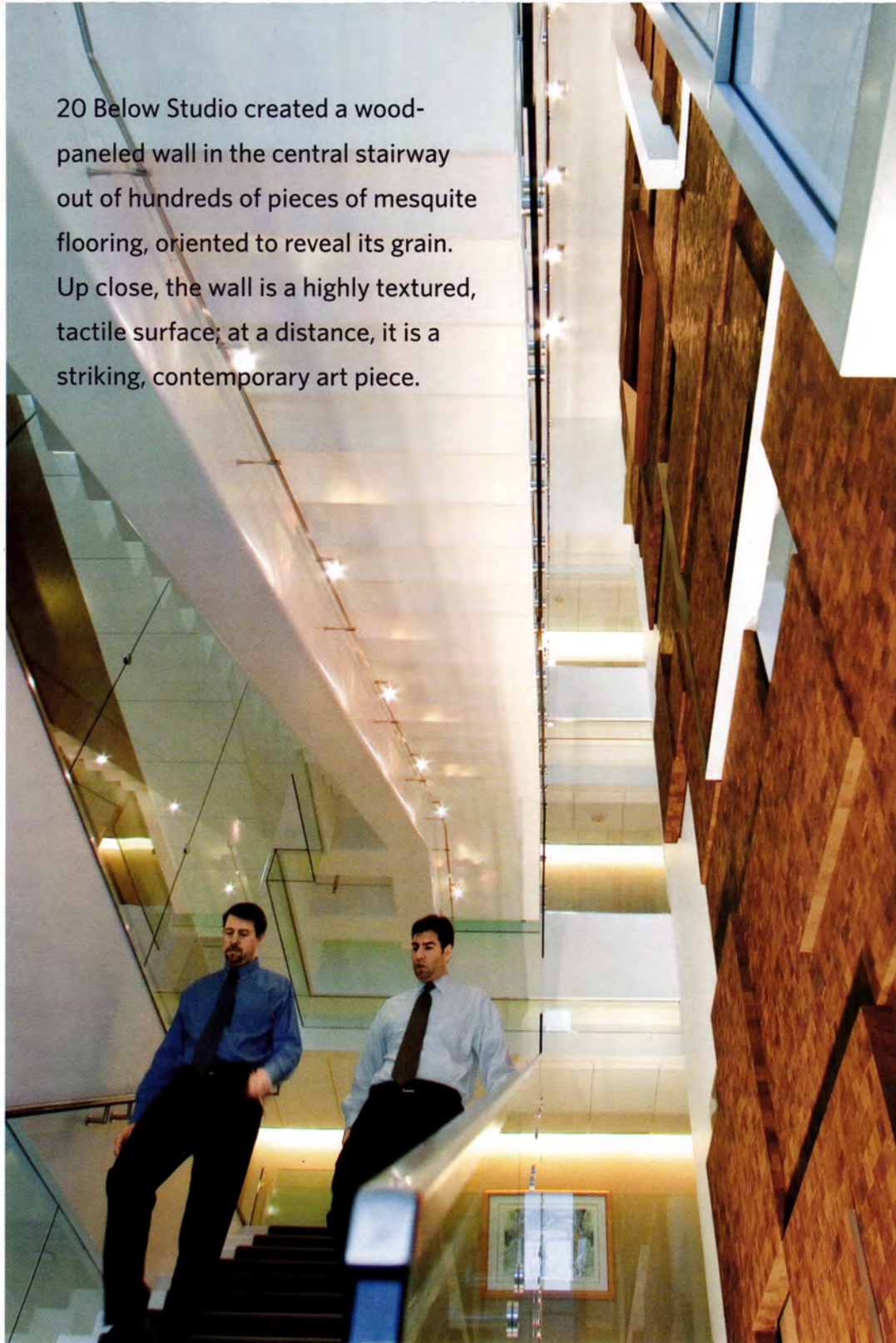


20 Below Studio created a wood-paneled wall in the central stairway out of hundreds of pieces of mesquite flooring, oriented to reveal its grain. Up close, the wall is a highly textured, tactile surface; at a distance, it is a striking, contemporary art piece.

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

>> continued on page 68



#### RIDER BENNETT

**Location:**  
Minneapolis, Minnesota

**Client:**  
Rider Bennett, LLP

**Architect:**  
20 Below Studio  
[www.20belowstudio.com](http://www.20belowstudio.com)

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

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

**General contractor:**  
Greiner Construction

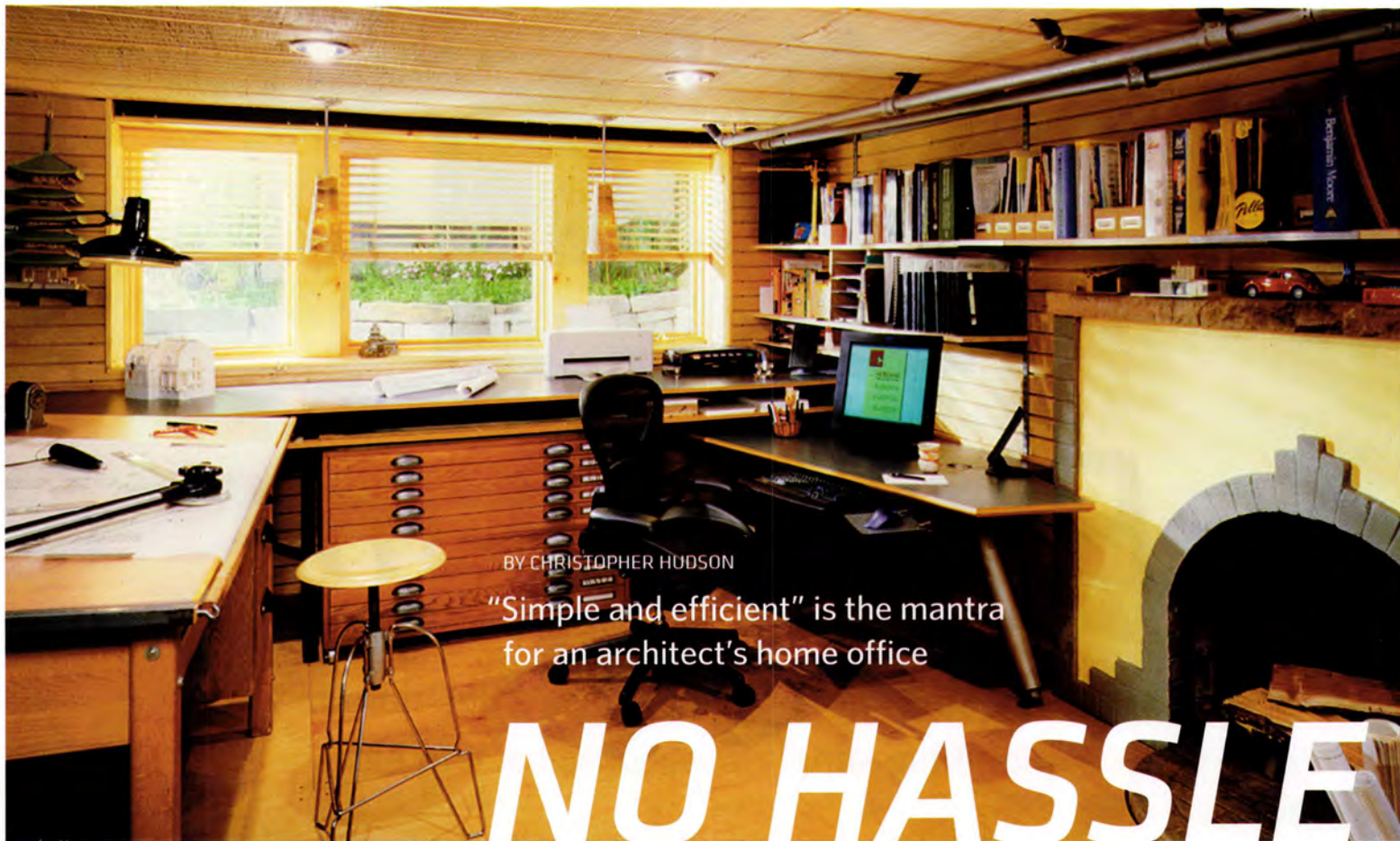
**Size:**  
94,500 square feet

**Cost:**  
\$6.2 million

**Completion date:**  
December 2004

**Photographer:**  
Michelle Litvin





BY CHRISTOPHER HUDSON

"Simple and efficient" is the mantra for an architect's home office

# NO HASSLE

Architect Scott Newland's basement studio receives ample natural light.

"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](http://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."

>> continued on page 75



1 Drafting table; 2 Work surface with files below; 3 Sunken area well with landscaping; 4 Fireplace.

## NEWLAND ARCHITECTURE

**Location:**  
Minneapolis, Minnesota

**Clients:**  
Scott and JoAnn Newland

**Architect:**  
Newland Architecture, Inc.  
[www.newlandarchitecture.com](http://www.newlandarchitecture.com)

**Principal-in-charge and lead designer:**  
Scott J. Newland, AIA

**Size:**  
216 square feet

**Cost:**  
Approximately \$10,000

**Completion date:**  
Spring 2002

**Photographer:**  
Karen Melvin Photography

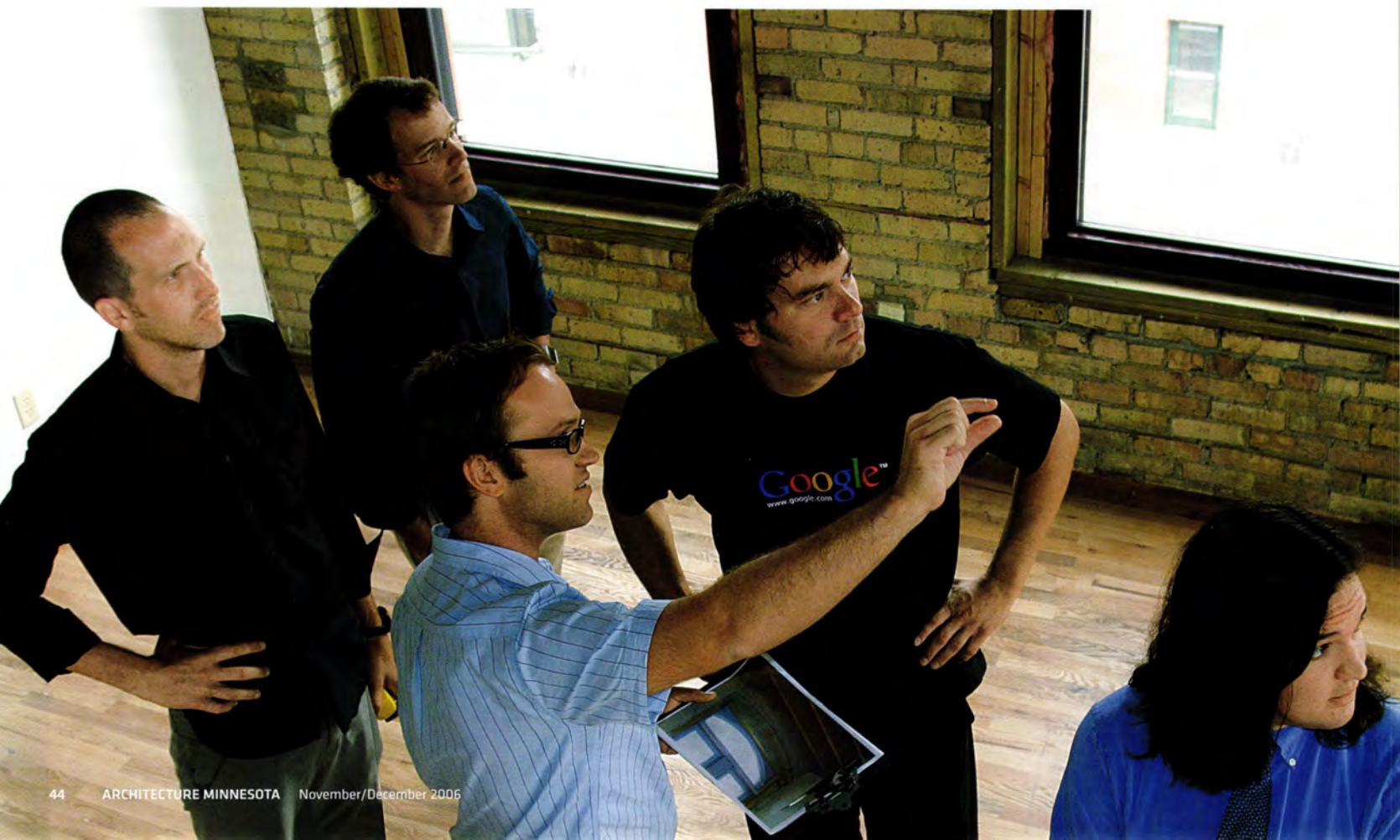




# *Pipe Dream*

BY NANCY A. MILLER

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 Ganer, 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," Ganer 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 Ganer. Given the work required, Awes adds, "The big sustainable strategy here was not tearing the building down."

>> continued on page 65



*Opposite, clockwise from left: Christian Dean, Ben Awes, Internet Exposure president Jeff Hahn and senior application developer Joe Osburn, and Bob Ganer confer during an on-site meeting.*

#### DAY BLOCK RENOVATION

**Location:**

Minneapolis, Minnesota

**Client:**

Internet Exposure, Inc.

**Design architect:**

CityDeskStudio, Inc.  
[www.citydeskstudio.com](http://www.citydeskstudio.com)

**Architect of record:**

Rolf Lokensgard Architecture, Inc.  
[www.rolflokensgard.com](http://www.rolflokensgard.com)

**General contractor:**

Stroman Construction & Design, Inc.

**Size:**

16,785 square feet

**Cost:**

\$1.9 million

**Completion date:**

November 2006

**Photographer:**

CityDeskStudio

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



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 need arrived sooner than expected. 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 Obernolte, 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.

## MIDWEST WIRELESS ADDITION

<b>Location:</b>	<b>General contractor:</b>
Mankato, Minnesota	Robert W. Carlstrom Co., Inc.
<b>Client:</b>	<b>Size:</b>
Midwest Wireless	55,000 square feet
<b>Architect:</b>	<b>Cost:</b>
Paulsen Architects <a href="http://www.paulsen-arch.com">www.paulsen-arch.com</a>	\$6.3 million
<b>Principal-in-charge:</b>	<b>Completion date:</b>
Bryan Paulsen, AIA	July 2004
<b>Project lead designers:</b>	<b>Photographer:</b>
Bryan Paulsen, AIA; Sally Obernolte, Assoc. AIA	Jerry Swanson Photography
<b>Landscape designer:</b>	
McRae Anderson, McCaren Designs, Inc.	

*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.*

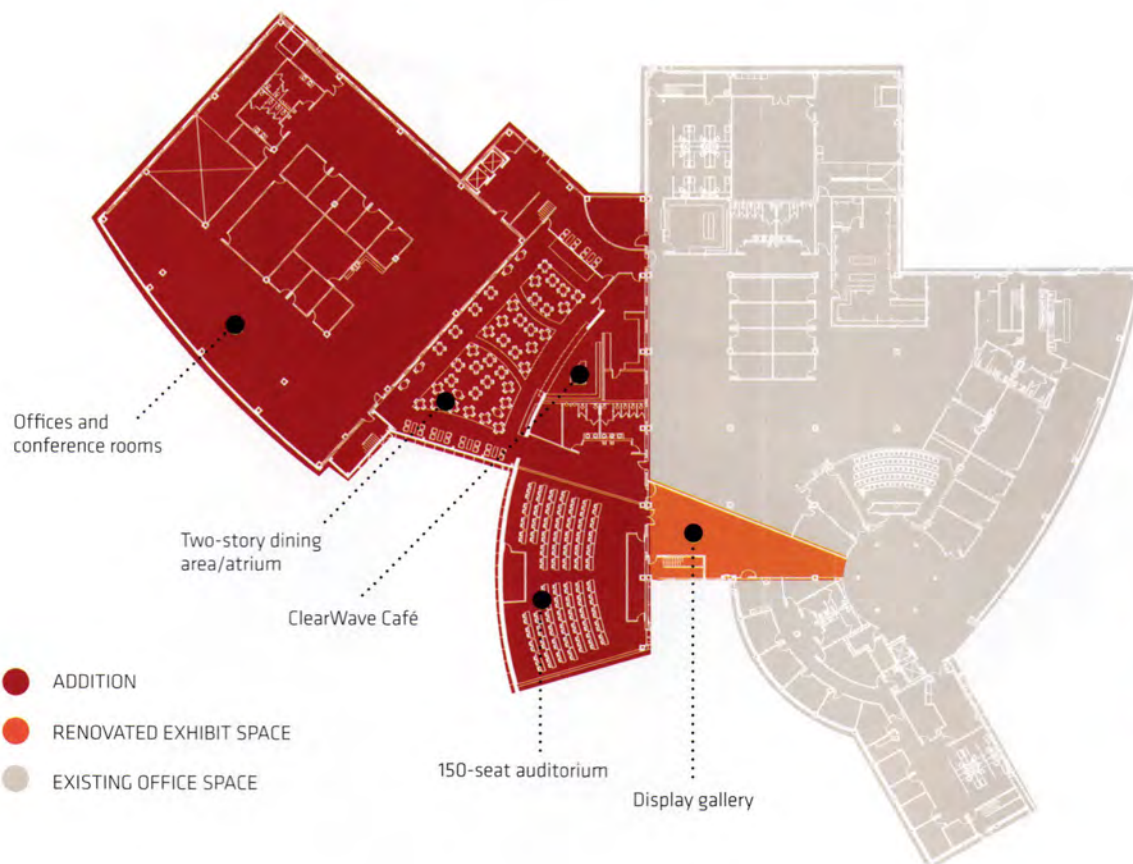
At the same time, materials and lighting in each of the addition's multipurpose spaces subtly take employees and visitors on a visual and aural journey from the heart of the building—the rotunda—through the addition, to the outside, seamlessly connecting old and new. The corridor's first segment, for 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.

>> continued on page 67



*The two-story atrium, with its glass-and-steel curtain wall, provides employees with an indoor/outdoor space for relaxing, dining, and informal meetings with colleagues.*

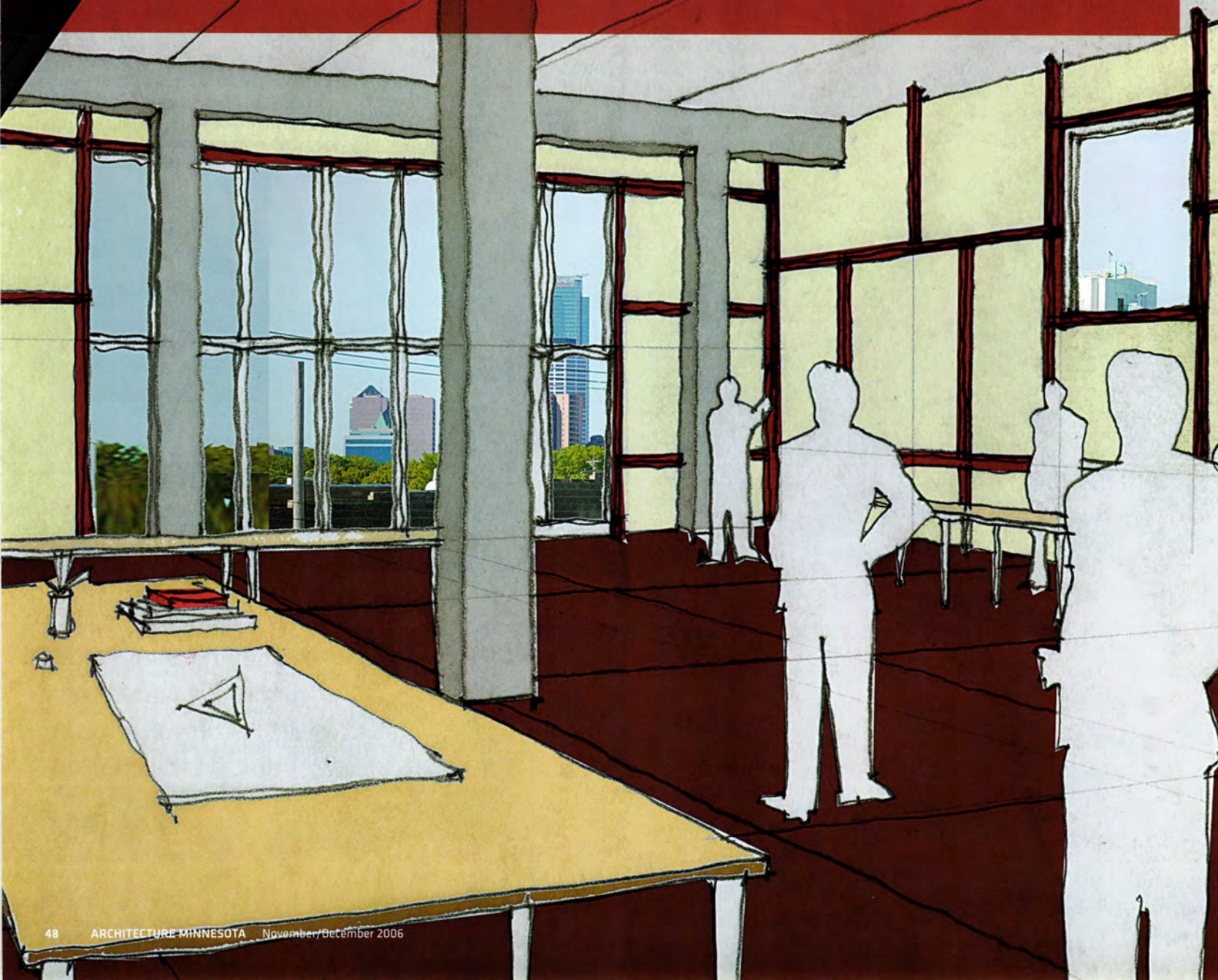


Midwest Wireless wanted employee amenities such as an auditorium, café, and eating area that would “encourage community within the corporation and on the campus.”



An architect-designed and -developed office building  
in Northeast Minneapolis combines bold color and a  
host of environmentally friendly features

# Red &





# Green All Over



*Above: Red Square's long, glassy west façade lines Central Avenue. Green vining plants on the metal trellis will shade windows from the heat and glare of summer's setting sun.*

*Opposite: Drawing on the Northrup King Building's warehouse culture across the tracks, Red Square's commercial condo interiors feature exposed structural-steel framework, concrete columns, precast floor planks, and plenty of glass.*

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 in 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.

>> continued on page 62

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

## RED SQUARE

### Location:

Minneapolis, Minnesota

### Client:

Locus Development

### Architect:

Locus Development  
[www.locusarchitecture.com](http://www.locusarchitecture.com)

### Principals-in-charge:

Paul Neseth, AIA; Wynne Yelland, AIA

### Project lead designers:

Tim Eian, Assoc. AIA; Phil Hofstad, Assoc. AIA

### Landscape architect:

Locus Architecture with Bruce Chamberlain at HKGi

### Construction manager:

Weis Builders

### Size:

Approximately 40,000 square feet

### Cost:

Approximately \$6 million

### Completion date:

Summer 2007

### Digital renderings:

Locus Development

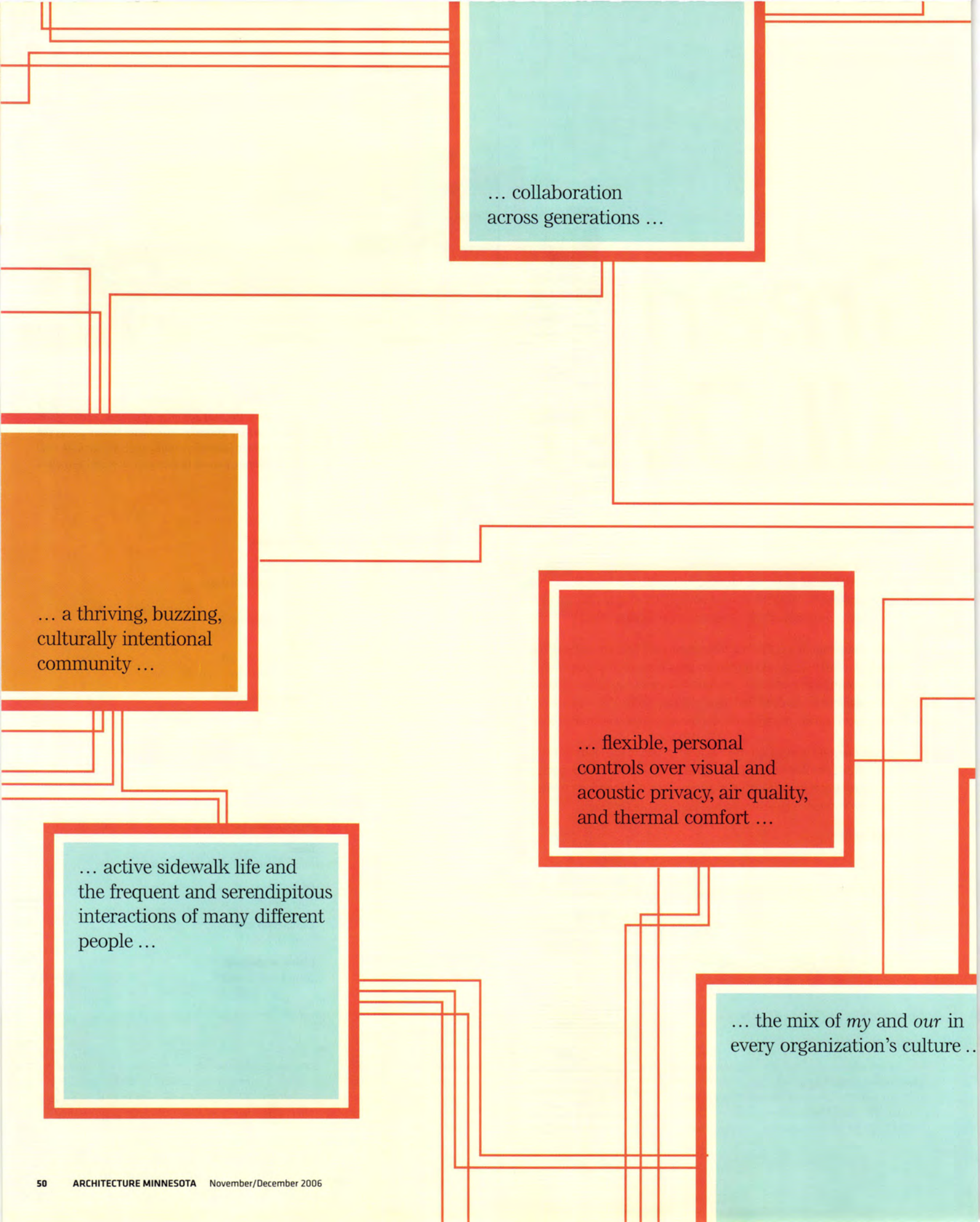
## WHAT'S IN A NAME?

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.





... collaboration  
across generations ...

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

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

... active sidewalk life and  
the frequent and serendipitous  
interactions of many different  
people ...

... the mix of *my* and *our* in  
every organization's culture ..



... multiple streams of  
digital information ...

... new ideas about  
workplace design ...

# CONNECTING *in* OURSPACE

By E. Tim Carl, AIA

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 equivalent of main streets, coffee shops, corner stores, and neighborhood parks ...

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.

Six years after Gladwell's article appeared, we are still building primarily on a model that is more than a half-century old. What is new is that organizations that understand the need to facilitate face-to-face interaction and that have tailored their workplaces accordingly are beginning to measure some dramatically positive results in terms of increased productivity and employee satisfaction.

>> continued on page 57

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.



## 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.

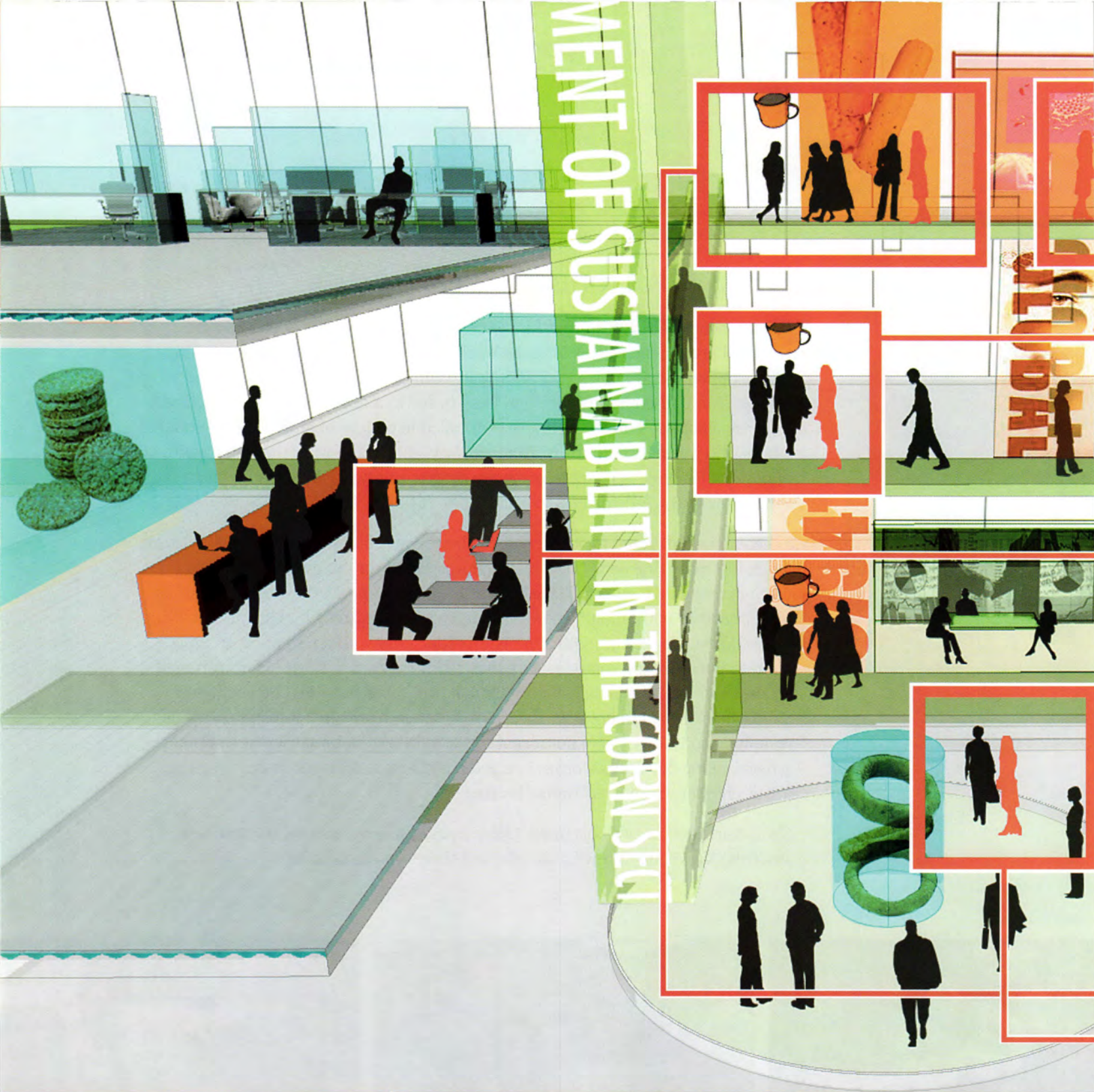
Should architecture schools make *Office Space* required viewing for first-year students? We're just throwing the idea out there. —Christopher Hudson

FOX STUDIOS



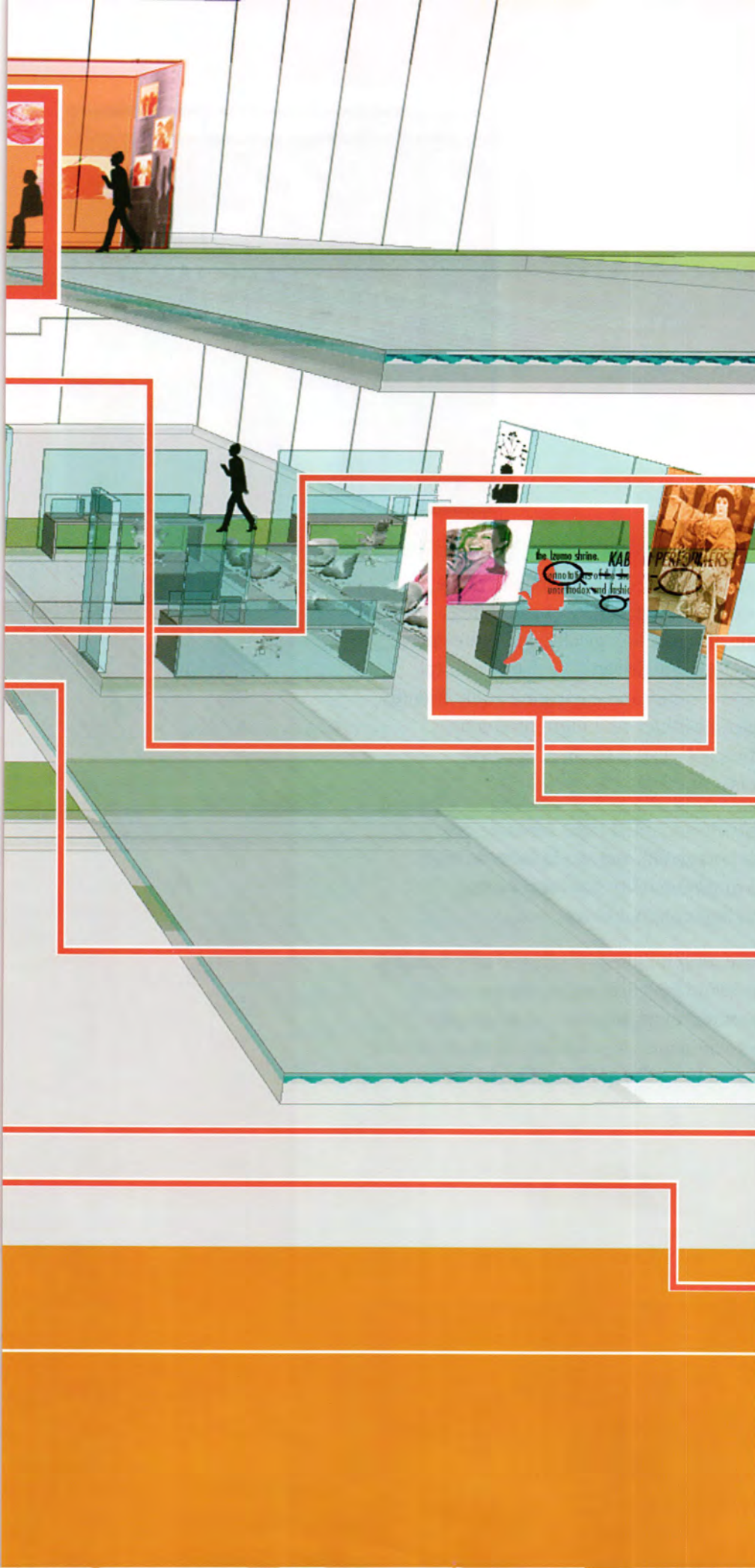
Ron Livingston as Peter Gibbons (left and center), Gary Cole as boss Bill Lumbergh (center), and Stephen Root as the beleaguered Milton Waddams (right) in *Office Space*.





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 Koybayashi 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.



*Ample natural light  
in the workplace  
makes employees  
happier, healthier, and  
more productive.*



PHOTO BY DON WONG  
COURTESY OF ARCHITECTURAL ALLIANCE

## 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 Barcalounge, just so long as it reflects the mix of *my* and *our* in every organization's culture.



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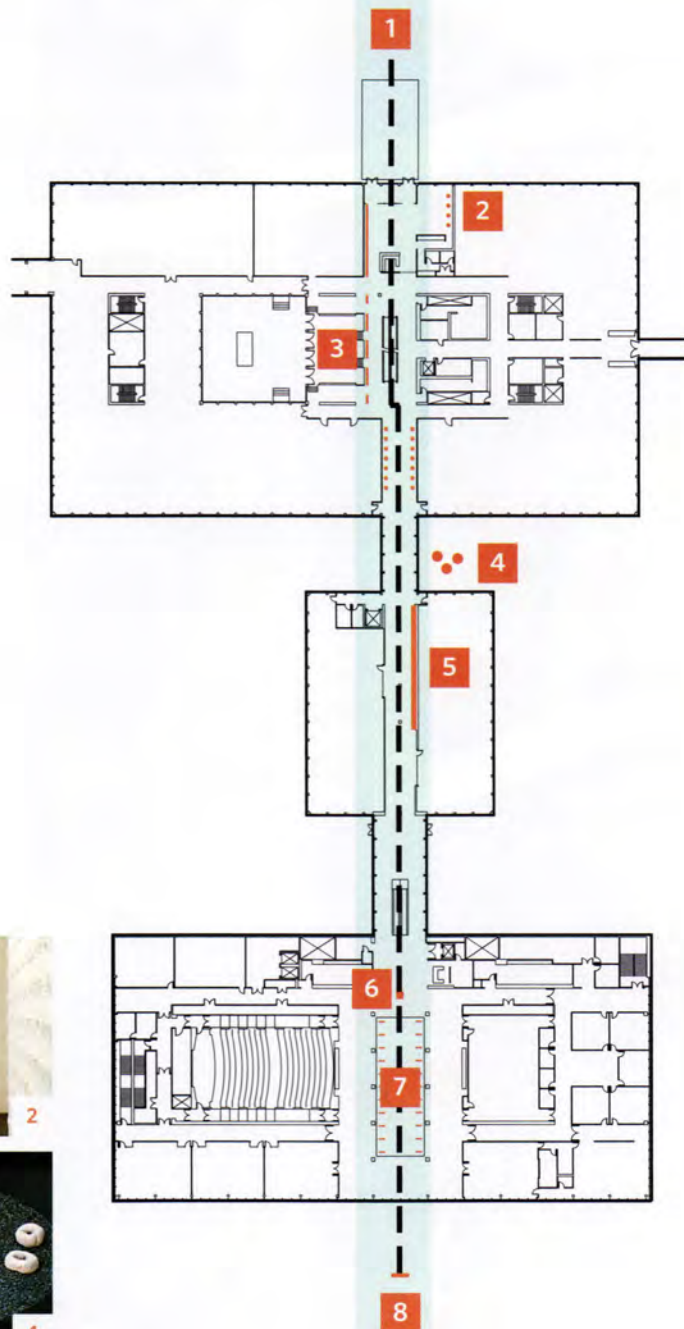
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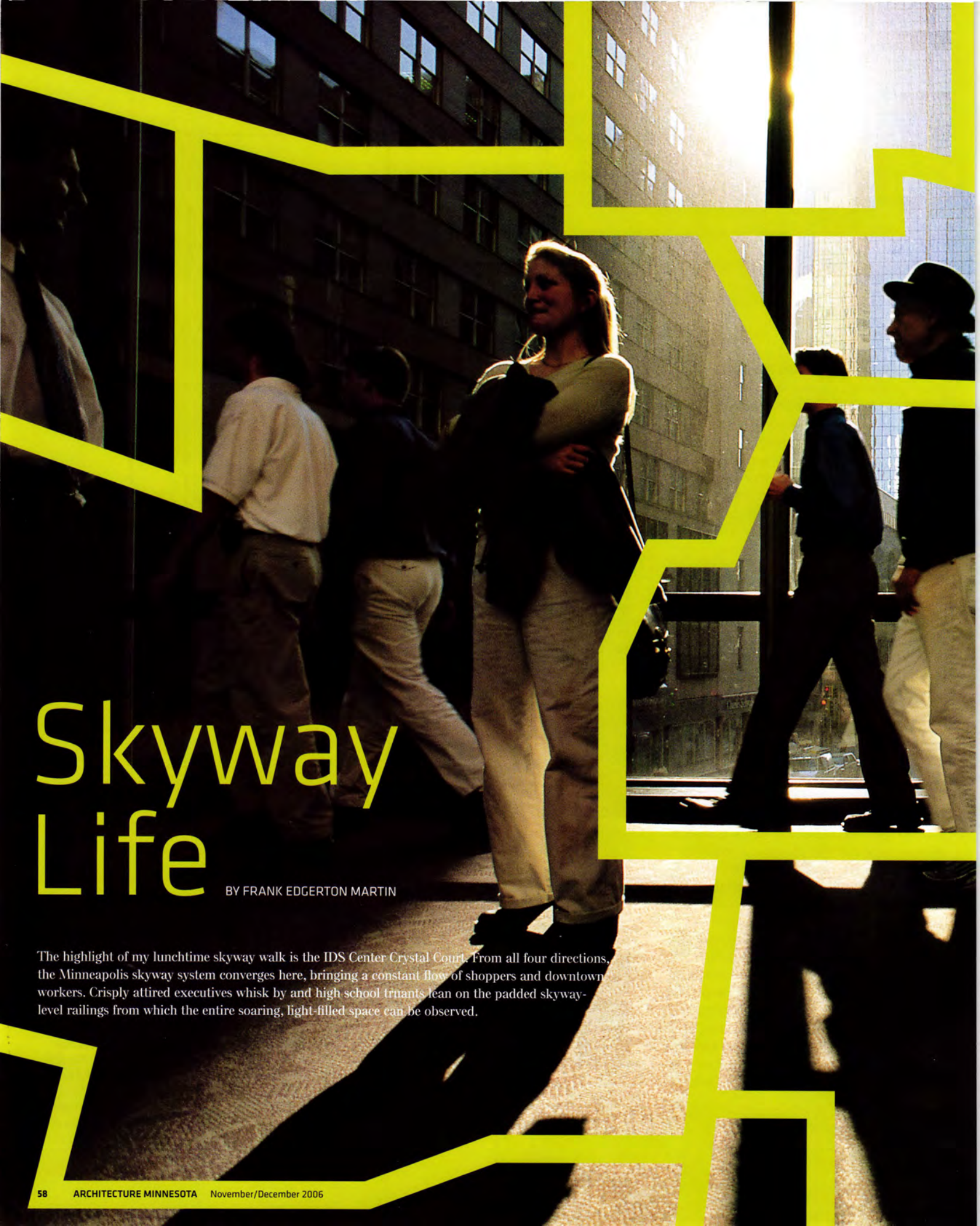
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General Mills' master plan for renovation (above) charts a sequence of spaces that allows for flexible interactions between people. New and renovated space has been organized along a north-south axis that visually and physically connects the visitor's 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).

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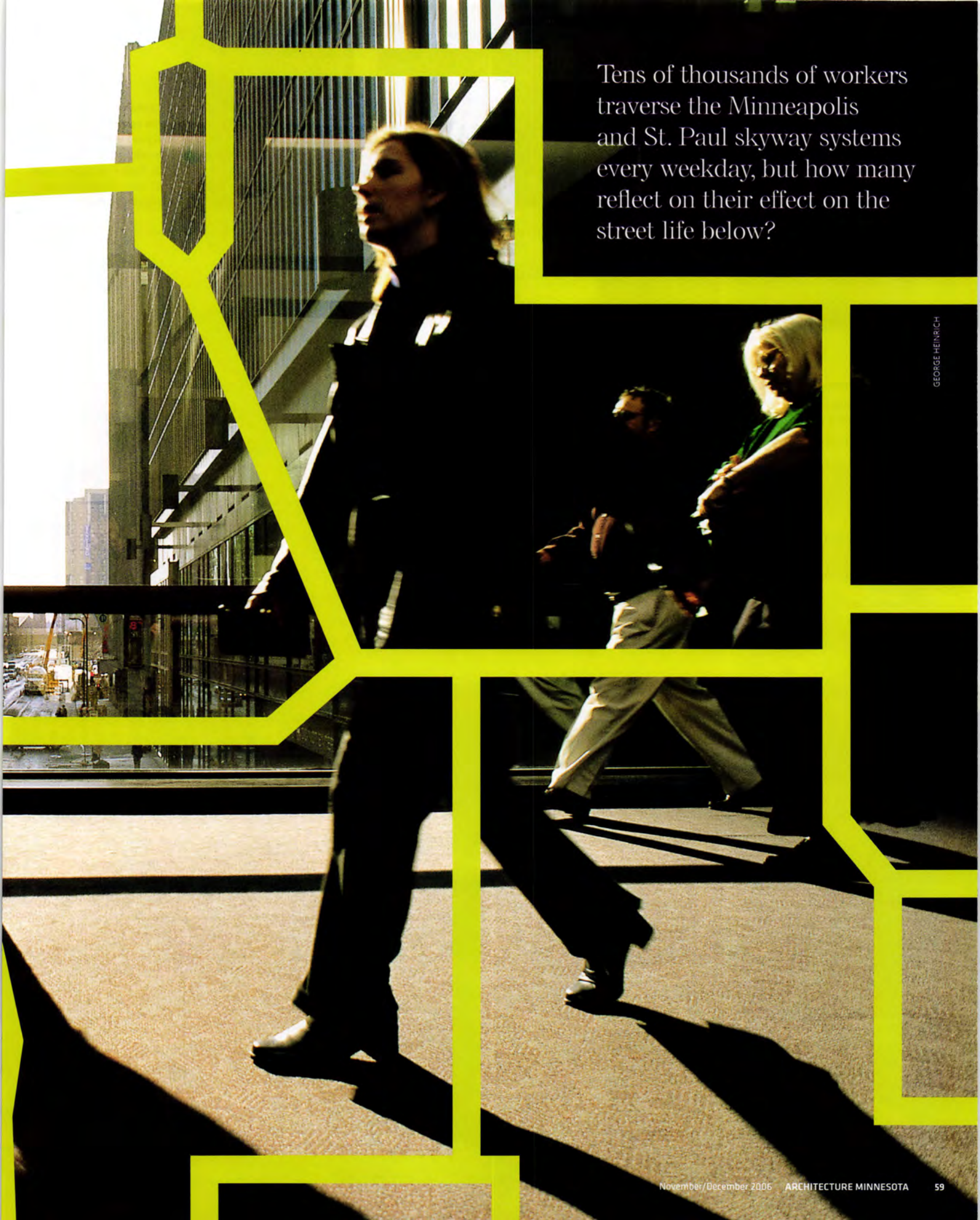


# Skyway Life

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 truants 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?

GEORGE HEINRICH





NORTON & PEEL, MINNESOTA HISTORICAL SOCIETY



DAN OLDRE

*Clockwise from top left:  
The opening of the first  
skyway in Minneapolis,  
in 1962; alley skyway,  
St. Paul; First Bank skyway,  
St. Paul; East Sixth Street  
skyway, St. Paul*

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



DAN OLDRE



DAN OLDRE



# 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.'"



*CityDeskStudio's concepts for the skyway include, from top to bottom, a restaurant on Minneapolis' Lake Calhoun, a North Shore retreat, and a café in St. Paul's Landmark Plaza.*

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







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## Red & Green All Over

<< continued from page 49

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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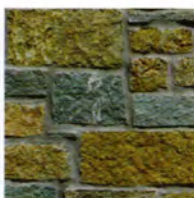
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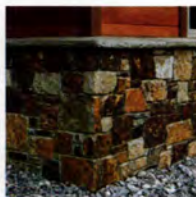
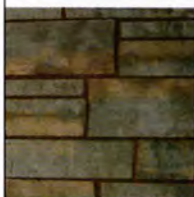




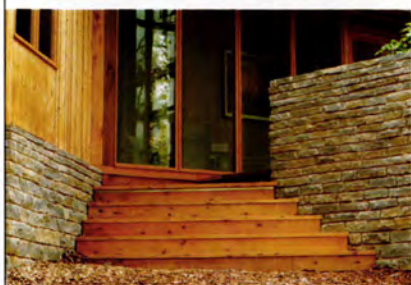
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## Pipe Dream

<< continued from page 45

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](http://www.iexposure.com)—in the newsletter section, titled "Live Wire."*

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## Wave Action

<< continued from page 47

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

<< continued from page 37

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, Rolfes 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.

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## Opening Statement

<< continued from page 42

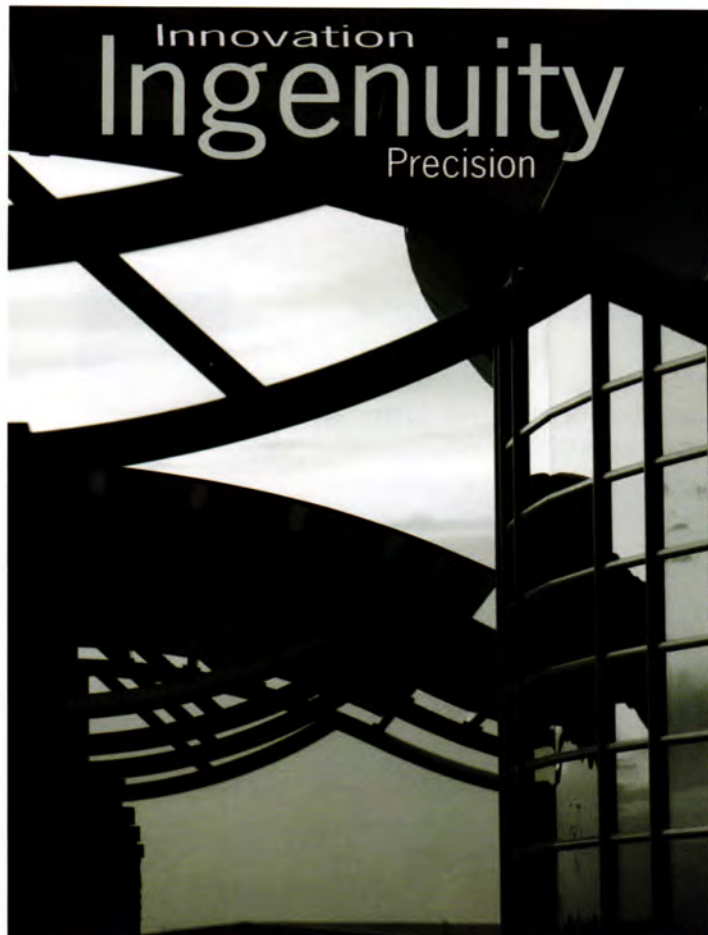
way," says lead designer Heather Rose-Dunning. A wood-paneled wall that spans the airy four-story central stairway, for example, turns the idea of the traditional wood-paneled wall on its head. The firm created the wall out of hundreds of pieces of mesquite flooring, oriented to reveal its grain. Up 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." **AMN**

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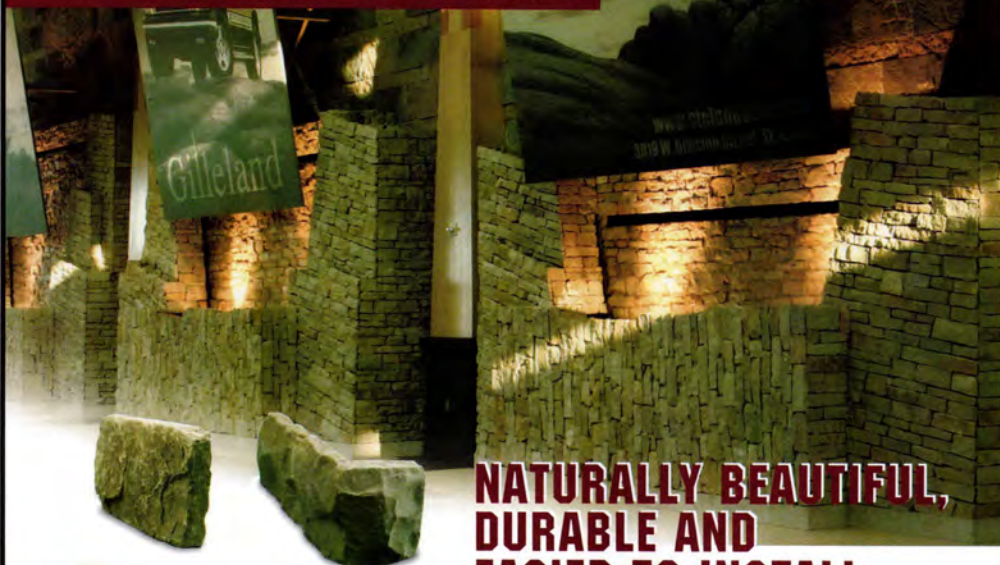
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## Connecting in OurSpace

<< continued from page 57

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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## Skyway Life

<< continued from page 60

### Only in Minnesota

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 great deal 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. **AMN**

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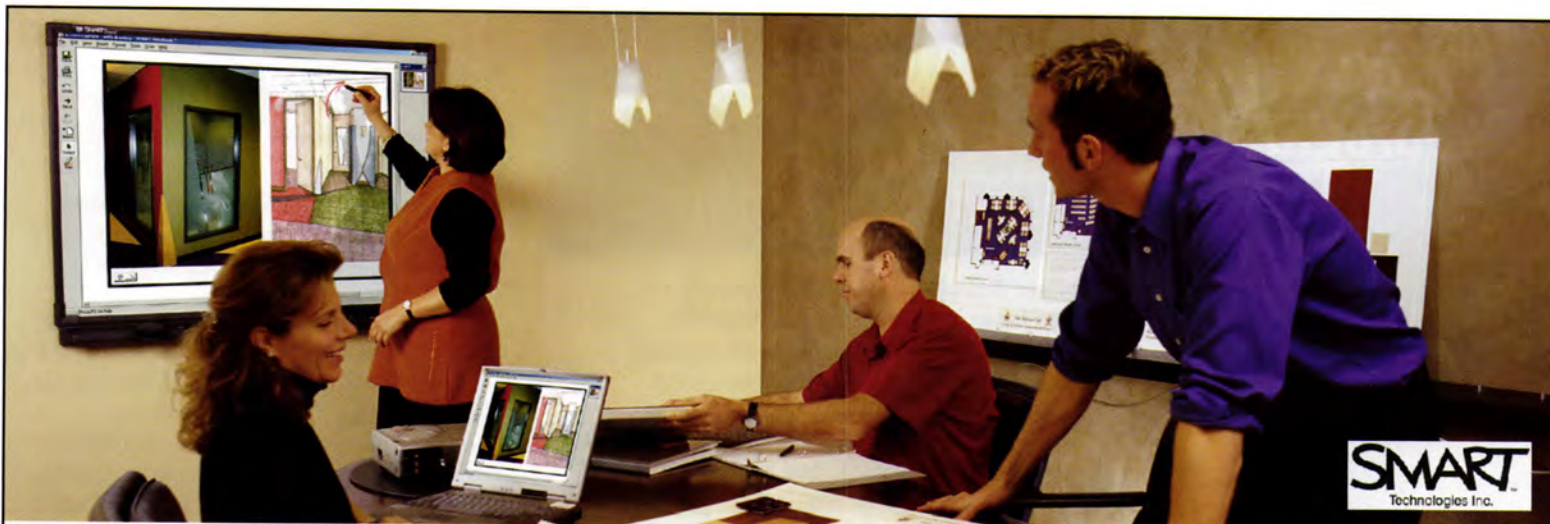


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## No Hassle

<< continued from page 43

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

<< continued from page 34

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

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Fax: (952) 525-2333  
Email: d.molda@a-p.com  
www.a-p.com  
Established 1946  
Other Offices: Dallas, TX; Phoenix, AZ;  
Denver, CO  
Contact: David Molda, (952) 544-1561

#### Firm Principals Firm Principals

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David Molda, Sr. VP Oper.  
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Adolfson & Peterson Construction was founded in 1946, and provides design-build, general contracting and construction management services tailored specifically to the needs of our customers. Adolfson & Peterson remains a family-owned company with strong values and unsurpassed integrity.

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Fax: (218) 879-5290  
Email: kirk.ilenda@boldt.com  
www.boldt.com  
Established 1889  
Other MN Office:  
Grand Rapids, (218) 326-8242  
Total in MN: 33  
Other Offices: Appleton (HQ),  
Milwaukee, Madison and Stevens Point,  
WI; Augusta, GA; Mt. Iron, MI; Chicago, IL;  
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Total Other Offices: 320  
Contact: Kirk Ilenda, (218) 878-4529

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*continued next column*

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### BOR-SON CONSTRUCTION, INC.

2001 Killebrew Drive, Suite 400  
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Tel: (952) 854-8444  
Fax: (952) 854-8910  
Email: info@borson.com  
www.borson.com  
Established 1957  
Total in MN Office: 140  
Contact: Greg Franzen, Dir. Bus. Dev.  
(952) 854-8444

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*Chaska Public Schools, MN; Prior Lake-Savage Public Schools, MN; Rosemount/Apple Valley/Eagan Public Schools, MN; Redwood Area Hospital, Redwood Falls, MN; SBM Fire Station No. 3, Blaine, MN; Ivy Hotel + Residence, Minneapolis, MN*

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Year Established 1948  
Total in MN Office: 19  
Contact: Edie Christiansen, (218) 751-4433

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Tel: (763) 559-1100  
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www.constructionresults.com  
Year Established: 1999  
Total in MN Office: 25  
Contact: Mark Snyder, (763) 559-1100

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Construction Results Corporation provides professional general contracting services for renovation work as well as new construction. We perform demolition, concrete, carpentry and supervision work with our own crews. We work on design-build, negotiated or competitive bid projects. Our team provides a strong commitment to service, quality, safety and value.

*Plymouth Presbyterian Church, Addition and Remodeling, Plymouth, MN; Basil's Restaurant Remodel at Marquette Hotel, Minneapolis, MN; Terrace Suite Project, HHH Metrodome, Minneapolis, MN; Unisys, Visitors Center, Eagan, MN; St. Luke Presbyterian Church, Remediation Project, Minnetonka, MN; Screamin' Swing Ride - Foundation and Compressor Building, Valleyfair, Shakopee, MN*

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www.georgefcook.com  
Established 1885  
Total in MN Office: 20  
Contact: George F. Cook III, (763) 450-4565

**Firm Principals**

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George F. Cook III, Pres.  
Joel Cleveland, Sec.

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*Minnesota Veterans' Home Renovations, Minneapolis, MN; Polar Semi-conductor Miscellaneous Projects, Bloomington, MN; Watertown Mayer Elementary, Watertown, MN; Rondo Library, Saint Paul, MN; Ramsey Municipal Center, Ramsey, MN; Wellstone Center Carpentry, Saint Paul, MN*

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www.cmacco.com  
Established 1886  
Other MN Office: Brainerd, (218) 568-5310  
Total in MN Offices: 24  
Contact: Wayne Anderson, (612) 874-9011

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Total in MN Office: 102  
Contact: Ron Kraemer, (320) 253-3354

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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

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*continued next column*

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**GEN-CON CONSTRUCTION**

424 North Broadway Street, PO Box 100  
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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

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Fax: (952) 920-5318  
Established 1873  
Total in MN Office: 8  
Contact: Gary J. Gunderson, (952) 920-6123  
ggunderson@cfhaglin.com

**Firm Principals**

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Gary J. Gunderson, Pres.  
Doris Ann Fritzen, Treas./Corp. Sec

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801 2nd Avenue North  
Minneapolis, MN 55405  
Tel: (612) 977-9060  
Fax: (612) 977-9061  
Email: sfaber@kmbldg.com  
www.kmbldg.com  
Established 1964  
Total in MN Office: 35  
Contact: Steven Faber, (612) 723-6113

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*continued next column*

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*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, Minnetonka, MN; Historic Straus Knit Building Housing Conversion, Lowertown St. Paul, MN; Jeremiah Program Apartment Complex, Minneapolis, MN; Best Western Suites Remodel and Addition, Minneapolis, MN*

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5500 Wayzata Boulevard, Suite 300  
Minneapolis, MN 55416  
Tel: (763) 546-1400  
Fax: (763) 546-2226  
www.knutconstruction.com  
Established 1911  
Other MN Office:  
Rochester, (507) 280-9788  
Total in MN Offices: 350  
Other Office: Iowa City, IA  
Total in Other Office: 125  
Contact: Geoff Glueckstein, (763) 546-1400

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**KRAUS-ANDERSON CONSTRUCTION COMPANY**

525 South 8th Street  
Minneapolis, MN 55404  
Tel: (612) 332-7281  
Fax: (612) 332-0217  
Email: jcampobasso@k-a-c.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**

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Alan A. Gerhardt, Exec. VP  
Dave Mervin, Exec. VP  
Gary R. Hook, Exec. VP  
John Davies, Dir. Bemidji Office  
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Fax: (763) 786-6973  
Email: jhoffman@maertensbrenny.com  
www.maertensbrenny.com  
Established 1980  
Total in MN: 10  
Contact: John Hoffman, (763) 786-4779

**Firm Principals**

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John R. Hoffman, Exec. VP

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*continued next column*

*American Pre-Clinical Bioscience Facility, Minneapolis, MN; Metal-Tek Office and Manufacturing Plant, Fridley, MN; Menards 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

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Bart Zibrowski, Exec. VP  
Bake Baker, Exec. VP  
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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 Theater, 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 1906  
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

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Don Fromme, Const. Mgr.  
Bruce Lowell, Admin. Mgr.  
Daniel Ilten, PE, AIA, Dir. of Design & Constr.  
Brad Hendrickson, Chief Est.  
John Jensvold, Mgr., Bus. Dev.

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5455 Highway 169  
Plymouth, MN 55442  
Tel: (763) 383-7600  
Fax: (763) 383-7601  
Email: jennym@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, health care, educational, sports/recreational and the public market. This experience encompasses new construction, tenant interiors, major remodeling and historical renovation.

*Buffalo Clinic, Buffalo, MN;  
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752 Stillwater Road  
Mahtomedi, MN 55115  
Tel: (651) 631-1300  
Email: cway@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

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## 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*

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*

## JAMES STEELE CONSTRUCTION CO.

1410 Sylvan Street  
St. Paul, MN 55117  
Tel: (651) 488-6755  
Fax: (651) 488-4787  
Email: jsc@jsteeleconstruction.com  
www.jamessteelconstruction.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*



## UNITED PROPERTIES LLC

3500 American Boulevard W., Ste. 150  
Bloomington, MN 55431  
Tel: (952) 893-8875  
Fax: (952) 893-8814  
Email: jbohen@uproperties.com  
www.uproperties.com  
Established 1982  
Total in MN Office: 45  
Contact: John Boben, (952) 893-8879

### Firm Principals

Bruce Palmer, Sr. VP  
John Boben, VP  
Tom Smith, VP  
Bruce McCulloch, VP

United Properties Construction Services offers clients a full range of construction 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  
Steve Halgren, VP/Gen. Mgr.

Founded 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, Rosemount, 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 Roskowsinski, CR, Pres./GM  
Tom Zerull, 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 craftspeople 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; Hotchkiss 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  
Dave Carlson, Sr. Proj. Mgr.

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; Eagandale Business Center, Eagan, MN*

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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  
Architect:  
U+B Architecture & Design, Inc.  
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. Rolfes, Assoc. AIA;  
Kar-Keat Chong, Assoc. AIA;  
Tara Thorson  
Interior design: 20 Below Studio  
Millwork/custom finishes:  
Artifex 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:  
Artifex Millwork, Inc.  
Workstations: Artifex Millwork, Inc.  
Workstation storage: Kartell  
Workstation seating:  
Keilhauer and Vitra  
Bar stools: Emeco  
Conference table:  
Custom by Artifex Millwork, Inc.  
Conference seating:  
Gordon International  
Lobby seating: Custom by  
BGD Companies and Knoll Inc.  
Lounge: Luminaire 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. Rolfes, Assoc. AIA  
Project lead designer:  
Heather Rose-Dunning  
Project manager:  
Kevin A. Rolfes, Assoc. AIA  
Project architect:  
Joseph M. Hamilton, AIA  
Project team:  
Kevin A. Rolfes, 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 & Hoyer  
Custom furniture:  
Principle Fixture & Millwork  
Millwork: Artifex 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:  
Livros oil-rubbed birch plywood,  
secured to slab through three-  
quarter-inch polyisocyanurate  
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 Awes, 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:  
Clossey Electric  
Face 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

## 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

Project architects: Bryan Paulsen, AIA;  
Sally Obernolte, Assoc. AIA  
Interior design: Meray Rahme  
Project team: Bryan Paulsen, AIA;  
Sally Obernolte, Assoc. AIA;  
Greg Borchert; Meray Rahme;  
Jenny Stiernagle  
Structural engineer:  
Henry Voth, Larson Engineering  
Civil engineer:  
Mark Kasma, Bolton & Menk  
Mechanical design and contractor:  
Schwickers, Inc.  
Electrical design and contractor:  
Javens Electric  
Construction manager:  
Scott Umhoeffer and Chad Amundson,  
Robert W. Carlstrom Co., Inc.  
Landscape architect: McRae Anderson,  
McCaren Designs, Inc.  
Water feature designer: Greg Stoks,  
Commercial Aquatic Engineering  
Precast concrete: Spancer Kubat,  
Wells Concrete Products  
Cabinetwork: Dras Cases  
Flooring systems/materials:  
Collins & Aikman and Blueridge  
Window systems: Empire House Glass  
Architectural metal panels: Alucobond  
Concrete work:  
Robert W. Carlstrom Co., Inc.  
Millwork:  
Robert W. Carlstrom Co., Inc.  
Photographer:  
Jerry Swanson Photography

## 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 Eian, Assoc. AIA;  
Phil Hofstad, Assoc. AIA  
Landscape architect:  
Locus Architecture with  
Bruce Chamberlain at HKGI  
Construction manager: Weis Builders  
Digital renderings: Locus Development



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## ADVERTISING INDEX

AIA Documents	20	Duluth Timber Company	71	Minnesota Brick & Tile	24
AIA Minneapolis 2006 Merit Awards	6	Dunham	9	Minnesota Ceramic Tile Industry	65
AIA Minnesota	10	Damon Farber Associates Landscape Architects	64	Molin Concrete Products	8
AIA Minnesota Convention & Products Expo	12	Hanson Strucural Precast Midwest	Cover 3	North States Window & Door Solutions	62
Albinson/Pro Color	76	Hedberg Masonry & Stucco Supplies	63	RBC Tile & Stone	74
Allegiance Millwork Solutions, A Div. of Scherer Bros. Lumber Co.	16	HRH Architect and Engineer Specialists	72	RJM Construction	71
Andersen Windows & Doors	1	ImageTech Services	70	Rubin Cordaro Design	68
H. Robert Anderson & Associates	69	Imaginality, Environmental Graphic Design & Fabrication	63	Schuler Shook	73
Architectural Consultants/Group 4 Materials	15	Install Twin Cities, Floorcovering Professionals	27	SEH Landscape Architects	70
AVI Systems	75	Kestrel Design Group	63	Shaw/Stewart Lumber Co.	72
BKV Group	Cover 2	Dennis J. Linder & Associates	66	Structural Wood	30
Borgert Concrete Products	66	Manomin Resawn Timbers	62	Sun Control of Minnesota	14
Brock White, Brick, Stone & Cut Stone	76	MASTERBLOCK	26	TCH Twin City Hardware	64
Buechel Stone Corp.	70	MasterGraphics	67	Valcucine Minneapolis	2
CADD Engineering Supply	73	MBJ Consulting Structural Engineers	74	Ulteig Engineers	69
Cemstone	22	MCMA Minnesota Concrete Masonry Association	18	Van Sickel, Allen & Associates, Consulting Engineers	64
Cobb Strecker Dunphy & Zimmermann	Cover 4	Midwest Precast Association	21	Wells Concrete Products	28
Directory of General Contractors	77-81			Xcel Energy	3
Division V, Architectural Metals	68				

### CORRECTION

*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.*



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

