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Architecture Minnesota Mission Statement

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

For almost 15 years now, I've had the pleasure of your company, first as a freelance writer and copyeditor for this magazine, then as its editor. As I stumbled through my first Practice column (then called Insight) back in the early 1990s, I had little inkling that I'd be in charge of Architecture Minnesota at the turn of the century, shepherding the magazine into a new millennium that would present unforeseen challenges to the architectural profession, usher in a new era of terrorism and war, and herald a period of architectural creativity and innovation matched only by a public interest in and enthusiasm for architecture that had been dormant for decades.

As editor of Architecture Minnesota, and thus as a public representative of AIA Minnesota, I've striven to fulfill the magazine's mission as the primary public-outreach tool of the association through inclusiveness and accessibility, while broadening readers' understanding of architecture to include its cultural contexts and social ramifications. Editions of the magazine that focused on such topics as sustainable design, architecture and culture, the repercussions of 9/11, healing environments and design democracy were attempts to expand readers' notions of the role of architects and architecture in the 21st century. Curiously, this edition of the magazine concludes my tenure on a lighter note.

Architectural innovations are prevalent throughout the stories in these pages. The Technology column on the ascent of smart buildings and services points to architects' leadership role in incorporating such systems into today's buildings, as well as the challenges these technologies pose. Bentz/Thompson/Rietow arrived at an array of stunning, creative solutions—including movable walls and an intersecting hexagonal/circular geometry—in designing a new synagogue for the Beth Shalom congregation.

To clean up the Minneapolis City Hall rotunda, MacDonald & Mack led a team to formulate new products that have left the historic interior glistening. Collaborative Design Group walked its client through a design process that resulted in a minimalist, yet playful space in which light and materiality support the important work of childcare education.

RSP took an icon of South Minneapolis, the former Honeywell campus, and knitted its buildings together while transforming their dark, claustrophobic, labyrinthine interiors into flexible, light-filled spaces for a contemporary workforce. And an article on the art and craft of model making takes readers behind the scenes to the intricate, problem-solving world of building architectural models, an essential part of the design process.

In Talking Point, Bill Beyer, FAIA, includes a quote from author Ralph Caplan: “Design is a process of making things right, for shaping what people need.” While working on each edition of Architecture Minnesota—whether it's been the annual interiors, housing or Honor Awards editions, or a special topic—I've always felt that, just as in architecture, it was essential to maintain and envision the big picture while attending to every detail, in order to shape a magazine for AIA Minnesota that was right and what readers needed.

It's been a marvelous experience serving as editor of Architecture Minnesota; one full of continual opportunities for intellectual growth, peppered with challenges that tested and strengthened my acumen as a professional writer and editor, and blessed with such rewards as enduring friendships, the camaraderie of the exemplary AIA Minnesota staff (of whom I remain in awe and gratitude), and an understanding of the built environment that will deepen as I continue to write about architecture for this magazine and others.

In short, thank you for the opportunity. And I'll talk to you soon.

Camille LeFevre
lefevre@aia-mn.org

Contributors

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Calendar

September 10–October 30
Architectural Exhibitions 2004
Rochester Art Center
Rochester, Minnesota
(507) 282-8629
www.rochesterartcenter.org
The exhibitions include a historical survey, "Pioneer to Neo-Modern: 150 Years of Rochester Architecture"; a compilation of designs by Kara Hill, AIA, Hammel, Green and Abrahamson, Inc., Minneapolis; a study of the Gonda Building at the Mayo Clinic campus; and selected public and corporate buildings by Rochester architecture firms. A lecture series corresponds with the exhibitions.

September 14
Sacred Space, Common Ground
United Theological Seminary of the Twin Cities
New Brighton, Minnesota
(651) 633-4311
www.unitedseminary-mn.org
The seminary celebrates the completion of the Bigelow Chapel with a panel discussion featuring Joan Soranno, AIA, and John Cook, AIA, Hammel, Green and Abrahamson, Inc., who designed the building. Also on the panel are seminary president Wilson Yates and Tom Schwab of M. A. Mortenson Company, with Star Tribune architecture critic Linda Mack as moderator.

September 19
These Old Houses:
Summit Hill House Tour
Summit Hill Association
St. Paul, Minnesota
(651) 223-9866
This biennial event is a fundraiser for the Summit Hill Association and showcases 15 residences, including mansions on St. Paul’s famed Summit Avenue.

September 30–October 1
Sustainable Communities:
Learning from the Dutch Experience
Hermann Mann Building
Illinois Institute of Technology
Chicago, Illinois
(312) 562-0110 x543
www.dutchsustainablecommunities.com
This international symposium features world-renowned speakers from the Netherlands and Chicago, and will highlight innovations in green design, environmental safety, public policy, architecture and design.

October 1–2
CALA Reunion
College of Architecture and Landscape Architecture
University of Minnesota
Minneapolis, Minnesota
(612) 626-9068
www.cala.umn.edu
CALA graduates from 1954 to 1984—the tenure of Ralph Rapson, FAIA, as head of the architecture school—are invited to attend this weekend reunion with many events, including a celebration of Rapson's 90th birthday.

October 15–16
Public Space, Public Good
College of Architecture and Landscape Architecture
University of Minnesota
Minneapolis, Minnesota
(612) 626-1832
www.cala.umn.edu/symposium
At this two-day symposium, practitioners and historians examine the ways in which landscape architects, architects and urban designers address the public interest in their work, and they discuss the role of space in shaping civic life, the role of the designer as a public practitioner, and the relationships between public and private realms.

INSIDER LINGO By Gina Grensing

Ergonomics

Most people think ergonomics is solely a workplace phenomenon related to how seating and workstations are configured for maximum comfort and minimum injury. Ergonomics, however, encompasses much more. It's actually a science that goes by the name of "human-factors engineering." Drawing on the principles of industrial engineering, psychology, anthropometry (the science of human measurement) and biomechanics (the study of muscular activity), ergonomics is used in the design of everything from tennis rackets to fighter-jet cockpits. Anything humans use—from objects to systems—employs this scientific information, if it’s well-designed. Without ergonomics, people are prone to inefficiency, errors, and physical or mental detriments. So while sitting at your desk, lying on your couch, brushing your teeth or standing at the copier, make note of how ergonomics was used to make that experience fit you.
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2004 Young Architects Award

Four members of AIA Minnesota have received the association’s 2004 Young Architects Award. The award is given to architects who are members of AIA Minnesota, have been licensed for less than 10 years, and have shown exceptional leadership in service to the profession, the community, design, planning and/or education. The submissions included letters of recommendation from clients and AIA Minnesota member architects; project summaries highlighting the architects’ particular contributions; photos and drawings; and documentation of other achievements. The jury consisted of E. Tim Carl, AIA, chair, AIA Minnesota Awards Committee, and awards-committee members Nancy Blankfard, AIA, Christine Albertsson, AIA, Ligeia Uker, Assoc. AIA, F. John Barbour, AIA, Raymond Dehn, Assoc. AIA, and Paul Neuhaus, AIA.

William Baxley, AIA. The jurors credited Baxley, design partner, BKV Group, Minneapolis, with creative design, attention to detail and a high degree of client sensitivity. “He’s very service-oriented,” the jury explained. “It’s apparent that the client is at the forefront of the process for Bill.” In a nomination letter, one client said that “Bill’s unique ability to meld his professional dedication and personal ethics is unsurpassed. His relentless pursuit of our vision and masterful interpretation of our abstract responses led to the award-winning design of an office space we couldn’t be more pleased with.” His portfolio includes: Edina City Hall (Edina, MN); Maple Grove Government Center (Maple Grove, MN); and the AIA Minnesota Honor Award-winning Two Popses Film (Minneapolis, MN).

Nina Ebbighausen, AIA. Her belief that architecture carries both enormous potential and social responsibility has led Ebbighausen, associate, Architectural Alliance, Minneapolis, to her long-standing involvement and leadership in architectural education, and to a career focused on public work and teaching. “Her passion for architecture and working with people,” the jury commented, “have melded together for a very promising career that greatly benefits our communities and future architects.” In a nomination letter, a client noted, “She is a careful listener and exhibits a genuine curiosity and empathy for the viewpoint and opinions of others.” A student wrote that “Nina focused each project discussion on the real world fundamentals of architecture. She related to and inspired all of her students on an individual level.” Ebbighausen’s portfolio includes: Minneapolis Central Library (Minneapolis, MN); Texas Culinary Academy (Austin, TX); and Whittier Elementary School for the Arts (Minneapolis, MN).

Michael Kennedy, AIA. “Michael’s intense involvement and stewardship on powerful projects showcase his design talent and skill in carrying forward very complicated designs with diverse clients,” the jury commented. The jury also noted that Kennedy, design director, Ellerbe Becket, Minneapolis, “is a listener with no stylistic agenda and communicator who clients respect.” Fellow architects writing nomination letters added, “Michael has always had an impact with his solid professional character. In all his responsibilities, his conduct is a model of ethical behavior.” Kennedy’s impressive portfolio of healthcare facilities includes: the Gonda Building at Mayo Clinic (Rochester, MN); and New Severance Hospital, Yonsei University Medical Center (Seoul, South Korea). “His dedication and commitment in this field have allowed him to rise to the top,” the jury said.

Stephanie Richards McDaniel, AIA. After reviewing her nomination materials, the jury found that McDaniel, project architect, BWBR Architects, St. Paul, has sought opportunities to give back to her community, the environment and her profession and has created opportunities where none existed. “She’s logged a lot of volunteer hours making waves and affecting change, never just going through the motions,” the jury said. Impressed by the many activities in which she is involved, the leadership roles she has taken on as an architect and a teacher, and the length and depth of her contributions, the jury commented, “She is practicing in the profession of architecture, yet has never lost sight of the important element of learning.” In addition, her passion for sustainable design is evidenced in such projects as: Neighborhood House/The Paul and Sheila Wellstone Center for Community Building (St. Paul, MN); the Ramsey County Public Works Facility (Arden Hills, MN); and the East Metro Transit Facility (St. Paul, MN).
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AIA Minnesota's annual convention is one of the largest and most successful conferences organized by an AIA component, consistently delivering high-quality programs, engaging keynote presentations and an Exhibit Hall brimming with products, services and information. This year's convention will be held at the Minneapolis Convention Center, November 2-5. The theme, "Building Common Ground," focuses on how architects must work together with public servants and allied professionals to create the built environment and shape public policy. Through this theme, the convention will also explore efforts to encourage diversity and inclusiveness within the architectural profession and AIA.

The convention offers more than 50 programs on topics of interest to the emerging professional, the seasoned architect and the public alike. Topics on this year's roster include livable communities, sustainable design, affordable housing and the value of good design. Keynote speakers and concurrent sessions provide the chance to learn about other subjects related to architecture and business, and offer architects the opportunity to earn continuing-education credit necessary for licensure.

The Exhibit Hall at the convention will include more than 200 exhibitors' booths full of interesting products and services. Free and open to the public, visitors to the hall can learn about a multitude of building materials, as well as architecture-related organizations and AIA Minnesota committees' activities. To find out which companies will be exhibiting this year visit the 2004 Exhibitor List at www.aia-mn.org. Register on-line for the convention at www.aia-mn.org. For more information call (612) 338-6763.

Keynote speakers include:

Craig Curtis, partner, Miller/Hull Partnership, Seattle, WA. The firm won the 2003 AIA National Firm Award and Curtis will discuss his firm's innovative work.

Christian Moeller, professor, Department of Design & Media Arts, UCLA, will present his unique interactive installations of architecture, light and sound.

Peter Park, director of planning, Denver, CO, formerly the planning director for Milwaukee and leader of the Architecture/Urban Planning program at the University of Wisconsin, Milwaukee, will discuss his experiences with urban design.

John Miller, author of The Question Behind the Question, and founder of QBQ, Inc., an organizational development firm based in Denver, CO, will explore the need in today's business culture for personal responsibility.

2004 Honor Award jurors are:

Jeanne Gang, AIA, principal, Studio Gang Architects, Chicago, IL. Prior to founding Studio Gang Architects, Gang worked with OMA/Rem Koolhaas in Rotterdam, Netherlands, and Booth Hansen Associates in Chicago. She currently teaches at the Harvard Graduate School of Design.

James Stewart Polshek, FAIA, is founder and senior design partner, Polshek Partnership Architects, New York City, NY. Awarded the AIA/New York Medal of Honor in 1986, Polshek has led his firm across a vast spectrum of architectural endeavors including new building design, historic preservation and adaptive reuse, and planning.

Ron Radziner, AIA, is design principal, Marmol Radziner + Associates, Los Angeles, CA. In 1989, Radziner launched a unique design-build practice that has developed a reputation for its design approaches, research and application of construction standards.
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The Power of People and Place

Some Place Like Home: Using Design Psychology to Create Ideal Places
By Toby Israel, Ph.D.
Published by John Wiley & Sons, Ltd.

REVIEWED BY JOAN VORDERBRUGGEN

Before reading this article, try this exercise. Find a place to sit quietly. Get comfortable and let the distractions of the moment pass by. Close your eyes as you inhale...then exhale... Let your mind drift back to your childhood and recall a favorite environment in which you spent time. Mom’s kitchen? A sunny window? A large front porch? Now, open your eyes and continue reading.

Everyone has a unique environmental autobiography that remains with him or her throughout life, and which influences choices in interior living and working environments. The above exercise is one of many tools design psychologist Toby Israel might use to help an individual or group acquire insight into such a self-place connection. Just as artists and writers integrate the past into their work, so do architects, designers and their clients, many times returning to the most magical memories of childhood when creating spaces. Now this process has a name—design psychology—and one of its foremost practitioners is Israel, who explores the process in Some Place Like Home: Using Design Psychology to Create Ideal Places.

An environmental/design psychologist, Israel defines design psychology as “the practice of planning, architecture and interior design in which psychology is the design tool,” adding that it’s “a useable programming technique which can help ‘match’ people and place at the deepest possible level.” While the ideas underlying design psychology have certainly been around for decades, the challenge for the discipline has been to integrate itself into the actual design process. In her book, Israel says that the use of design psychology provides an essential counterpoint to the technical aspects of architecture and design and is critical to a more holistic approach within these professions.

To illustrate design psychology’s relevance to the architectural profession, Israel’s book includes interviews with three “greats” of the architectural world who have dedicated much energy toward the design of their own homes: Michael Graves, FAIA, New Urbanist Andres Duany and architecture critic Charles Jenks. Through discussions with these men, which are accompanied by photos and sketches of their past and present living environments, Israel plays out her theory. While Graves and Duany are surprised at the connections she makes between their personal histories and current work, Jenks is a harder sell, yet he concedes there are remarkable coincidences.

Israel goes on to explain the process of design psychology and how architects and designers can incorporate it into their design process. Although the book’s title suggests design psychology is the domain of residential design, Israel explains how the process can also be applied to design processes used by building and planning committees. For example, Israel asked several school representatives, who were collaborating with an architectural firm in the planning of a charter school, to recall memories of their past educational environments and choose the “highest positive” of those images. The words they used to describe their memories resulted in a vocabulary the architectural team used to articulate design decisions.

Once the reader gains an understanding of design psychology, Israel contends, it can be used as a marketing tool in proposals, specifically in conjunction with programming spaces. The book includes a chapter titled “The Design Psychology Toolbox,” as well as examples that help architects and designers delve more deeply into the design process. Implementing design psychology into projects doesn’t eat up time or budget, Israel adds. On the contrary, the process helps focus the client and designer, provides a stronger foundation for design, results in a value-added service and helps forge better relationships between client and designer.

Most architects are trained to consider buildings as shelter and/or sculptural elements, Israel says. Architectural education focuses on history, theory, and the aesthetic principles of shape, form, texture, balance, rhythm and mass. “[W]ith the advent of CAD, designers are becoming increasingly intoxicated with the potential of computer-aided design to expand their technological capabilities,” she adds.

“While the capabilities of CAD are wonderful,” she continues, “the danger is that,
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Now, Then and Renewed

BY BETTE HAMMEL

Brookdale Resource Library and Hennepin County Regional Service Center, designed by Loren E. Abraham, AIA, Abraham + Associates, L.L.C., Hastings, in association with Tom Dunwell, AIA, and Modris Feders, AIA, Buetow & Associates, Inc., St. Paul, opened this summer. Occupying a 13.35-acre site, the mainly one-story complex adds 80,000 square feet of new space to the original 1980 building, designed by former Minneapolis firm Hodne/Stageberg Partners. The addition features a spectacular three-story glass rotunda at the library entrance, and a two-story circulation spine and rotunda on the opposite end that serves the district-courts facility. Large areas of azure-colored glass enclose the library’s façade, while rough-hewn Mankato limestone clads the base. Inside, the design team used a “main-street” concept, reinforced above by clerestory windows and at ground level by a patterned-terrazzo floor. Off the main street, “boulevards” separate various library areas while creating an effective circulation pattern. The original library was also renovated and seamlessly integrated into the expansive new Brookdale Library to meet the needs of one of Hennepin County’s most culturally diverse populations.

A Summit Avenue mansion brimming with history was recently restored by Gar Hargens, AIA, principal, Close Associates, Minneapolis. The 40-room, brick Beaux Arts-style St. Paul house was built in 1902 as a wedding gift from railroad giant James J. Hill to his son Louis Hill. The house served several different owners, mainly organizations, until it was purchased by St. Paul history buffs Dick and Nancy Nicolson in 2001. Fortunately the cypress-paneled ballroom, with its ornate ceiling of geometric-patterned wood and plaster, needed only cleaning, along with new cove lighting and skylights. The largest chandelier, which had been moved but saved, was reinstalled. The luxurious dining room, with carved-mahogany paneling, was largely intact and features James J. Hill’s boardroom table. According to Hargens, many changes were invisible, such as modern heating and cooling systems, electrical wiring and windows. The design team also converted the butler’s pantry into a modern kitchen, carved a garage out of the basement, re-habbed the main-level terraces and added blue-stone terraces off the loggia overlooking the city.

Coeur de Catherine is an airy light-filled, three-story atrium that links the renovated library building and the former St. Joseph Hall at the College of St. Catherine campus in St. Paul. Off the circular-shaped atrium are three new floors that provide students with a ballroom/gathering room, spacious lounge areas, coffee shop, bookstore, meeting rooms and cozy study areas. Three architectural firms and two contractors were involved in this complex design/build project, which was coordinated by Linda McCracken Hunt, AIA, principal, Studio Five Architects, Inc., Minneapolis, as owner’s representative: Shepley Bulfinch Richardson Abbott, Boston; Opus Northwest and Opus Architects & Engineers, Inc., Minneapolis; McGough Construction, Minneapolis; and Hammel, Green and Abrahamson, Inc., Minneapolis.

Nowhaus, once a typical 1950s urban rambler, has been transformed into a Modernist home by Locus Architecture, Ltd., Minneapolis. Principals Wynne Yelland, AIA, and Paul Neseth, AIA, set out to prove that designing a house that incorporates reused and unusual materials, passive solar heating, and a flurry of other ideas could provide a family with a stylish urban loft, while maintaining the green space typical in many city neighborhoods. One of the architects’ most innovative ideas is the exterior cladding, which is fashioned from vinyl billboard materials covered with sheets of translucent polycarbonate siding. The contemporary interior is warm and inviting, with walls of birch-veneer paneling, corner walls of glass, a fireplace clad in steel plate, concrete floors etch-stained a mottled saddle brown and a floating steel catwalk hanging overhead. In the dining room is a spacious, wipe-off wall for kids to draw on, while upstairs bedrooms are outfitted with wood paneling and windows in a variety of shapes. A sculptural-steel stairway leads to an open third floor. Locus hopes Nowhaus will be the first of a series of homes celebrating sustainable architecture in traditional urban neighborhoods.
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Glensheen Mansion

Duluth, Minnesota

BY ROBERT ROSCOE

Clarence H. Johnston has been called the greatest architect of the early 20th century in Minnesota. His handling of architectural styles in vogue during that time, through such projects as government buildings, educational facilities, and various public and institutional structures, continue to express in their elegant monumentality the emerging maturity of the state in the early 1900s.

Johnston’s collaboration in the design of the Chester and Clara Congdon Mansion, popularly known as Glensheen, on London Road in Duluth along the shore of Lake Superior, ranks high on his list of master works and is often called “Duluth’s American Castle.” The name Glensheen derives from the term “glen,” describing a wooded area, and “sheen,” which has two possible sources: the name of a village in Surrey, England, and a description of the placid waters of Lake Superior during its less turbulent moods.

In addition to the mansion on the Congdon seven-acre estate, Johnston also designed the carriage house, the gardener’s cottage and a boathouse. Charles Leavitt Jr.’s landscape design for the grounds includes a footbridge, fountains, a brook, and extensive plantings of trees and flowers, with much attention devoted to conserving native flora. Today, under ownership by the University of Minnesota, Duluth, the 39-room mansion brings 80,000 visitors to the city, who view a resplendent array of period-designed rooms throughout the mansion’s interior.

Glensheen’s exterior architectural features are in good condition and, remarkably, the interior hasn’t undergone any floor-plan alterations since the building’s 1905-09 construction. Many of the interior spaces, however, are suffering varying degrees of degradation because of deferred maintenance. Material decay and wear, improper cleaning methods and lack of thorough management have diminished the surface quality of many rooms. In addition, some stenciled surfaces have been painted over, some of the Art Nouveau furniture has been spray painted, and walls and ceilings on the upper floor have water damage from roof leaks. While restoration measures are in the planning stage at this time, the financial resources to do the work are lacking.

Johnston designed the mansion in the Jacobean Revival style for iron-mining magnate Chester Congdon, his wife Clara and their six children. The Congdons chose the lakeside site, which features gently sloping terrain, as the setting for an English-influenced manor house surrounded by formal gardens—a contrast with the Minnesota regionalism of the rugged lakeshore. Unlike European nobility who built castles mostly for prestige and not for extended living, the Congdons exercised practicality by building the structure as their home.

In his book Minnesota Architect: The Life and Work of Clarence H. Johnston (Afton Historical Society Press, 1996), Paul Clifford Larson notes that Chester Congdon was part owner of the William A. French Company of St. Paul, an interior-design firm knowledgeable about the transition from European-based design to nascent American expression toward Modernism in the early 20th century. Congdon chose the top designers in the firm and commissioned Johnston as an architect whose residences displayed these same attributes.

Larson thinks Johnston welcomed his collaborative role with French, knowing his purpose was to design an architectural exoskeleton for the main event: the mansion’s superlative interior of period-infused rooms, at a project cost of $865,000. The mansion’s main halls feature fumed-oak paneling (made by placing oak in a sealed room with ammonia fumes that age the surfaces without staining), accented by hand-carved pilasters crowned with high ceilings laced with geometric plaster-relief patterns. A grand staircase features elaborate intertwined wood strapwork executed in Elizabethan and Jacobean design. Lighting fixtures display shades

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Get Smart

With the ascent of smart buildings and services have come new responsibilities for architects and building operators

BY TODD WILLMERT

Smart" is the adjective of the moment in architecture and planning. "Smart growth," for instance, is lingo for anti-sprawl or more traditional, dense development. The term "smart building," however, is more elusive, as "smart" is a catchall term for a range of control and communication technologies linking building systems.

Similarly, smart strategies vary greatly, from simply streamlining the efficiency of lighting and mechanical systems to sophisticated fire-suppression systems. For instance, the Pentagon opened on September 12, 2001, thanks to a network of digital sensors and controllers that let facility managers close dampers and turn off fans, confining the fire caused by the plane that tragically crashed into the building the day before. A cutting-edge smart building doesn't just manage energy anymore.

While the Pentagon has a pricey, proprietary smart automation system, most buildings remain considerably dumber. There's also a gap between capability and reality, with few extraordinary examples of smart buildings to point to, which makes it more difficult to define what a smart building is. "The capability is there to make truly smart buildings," says Patricia Hunt, lighting designer, Hammel, Green and Abrahamson, Inc., Minneapolis, "but I have yet to see any building like in The Jetsons."

Smart buildings definitely look forward, connoting an architecture that anticipates occupant needs—as in the famous television cartoon. Beyond this, what does the adjective "smart" mean in relation to architecture? Smart doesn't address the architectural structure proper, rather it broadly refers to a building's supporting services. What are the applications and ramifications of smart with regards to architecture and its practice?

Ironically, for such a forward-looking development, a historical perspective best explains the rise in smart-building trends. As the critic/historian Kenneth Frampton notes in Studies in Tectonic Culture (MIT Press, 1995) the costs of a building's foundation work and below-grade structure have remained relatively stable over the past few centuries—about an eighth of the budget. Meanwhile, "mechanical services have risen to consume some 35 percent since the late nineteenth century. At the same time, with the transition from loadbearing wall to skeleton-frame construction, the amount devoted to the basic structure has dropped from around 80 percent in former times to some 20 percent today."

Heating, ventilation and air conditioning, to say nothing of additional building services—such as fire and other life-safety systems, electrical and lighting systems, and telecommunications for voice, data and video transmission—are now the most costly part of a building. Formerly, a building was its envelope, its basic structure and cladding, fenestration and roof. Today, the cost of these elements is superseded by the service systems and their wires, cabling, pipes and ducts.

Continued on page 56
THE BEST BUILDINGS ON EARTH ARE STILL BUILT BY HAND

More than a million bricks laid in a series of unique patterns, textures and colors make the Veterans Administration Health Care Facility in Detroit, Michigan, a striking example of masonry design by architects Smith, Hinchman & Grylls Associates. But masonry was chosen for more than its beauty and flexibility of design. Buildings built of masonry by skilled union craftworkers will outperform, outshine and outlast any others. Add to that the speed and efficiency of union masonry contractors, and you have a prescription for health care facilities that satisfies any schedule and budget. We're The International Masonry Institute, and we'd like to help you design and construct the best buildings on earth. Visit us on the World Wide Web at www.imiweb.org, or call us toll free at 1-800-IMI-0988 for design, technical and construction consultation.

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The Wide World of Design

BY BILL BEYER, FAIA

At social events, architects routinely get asked what kind of architecture they practice: Interior or exterior? Private or public? Residential or commercial? Some of us specialize, but a lifelong architectural education includes all of the above, and more. As Ralph Caplan reminds readers on every page of his seminal book, *By Design: Why There are No Locks on the Bathroom Doors in the Hotel Louis XIV, and Other Object Lessons* (St. Martin’s Press, 1982), design is a uniquely human activity with the broadest reach.

Written in 1982, the book is a classic on the subject, perfectly fresh and timely today. Caplan’s romp across the design spectrum includes a time when “things” mattered. He recalls the humble objects Tom Sawyer received from his friends for letting them paint Aunt Polly’s fence, and he recounts George Orwell’s reverie, in 1984, on the tactile pleasure of writing on beautiful paper with a real nib.

Caplan explains the differences between the design of Bob Hope’s humor and Charlie Chaplin’s, bemoaning the fact that the Bauhaus didn’t take humor into account, while the Postmodernists overdid it. He reminds us that the design of our Republic by the original framers of the Constitution focused on process, not product. He even touches on the role of taste in design, telling of a group of New York ladies who, in the 1960s, organized the American Institute of Approval, Inc., which, for a fee, would advise manufacturers on whether or not their products were tasteful.

While the book focuses on industrial design, Caplan celebrates design in every form. “The trajectory of design has been moving from the design of objects to the design of the situations in which the objects are made and used,” he writes.

Gandhi, Caplan argues, was a master at designing situations that would get him arrested, a design approach adapted to American social protest sit-ins of the 1950s and 60s. He explains that colleges use situation design to differentiate themselves from their competitors: i.e., while the history textbook may be the same at Harvard and your local community college, “The four-year environment was the real text.”

Architects’ beloved charrette process is situation design. And architects are increasingly involved in the design of project-delivery systems, reorganizing design and construction teams and processes to save their clients time and money. This expanded approach occasionally frees architects to advise their clients not to build, sometimes the most appropriate design choice.

Most architects I know spend every waking moment surveying their surroundings and assessing what works and what doesn’t, from hardware and light switches, interior spaces and exterior facades, to neighborhoods and whole cities. Architects’ broad educational background and work experience imbues them with a sensitivity to architecture and design on every scale.

Thus, in order to “make things right” and “shape what people need,” architects must continue to engage in the astonishing breadth of design, to ensure the design of a building’s interior is inseparable from its exterior, and its exterior is responsive to its neighbors and its social context.
Bet Shalom congregation started humbly in a room of the Jewish Community Center in Golden Valley before moving to a former Lutheran Church in Hopkins for 17 years. So when the Reform Jewish congregation finally had the opportunity to design its own building, on a 1.8-acre wetland site in Minnetonka, its members desired an architectural identity both contemporary and in adherence with tradition.

Under guidance from Bentz/Thompson/Rietow, Inc., Minneapolis, which added Rabbi Lawrence Hoffman, a New York-based liturgical consultant, and Dr. Marilyn Chiat, a Minneapolis art historian specializing in Jewish art and architecture, to its consulting team, the congregation explored design options. After researching historical synagogue design and Jewish liturgical art, embarking on bus tours to regional churches and synagogues, and participating in a weekend retreat, the congregation's wishes were clear.

The members wanted the new building to be centered on the sanctuary, that the sanctuary be flexible enough to accommodate small or large groups, and that the building as a whole convey a feeling of "heimisch," or warmth, intimacy and welcoming, explains Gary Milne Rojek, AIA, project architect. At the same time, the buildable area on the wetland-dominated site was limited.
The solution was a 46,000-square-foot circular building that sits tightly on the site and revolves around a hexagonal sanctuary, resulting in a modern structure that references the old synagogues of Eastern Europe while providing the congregation with free-flowing spaces that foster inclusiveness. The building's curvilinear exterior also allows for the main entrance and the entry to the education area to coexist without having one as a side or back door (a condition the congregation wanted to avoid).

Inside the sanctuary, the design team devised an innovative technique for opening up the worship space almost three-fold for High Holy Days. With a press of a button, three moving 12-inch-thick walls—36 feet wide and 20 feet high—separate in the middle, with one leaf rising up into the drum of the dome and...
The triangular wall panels reference Jewish iconography, particularly the Star of David (above), while the circular shape of the building creates open, free-flowing spaces for congregation members to meet (opposite above).

one leaf lowering into the basement. "The goal was to create an intimate feeling, yet have the ability to quickly house a large number of people without anyone feeling left out," explains Tom Silver, congregation president and chair of the building committee.

The walls open to the adjacent social hall and increase the sanctuary seating capacity from 480 to 1,200 people. The enlarged space also provides direct sightlines to the bimah, on which rests the custom-designed stainless-steel and gold-leaf ark, in a stylized representation of a menorah. The congregation's previous "ner tamid," or eternal flame, was redesigned and retrofit to support a true flame that hangs above the ark.

The entire sanctuary, in fact, is infused with iconography and spirit. Thirty-six windows
ring the drum of the dome and represent double “chi” or a doubly blessed life. The warm tones of cedar wood on the walls and ceiling usher in the feeling of heimisch, while the design of the cedar ceiling recalls the “tent” of the tabernacle and the wood ceilings of Eastern European synagogues.

The concrete floor was stained and sealed to create a leathery look that references the floors
of older sanctuaries. The floor also ramps up slightly toward the bimah to increase sight-lines and "make everyone feel level," Silver says, "and people think the floor is." The hexagon within a circle replicates the Star of David used throughout Jewish religious architecture and art, while generating an intersecting geometry that results in a variety of spaces—from administrative and education offices to small lounges for informal gathering—that radiate from the central sanctuary.

Silver is also pleased with how the design team "hid or massaged the HVAC into the design." The opening at the center of the sanctuary dome, for example, is an air-evacuation unit in the event of smoke or fire. Behind the imperceptibly curved cedar-slat walls at the back of the sanctuary is a fine stainless-steel mesh that facilitates air return. Similarly, all the sanctuary pillars house the duct-work system for the room.

At the main entry, the design embraces a specially conceived mosaic over the lobby fireplace depicting the key liturgical events of the Jewish calendar. The columns at the main entry recall the historical precedence of the use of the twin columns of "Joachim" and "Boaz" in Solomon's temple in ancient Jerusalem.

The lower level of the building includes an auditorium/theater and classrooms for young children, along with a recessed play yard. The other two levels look out over the wetlands the congregation restored. "A large part of the design of the site focused on wetland restoration and preservation," says Milne Rojek. "This focus on restoration, linked with the congregation's sweat equity, has yielded spectacular results in a short period of time, in the return of native flora and fauna."

The congregation has also seen a spectacular increase in its membership since the synagogue opened in 2003, from just under 500 families to 780 families. "We wanted a building capable of handling up to 1,000 families," Silver says, "and the building still has space set aside for expansion."

Silver credits the growth with "a building that gives this congregation an identity it never had; something unique in style but holding to old traditions and values, which is what Reform Judaism is about." But he's also impressed by how the design team "took an Old World concept and put it into modern-day terms, bringing forth new materials and innovative construction techniques in the process."

Bet Shalom Synagogue
Minnetonka, Minnesota
Bentz/Thompson/Rietow, Inc.
Minneapolis, Minnesota
Restoration in the Round

THE ROTUNDA OF MINNEAPOLIS’S CITY HALL RECEIVES A FACELIFT THAT LEAVES THE HISTORIC INTERIOR GLEAMING

By Barbara Knox
The Minneapolis Municipal Building, an imposing structure that fills a 300-square-foot block in the heart of downtown and is commonly referred to as City Hall or the old courthouse, is widely regarded as one of the top three examples of Richardsonian Romanesque architecture in the Twin Cities today. Built between 1891 and 1906, the 14-story, red-granite building has been familiar to many generations of Twin Citians who have crossed its threshold to register to vote, sign up for the draft or get a marriage license.

But 100 years after its construction, the landmark was looking down-at-the-heels. In the rotunda, the magnificent stained-glass skylight and windows were buckling, the gorgeous marble walls were filthy and out-dated lighting cast a dreary glow over the colossal Father of Waters statue. It was clearly time for a facelift.

After spending almost six years arranging for funding from the City of Minneapolis and Hennepin County (the building’s joint owners), the Municipal Building Commission, which acts as the landmark’s caretaker, retained MacDonald & Mack Architects, Ltd., Minneapolis, to begin restoration of the rotunda in 2002. According to Bob Mack, FAIA, principal, the first orders of business were to restore the stained glass and develop cleaning methods for the marble.

"Every single stained-glass window had to come out and be transported down to a stained-glass studio in Iowa, where it was disassembled, restored with new lead came [rods], then reassembled and returned to Minneapolis for installation," Mack explains. The painstaking restoration took about one year, a time during which the Municipal Building’s rotunda was filled with scaffolding.

Once the windows had been removed from the rotunda, it was time to begin cleaning the marble, which was not only soiled from years of cigar smoke but had been coated with a yellowish, waxy sealant at some point. "We developed a method for cleaning that would require minimal amounts of water, remove all the layers of dirt and that coating, and not damage the marble," Mack says. The firm spent six months testing various products and ultimately worked with Macpherson-Towne Company to develop a product specifically for the Municipal Building job. Actual cleaning of the marble took about three months.

Lighting improvements throughout the rotunda allow visitors to now appreciate the restoration efforts. Dated fluorescent fixtures on the balconies surrounding the rotunda were replaced with reproductions more sympathetic to the character of the building. Inadequate back-
lighting in the south windows (which are next to outside buildings that block all natural light) was updated with a sensor system that more closely duplicates real daylight conditions. High in the rotunda, new lighting illuminates the decorative medallions on the ceiling and boosts the general light level throughout.

John Helgeson, project manager, Municipal Building Commission, notes that while the rotunda is the most notable of the restoration efforts to date, an entire building-renovation program is ongoing. "In addition to the work on the rotunda, MacDonald & Mack has done work in the stairwells, removing masonry from bricked-up windows and adding storm windows to protect the glass." With life-safety protections as a priority, the architect-led, 23-stage program of updates will continue to be implemented through 2012.

As an interesting sidelight, Helgeson notes that since MacDonald & Mack removed the bricks from the stairwell windows, sunlight now streams through the rotunda at various times of the day, energizing the restored space. "That exact phenomenon occurs in another Richardsonian Romanesque building—the Allegheny County Courthouse & Jail—in Pittsburgh," he says. "We were thrilled to get that same result here."

According to Jose Cervantes, director, Municipal Building Commission, the completed rotunda restoration was well worth the time and money spent. "In a project that has 94-foot-high ceilings, 37 stained-glass windows, a huge skylight, cartouches and vast expanses of ornate marble, it's not about price per square foot," Cervantes argues. "Considering that the building is on the National Register of Historic Places—and we're looking to upgrade its designation—this was really money well spent."

Mack agrees that even in times of tight budgets, the public was well served by the Municipal Building's rotunda restoration. "Even aside from the fact that the stained glass was on the verge of really serious problems and had to be repaired, I think creating something of beauty for all the taxpayers to enjoy is very appropriate, even when times are tough."

Municipal Building Rotunda Restoration
Minneapolis, Minnesota
MacDonald & Mack Architects, Ltd.
Minneapolis, Minnesota
Phil Gerlach had fond memories of the St. Paul four-square house in which he grew up. But when he purchased the house from his father in 1991, the 1904 home needed loving care. Undaunted, Gerlach and his wife, Cathy Perrone, began restoring the Merriam Park residence from top to bottom. But when it came time for the kitchen renovation, the weekend warriors set down their toolboxes and called Rosemary McMonigal, AIA, principal, McMonigal Architects, LLC, Minneapolis. "We recognized that we just didn’t have the skills to do a project of that size by ourselves," Perrone says, by which she means transforming a small, cramped and out-of-date kitchen into a functional space with a style in keeping with the historic house. "Cathy and Phil really wanted a kitchen that would connect visually to the outside and to the rest of the first-floor living spaces," McMonigal says. "They have been such excellent stewards for the house that it was a pleasure to help them with this aspect of the renovation."

After realizing she couldn’t fit all of the couple’s goals within the existing footprint of the house, McMonigal planned a 185-square-foot, single-story addition that allowed her to reorganize the main floor and provide more kitchen space. The resulting plan accommodates a hall to the front foyer, a new butler’s pantry, a full bath, a small kitchen pantry, a new back entry and a new eat-in kitchen.

After Gerlach discovered remnants of the home’s original woodwork under the front porch, McMonigal replicated the red-oak millwork for the new kitchen. Cherry-wood cabinetry with inset doors runs up to the ceiling—as was typical of early 20th-century houses—and new white-oak floors match those in the rest of the house. The oil-rubbed bronze hardware is similar to that found on the one remaining interior door in the house. The homeowners said “No, thanks” to the idea of modern recessed lighting and instead chose hanging fixtures for a more authentic look.

Unlike many homeowners today who are eager for an open-plan kitchen with a center island and lots of gadgetry, Gerlach and Perrone asked for “a nook for the cat’s dishes” and “lots of light,” along with more countertop space and storage. So instead of an island, the couple uses a 100-year-old oak pedestal table that once belonged to Gerlach’s aunt. “That’s our gathering place,” Perrone says.
"We can cook and have our friends here at the table." Cooking is accomplished with greater ease these days, as McMonigal’s plan added 19 feet of gray-green granite counters. A new under-counter freezer unit mounted at counter height recalls the old kitchen’s rare horizontal refrigerator.

"The investment we made in our architect was probably the best money we ever spent," says Gerlach, who along with his wife continues to work on the rest of the house in his spare time. "Rosemary was so knowledgeable about all the details, always on target with estimates and a great advocate for us when it came to issues with the builder."

Gerlach/Perrone Kitchen Remodel
St. Paul, Minnesota
McMonigal Architects, LLC
Minneapolis, Minnesota
Designing a kitchen remodel in a 15-year-old house in Deephaven may seem an unlikely occasion for an epiphany about the relationship between math and emotion, but that's what happened to Randall Buffie, AIA, Randall M. Buffie Architect, Ltd., Minneapolis. "When this kitchen was completed," Buffie says, "there was a soothing, calming, I-don't-want-to-leave-this-room kind of feeling. Many of the workers also commented on how peaceful the room was. I became intrigued by how something as quantifiable and left-brained as math can affect the right-brained emotional content of a room."

From the outset, the program was straightforward: The client wanted to update the all-white kitchen, adding light, style and a sense of calm. Buffie's plan called for gutting the existing 292-square-foot space and adding a 98-square-foot, west-facing solarium with views of Lake Minnetonka; a new, east-facing window wall in the kitchen overlooks the pool and floods the space with light.

Next, Buffie says, he "wanted to animate the light in a way that a flat ceiling cannot." So he suspended a gently curved wood ceiling finished in a harlequin pattern of glass below the original, 13-foot-high flat ceiling. Because he also believes that adding a curve to a room in the right place dissipates energy and introduces a sense of calm, he added a similarly curved, dropped panel of woven-stainless-steel fabric over the center island.

On either side of the island, with its surface of acid-washed, double glue-chip glass, the architect divided the space into warm- and cold-cooking areas. Polished black-granite countertops play off lacewood and English-sycamore cabinetry, while a piece of carved art glass provides a panel of support for one segment of the upper cabinetry. Carved-glass inserts in the cabinet doors above the range hood add to the architectural medley.

Buffie contrasted these tactile, high-end materials with stainless steel throughout—on the appliances, the island's supports, the suspended element over the island—to "give the impression of one material sliding past another." The wall ovens, for instance, are framed in a narrow band of stainless steel and pushed out two inches from the surrounding wood cabinets to delineate the contrast.

Carol Chaffee, Carol Chaffee Associates, Minneapolis, assisted with the lighting plan, which features recessed ceiling fixtures, an artful display of fixtures hanging from twisted stainless-steel stems over the island and decorative blue-glass pendants. "The client also found a hand-painted glass pendant for the dining table that completes the package beautifully," Buffie adds.

While the materials, fixtures and furnishings are first rate, Buffie says, the magic of the kitchen lies in its sense of proportion. "The width of the cabinet doors are in proportion to the radii of the ceiling, the diamonds on the ceiling are pierced exactly in the middle by the recessed fixtures," he says. "That is what ultimately contributes to the strong emotional content of this room."
When Bob Barrie and Kris Wong decided to add a new kitchen to their home, it was only natural that Tim Quigley, AIA, Quigley Architects, Minneapolis, sign on for the job. Given his long-standing working relationship with the builder who constructed the home, Bruce Brem, Quigley was ready to hit the ground running. Quigley describes the house as "something of a Tudor style with a strong Arts and Crafts tendency." Situated on Minnehaha Creek in Edina, the house commands beautiful views of both the creek and nearby Mill Pond.

Wanting to take maximum advantage of the views, the homeowners were looking to expand the house by adding a series of casual living spaces that opened up to one another. Central to the program were a new kitchen, a computer area, a guest suite and a porch that would overlook the new pool and Mill Pond. Because one of the children is disabled, the design had to be wheelchair accessible.

Quigley’s design solution called for a one-and-a-half-story, 770-square-foot addition to house the new spaces. Because Quigley annexed space off the side of the main house, he was able to vault the beamed kitchen ceiling for a dramatic effect. And since Wong was a strong aficionado of Southwestern-style design, Quigley sought to integrate that look and feel as well. In the end, his palette consisted of a mix of stained glass, art glass, stained wood and concrete, all set against a color scheme of muted green, yellow and off-white.

"Both the coloration and the stained-wood cabinets pick up on the Arts and Crafts motif," Quigley explains, "but at the same time they support the client’s interest in the style associated with Taos, New Mexico."

One of the strongest Southwestern touches in the new kitchen is a massive plaster fireplace set on top of a concrete hearth large enough to hold a supply of firewood. Sporting a rough-hewn mantel, the fireplace acts as both the visual and emotional focal point in the room. Another key element is the stunning stained-glass window, which the client found at an architectural-antiques store, and which helped define the height of the vaulted ceiling.

Quigley repeated the concrete of the hearth on the island and on the countertops that wrap around the main cooking/preparation area. The sealed, caramel-colored concrete provides a warm complement to the dark-stained cabinetry and oak floors. A full-height pantry, a computer station, and a large kitchen table and loveseat also combine to create the casual kitchen the client wanted. The new porch, which opens directly off the kitchen, has become an almost year-round living space, and the client keeps the door open to the kitchen throughout the warmer months. Next to the fireplace, French doors connect the kitchen to the new guest suite.

“This house is set on such a great lot that it was a pleasure to design an addition that would open itself up to those views," Quigley says. But he also credits "very involved homeowners, a strong builder and a terrific cabinetmaker" for helping to pull together disparate elements into one fully integrated addition designed for true family living.

Barrie/Wong Kitchen Addition
Edina, Minnesota
Quigley Architects
Minneapolis, Minnesota
Serious Fun

A BURGEONING CENTER FOR CHILDCARE PROFESSIONALS FINDS ROOM TO GROW IN A FORMER WAREHOUSE  By Dorothy Rand

When Resources for Child Caring, a 30-year-old nonprofit, outgrew its basement location in St. Paul, the organization began looking for a new facility that could accommodate its expanding services. Not only did RCC need space for classes that train parents and childcare providers in the education of young children, but it also needed meeting rooms to support its various services, which include provider referrals, childcare-funding assistance and grant-money distribution. RCC also hoped to enlarge its library and bookstore, stay in St. Paul or nearby, have ample and free parking, and provide an open and welcoming environment for employees and visitors alike.

RCC also wanted to consolidate Red Leaf Press, Red Leaf National Institute and RCC Learning Center—separate groups beneath the RCC umbrella—under one roof. And because Red Leaf is the publishing arm of RCC, a building with offices and warehouse space was necessary for shipping operations. Fortunately, a former medical manufacturing facility in St. Paul provided the perfect location; Collabora-
ARIVE Design Group, Minneapolis, was tapped to renovate the building.

"RCC is creative in developing educational tools, but its former offices didn't reflect this," says Lee Seppings, AIA, principal, Collaborative Design Group. "The old space didn't encourage creativity. It wasn't full of light or very open."
The new space, adds Carol Rohde, executive director, RCC, needed to be "about children, but not for children." For instance, she explains, "Childcare providers often work all day in smaller environments that are appropriate for children. When they come here for evening classes, we wanted them to come to a welcoming open space."

The new interiors, then, couldn't feel overly serious or corporate, and had to embrace the creativity of the adults that work at and visit RCC. To address this need, the design team created several schemes and gave each one a per-

tive.
The former warehouse space now features an interplay of color, material and daylight (opposite) that reflects the client's constituents and their needs.

sonality and a name. The RCC staff chose a scheme featuring bright colors, sleek minimalist shapes and common materials called "fun pops," the name of which also evokes creativity, ideas and play. It's these themes that RCC embraces and the finished project reflects.

Just inside the building's front entrance, for instance, in an area that houses reception, conference rooms, restrooms and a children's play area, "fun pops" finds expression through a playful yet honest interaction of color, materiality and natural daylight. Here, also, the design team retained the building's existing low ceilings to convey a human scale. Office wings open off the hallway through secured doors, which ensure the building is useable by the public in the evening for classes while protecting private offices.

Beyond the reception area is a library, small bookstore and classrooms, all of which retain the tall ceilings of the former warehouse. Daylight falls through clerestory windows into all of these spaces, which are separated by unique frosted-acrylic screens banded with metal and wood framing. Together, the wood, metal and acrylic create a cheerful, open and contemporary feel.

A large yellow wall, visible from the building entrance, is shared by a classroom, staff break room, mechanical and storage rooms, and a private room for nursing mothers. Another secured door opens to warehouse space, where cubicle offices are housed beneath a white exposed ceiling and former dock doors were transformed into windows to draw in natural light.

Large yellow, blue, green and red walls of varying heights surround the cubicles, enlivening the space while creating private offices within what is essentially an immense box. "We wanted a primary color scheme without being too circus-like," Seppings explains. A lowered ceiling suspended from the original tall ceiling provides soundproofing and an appropriate sense of scale within the private offices.

At the rear of the building is a warehouse area that's largely unchanged from the previous tenant. This space houses Red Leaf's books, materials and shipping operations. A nearby room houses the customer-service representatives who receive and process orders.

Today, RCC has the space it so desperately needed to grow, and a playful yet simple contemporary design scheme that reflects its constituents and their needs. Collaborative Design Group, Rhode says, "had such a good sense of creativity, which we needed."

**Resources for Child Caring**
St. Paul, Minnesota
Collaborative Design Group
Minneapolis, Minnesota
Lost and Found
AN AGING INNER-CITY CORPORATE CAMPUS IS RENOVATED TO MEET THE NEEDS OF A 21ST-CENTURY WORKFORCE  By Linda Shapiro

During its tenure in the Phillips Neighborhood of South Minneapolis, Honeywell Corporation built a 27-acre campus, while helping to revive the inner-city area by renovating and constructing housing. When Honeywell moved its headquarters to New Jersey in the 1990s, Wells Fargo Home Mortgage purchased and committed to the urban location by consolidating such functions as call centers and cost services there.

WFHM retained RSP Architects, Inc., Minneapolis, to unify the complex's existing North and South buildings, along with a new West Building (which is currently under construction and, at 200,000 square feet, will double the square footage of the old building) into a cohesive corporate campus. RSP was also charged with renovating the existing buildings' interiors to meet the needs of a 21st-century workforce, and with creating a work environment with plenty of amenities, as many employees were being relocated from other facilities.

In short, says Cheryl Howard, senior vice president, corporate real estate and facilities management, WFHM, "We wanted to open a very chopped up, nonfunctional interior space so we could put more people in it, enable them to work more efficiently and make them more comfortable."

The existing North and South buildings' interiors presented a number of challenges including cramped, enclosed spaces with inadequate daylight; obsolete mechanical and electrical systems with code and accessibility violations; varying and low floor-to-deck heights; and poor traffic circulation and wayfinding. In addition, the 650,000-square-foot, nine-story North Building, which anchors the campus, was composed of six different structures cobbled together from 1912 to the present.

Superfluous elevators and stairways were scattered throughout, and inefficient circulation was compounded by a lack of internal orientation. "The buildings were a labyrinth of narrow corridors, dark cramped spaces and private offices," says Dave Norback, AIA, principal-in-charge, RSP. The design team's solution to the cramped, dark interiors of the North and South buildings was to create an adaptable open-office floor plate, and to add or enlarge windows to allow natural daylight into every workspace.

In the North Building, which is stacked with floor plates of various sizes, it was also important to break up the larger areas (floors five and below are 80,000 square feet each) so employees could experience a more open, flexible, daylit workspace with options for privacy. Also in the North Building, the design team collaborated
with engineers to integrate a lighting system, which features compact, recessed, glass-ringed downlights, with a challenging mechanical layout (HVAC ductwork, sprinklers, and electrical, voice/data and lighting systems had to be housed above the ceiling because of 11-foot floor-to-ceiling heights).

To facilitate wayfinding in the North Building, the design team removed, replaced and grouped elevators, placing them in core areas along with staircases and restrooms. Around these core areas are such key facilities as conference rooms, break rooms, computer-service rooms, and electrical and mechanical rooms. Color-coded oval carpets and curved ceiling soffits (different colors for each level) indicate entry points into these core areas and the adjacent shared facilities. "The ovals give each floor an address to let you know you are entering a recognizable space," says Mary Deeg, project manager, RSP.

The ovals open into curved corridors with bold columns and maple wall panels dyed in warm colors that frame views as people move from one space to another, creating a sense of flow and intimacy within a large space. The carpet patterns guide people toward conference rooms, huddle rooms, break rooms and lounges. Vinyl wall coverings, carpet tiles and oval inserts that can be replaced ensure easy maintenance.

The North and South buildings (and the future West Building) have windows overlooking green space (which includes a water garden) and the small-town ambiance of the Phillips Neighborhood. In the North Building, wrap-around windows provide panoramic views of the Min-
GEOGE HEINRICH

Site plan
1. Existing parking garage
2. Existing North Building
3. Existing South Building
4. Existing parking garage
5. New West Building
6. Water garden

neapolis and St. Paul skylines for employees located on the 9th floor. Sound-masking systems in both buildings were installed in ceilings at regular intervals throughout the open-office areas. In addition, the South Building was reclad and windows were added to introduce more light into the interiors.

As the focal point of the complex, the North Building now sports a new main entrance featuring a two-story glass atrium lobby. Here the design team introduced black-and-white stone-and-tile finishes, and they removed, refurbished and reinstalled an existing mahogany-wood ceiling. They also enclosed the staircase of original travertine stone, which leads to the second floor, with glass for sound control, and added wing-shaped panels of mahogany to give the area warmth.

On the second floor are new employee amenities: Jack's Bistro and Eatery, which references sleek Modernism with asymmetrical wall tiles in primary colors and geometric shapes.
reminiscent of a Mondrian painting; a coffee bar whose counter includes salvaged wood paneling from the Honeywell boardroom; and a convenience store and fitness center.

When the new West Building is completed in 2005, the three structures will visually connect, through architectural detailing and exterior materials, across the large expanse of the water garden. In addition, all three buildings will eventually be linked by a common skyway system when the campus is completed in 2005. Not only has RSP successfully knitted together a large and sprawling corporate complex, and imbued it with a human scale, Howard says, "We have achieved the goals of increased capacity, a more pleasant working environment and happy team members."

Wells Fargo Home Mortgage
Minneapolis, Minnesota
RSP Architects, Inc.
Minneapolis, Minnesota
In 1921, the advertising department of the Washburn Crosby Company, one of Minneapolis's largest flour-milling operations, created Betty Crocker. She was just a name and a spidery signature, not yet a face, dreamed up to humanize the company's consumer communications, primarily in the area of offering advice to homemakers faced with the challenges of cooking and baking in the modern kitchen. As the roles of women and the American kitchen expanded throughout the 20th century so, too, did Betty Crocker and her kitchens.

Given a face in 1936, Betty Crocker evolved from a rather stern, maternal homemaker in a stiff-collared blouse and suit, to a friendly, cardigan-wearing woman who would be equally comfortable at the office, on the sidelines of the soccer field and in the kitchen. Similarly, just as the residential kitchen emerged from a hot cramped area at the back of the house (an area of often thankless, continuous activity under the sole purview of the housewife) to a focal point of family and social life, the Betty Crocker Kitchens evolved from backstage, utilitarian workplace in the corporation to prominent, theatrical showplace.

Behind the enormously popular marketing icon, whose name has branded everything from cake mixes to small home appliances, are the culinary experts who develop and test recipes in relative anonymity. In the 1920s, home economists in long, white lab coats performed the work of Betty Crocker in the Gold Medal Experimental Kitchen—an
austere space tucked away in the Washburn Crosby Mill in Minneapolis.

Almost 20 years after the Washburn Crosby Company and its popular marketing icon were consolidated into General Mills in 1928, the organization moved from the banks of the Mississippi River to new headquarters in downtown Minneapolis in 1946. The renamed Betty Crocker Kitchens moved into an expanded space with a more public face. At a time when technological innovations were giving way to aesthetic interests in residential kitchens, the Betty Crocker Kitchens featured designs as diverse as Modern and Colonial, from Tomorrow’s Kitchen to the Early American Dining Room. One room—the Terrace Kitchen—was open for public tours. In 1958, General Mills transferred those kitchens to its new suburban headquarters in Golden Valley, designed by Skidmore, Owings & Merrill, New York.

In 1966, on the ground floor of an addition to those offices, General Mills opened new Betty Crocker Kitchens under the banner, “Kitchens of the World.” The famous industrial-design firm, Walter Dorwin Teague Associates, New York, designed the seven kitchens in stereotypical representations of the architecture and cultures of New England, Scandinavia, New Orleans, Latin America, California, the Mediterranean and Japan. The geographically themed kitchens gave “the visitor a feeling of being immediately whisked into one of the exciting places of the world to which he has always wanted to travel,” according to a story in the General Mills employee publication, Modern Millwheel. A tour of the kitchens at that time was one part Betty Crocker, one part Disneyland.

Those kitchens were rethemed in 1977 as the Arizona, California, Cape Cod, Chinatown, Hawaii, Pennsylvania Dutch and Colonial Williamsburg kitchens, which many Minnesotans fondly recall visiting. The kitchens were located in an out-of-the-way corner of the General Mills headquarters, to best accommodate tourists. Contact between the kitchens and the rest of General Mills’s operations was limited by location. The two roles of the kitchens, as tourist site and product-testing facilities, often were at odds.

The kitchens closed to tourists in 1985 and afterward received only minor updates. Without visitors and out of sight, the dated Betty Crocker Kitchens slipped into quiet obscurity, even as they continued to support work that was crucial to the corporation’s success. Faced with the challenges posed by
those facilities the staff did what home economists and home cooks have always done: They adapted and made the best of what they had.

General Mills announced in 2001 that it intended to completely redesign the kitchens for the first time in 35 years. The new facilities would be located in an 80,000-square-foot office addition designed by Hammel, Green and Abrahamson, Inc., Minneapolis, and unite the test-kitchen staffs of General Mills and its recently acquired Pillsbury division in a much-needed, updated space. After nearly 40 years in windowless facilities, today the Betty Crocker Kitchens are visually connected with second-floor offices, a new employee cafeteria and the lush landscape that surrounds General Mills’s suburban headquarters, through a dramatic, light-filled, two-story glazed atrium.

Rich Bonnin, Assoc. AIA, project designer, HGA, and Judy Grundstrom, AIA, project architect, HGA (now a principal at Inland Office for Tomorrow’s Architecture, Minneapolis), led the kitchen-design team. They collaborated with the Betty Crocker and Pillsbury staffs to find the appropriate expression for the kitchens in the 21st century.

“There was definitely a desire from the staff to be more prominent, more seen” in the new building, Grundstrom says. At the same time, the staff needed privacy to conduct its proprietary work of developing and testing recipes and new products. The idea of placing the facilities in a planned atrium at the heart of the office addition challenged the competing interests of the kitchens. As the design team explored the possibilities of creating kitchens that would be physically closed, but visually open to employees, the concept of using the atrium—combining publicity and privacy in the new kitchens—emerged as ideal.

Today, the atrium houses six kitchens used for such high-visibility activities as testing recipes submitted for the Pillsbury Bake-Off. To the west, 11 core kitchens support product testing closed to the public. Second-floor staff offices, located above the core kitchens, are connected to the atrium through a wall of windows. To the south, above a conference room where the original portraits of the eight versions of Betty Crocker hang in a gallery, is a glass-enclosed observation balcony that has become the focal point of the kitchens.

Like their predecessors, the new Betty Crocker Kitchens were designed to recreate the home cooking and baking experience with appliances, wood cabinets and granite countertops selected in the spirit of contemporary kitchen design. However, as Bonnin notes, the new Betty Crocker Kitchens are more durable than the typical home kitchen, to support continuous use—40 hours per week or more—and will be adapted to respond to future developments in technology and kitchen design.

Although closed to the public, the new Betty Crocker Kitchens have a more significant place in the life of the General Mills headquarters than at any time in its history. Drawn to the second-floor windows of the atrium—like party guests who inevitably drift toward the activity of the residential kitchen—General Mills employees and visitors pass by, stop, chat and observe with interest the activities in the test kitchens below. Reflecting the popularity of the shared cooking experience—evident today in homes, on television cooking shows and in magazines—the new Betty Crocker Kitchens are enjoyed as much for their spectacle as for their products.

The author wishes to thank Katie Dishman, corporate archivist, General Mills, for her generous contributions to this article.

The new kitchens designed by HGA (opposite) are visually connected with second-floor offices and the lush landscape through a dramatic, light-filled, two-story glazed atrium.
The Art of Model Making

Architectural model making takes place behind the scenes, but it remains an integral part of the design process and a key to fostering client understanding. By Jack El-Hai

At one end of downtown Minneapolis, in a former warehouse office now occupied by Feyereisen Studios, four architectural model builders work at their trade. Power tools and racks stocked with lumber surround them. And a miniature cityscape of detailed wood models, in which New York's lost World Trade Towers sit a block away from the Transamerica Pyramid in San Francisco, stands at the front door.

At the other end of downtown Minneapolis, two employees of the international firm Parker Durrant labor in a model shop one-quarter the size of Feyereisen Studios. They construct their models from foam and cardboard. And the firm's architects and designers frequently enter the shop to tinker with the models or carry them back to their offices for show and tell.

These two shops represent the range of architectural model building in Minnesota, a behind-the-scenes aspect of the design process that often sits in the shadow of the profession, yet is integral to it. Architects rely on models, which are constructed...
from a wide variety of materials, for the early conceptualization of projects, for refining particular sections of a project, and for presenting ideas to clients and to the public. Despite the widespread use of three-dimensional computer-modeling programs over the past decade, the importance of handcrafted physical models hasn't diminished.

Bob Feyereisen, Assoc. AIA, opened his model-building studio in 1991 after attending the College of Architecture and Landscape Architecture at the University of Minnesota, then working for several years as an intern and model maker at Hammel, Green and Abrahamson, Inc., Minneapolis. The son of a home remodeler, Feyereisen says he's always loved working with wood. His clients are architects without access to an in-house model-building shop and, to a growing extent, property developers seeking accurate, detailed and beautiful models to use as sales tools.

"The first question I'll always ask a client is, 'Why do you want the model?'" says Feyereisen. The answer determines the materials he selects for the model, the level of detail it will include and the cost. Study models, which are built to help an architect think through a specific design challenge, are often constructed from blocks of foam with little or no detail and can cost about $1,000. More intricately detailed models for presentation to architectural clients or for public display can run upward of $35,000. Models displaying large swaths of property for real-estate developers can cost substantially more.

Although Feyereisen builds models from foam, aluminum and plastics, he favors wood. Architects are frequently surprised to discover that wood is not a comparatively expensive modeling material. Recent advances in the use of computer-guided routers and other cutting tools—equipment borrowed from the furniture industry—have greatly reduced the time it takes to build some wood models. Such technology made possible Feyereisen's creation of a smoothly sculpted and topographically accurate three-inch-thick basswood base for the studio's handsome model of the proposed Groveland Condominiums in Minneapolis.

"Wood adds life and depth that you don't find in plastics," says Feyereisen. Still, architects "have an aesthetic for what they want to see in a model" and wood doesn't always offer the best results. In a recent model of the proposed Minnesota Shubert Performing Arts and Education Center in downtown Minneapolis, commissioned by Artspace Projects, Feyereisen and his staff used wood to recreate the Hennepin Center for the Arts and Shubert Theater, but the curved fins of the proposed atrium that connect the buildings demanded something different. Feyereisen put into action a new technology called stereolithography, which uses computer-guided lasers to cast pieces in ultra-thin layers of resin. The process is expensive, but the results are dramatic and accurate.

A handful of architectural firms, like HGA, have their own in-house model shops, as "model building is an important part of
"Models are integral to our design process," adds Cynthia McCleary, Assoc. AIA, design associate, Parker Durrant. Nearly everyone at the firm spends time building models at various stages of the design process. And the model shop is situated right next to the firm's main working space, making it easy for designers and architects to carry a model from the shop to their desk for study.

At Parker Durrant, Minneapolis, model making is an integral and communicative part of the design process, whether the client is across the world, as in this model for Eul Chi Ro, Seoul, South Korea (top), or across the country, as in the model for Oklahoma Judicial Center, Oklahoma City (above).

The Parker Durrant model shop has small tabletop machines for cutting and sanding wood, but they're rarely used. Instead the staff often works with foam, especially for projects in early stages of conceptualization, sometimes even before the actual building materials of a project are known. Each design project generates from a few to more than 20 models, especially for the firm's large-scale international projects. "When we and the client don't speak the same language, models can speak for us," McCleary says.

Similarly, clients who have trouble reading architectural drawings never experience difficulties in understanding a model. "Models have produced many `a-ha' moments for clients," says William Conway, AIA, principal, Conway + Schulte Architects, our culture," says Vicki Hooper, AIA, associate vice president. The firm employs two full-time model builders, who construct models for both study and presentation, with wood being the favored material. The HGA model shop underwent a significant enlargement six years ago. "Even in belt-tightening times, we've never cut it out," Hooper says.

At Parker Durrant, Minneapolis, model making is an integral and communicative part of the design process, whether the client is across the world, as in this model for Eul Chi Ro, Seoul, South Korea (top), or across the country, as in the model for Oklahoma Judicial Center, Oklahoma City (above).
Minneapolis, whose small firm has an in-house model shop. "They elicit the kinds of comments that are very helpful to us."

Despite the growing prominence of 3D computer modeling, firms like Conway + Schulte still rely on the physical models staff construct to convey ideas clearly to clients. "Digital representations can capture the essence of a design, but they often don't provide important physical and spatial clues to clients," Conway says. Once a project is completed, he adds, models are rarely discarded. Not only are they works of art with decorative value, the ideas embodied in carefully constructed models make them visual examples of problem solving that are worth retaining for years. "Models are physical references to a set of issues, tests for a project that may help in another project," Conway explains.

When creating a physical model based on a virtual 3D model supplied by a client, a model maker like Feyereisen must tread a fine line between maintaining accuracy and providing too much detail. "There's always an important interpretation factor and there's editing that happens regardless of the project," he says. "Too much detail and color is a bad thing—you want the model to be realistic, but not like a model railroad set, which can be campy and a turn-off."

What his clients always want, Feyereisen believes, is a beautiful model that accurately portrays the architecture. And that's what Feyereisen and his colleagues, whether in-house or off-site, deliver.
eyes fixed on the computer screen, designers will become less and less attuned to the psychological and social dimensions of the places they are designing.” In Israel’s book, Duany also expresses his concerns that architectural students have grown up in highly manipulated and fad-oriented environments, and that this approach must be countered by educating students about tapping into their own environmental stories.

Design psychology, while still in its infancy within the fields of architecture, interior design and planning, is one tool or process by which to make the design process more holistic, Israel argues. In fact, the power of connection between place and self is already revealing itself to such professions as psychology, neurology and medicine.

“We shape our buildings and then our buildings shape us,” Winston Churchill famously said. Design psychology is one way to make a profound impact on health and behavior in our interior spaces, by incorporating positive past experiences of place into successfully designed environments for the future. AM

endangered
Continued from page 17

of exquisite Quezal art glass. The Congdons selected both gas and electric power to illuminate these fixtures.

According to Jack Bowman, dean, School of Fine Arts, University of Minnesota, Duluth, “One of the attributes that makes Glensheen unique among American house museums is that Glensheen has 99 percent of its original furnishings.” Fran Mullin, principal, Mullin Interior Design, Minneapolis, says the quality and extent of Glensheen’s interiors are unequaled by any other building in Minnesota. She notes that John Scott Bradstreet, one of Minnesota’s most renowned interior designers in the late-19th and early 20th centuries, drew plans for many of Glensheen’s interior spaces and designed much of the furniture, which was made in Minnesota.

Bradstreet greatly influenced the development of Arts and Crafts style in Minnesota, and is recognized as a national figure in
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the movement. One of Mullin’s favorite Bradstreet spaces in Glensheen is the breakfast room, which features fumed-oak paneling, spacious windows facing the formal gardens and the lake, and Arts and Crafts tile—made by the Rookwood Pottery Company—that covers the floor, some walls, radiator grills and a wall fountain. The gold simulated-leather ceiling is trimmed in green-stained cypress and chestnut.

According to Bowman, when the Congdon estate transferred ownership to the University of Minnesota Duluth, no endowment was created to provide for upkeep and maintenance, and the university established the estate’s financial operation to be exempt from public funding. As a result, Glensheen’s income is derived from the sale of admission tickets, and with funds from private donors, The Friends of Glensheen Foundation, and weddings and other events.

Mullin and members of the American Society of Interior Designers are currently forming a volunteer group to prepare plans to guide restoration of one of the rooms; eventually, the group intends to provide design documents for most or all of the endangered interior spaces. Sarah Bell, board member, Preservation Alliance of Minnesota, is coordinating these efforts with Bowman and the Fine Arts Department at the University of Minnesota, Duluth.

Their work entails analyzing conditions for appropriate restoration measures, research to obtain original materials or companies that can recreate them, and the daunting task of prioritizing needs and available resources. But the necessity of finding funds to begin restoration remains. Whether step-by-step restoration can out-pace continued degradation is an open question.

Bowman calls Glensheen “a tremendous example of Arts and Crafts interior design,” adding, “here is a wonderful union of interior architecture with furnishings created and selected to form a fully integrated design. Glensheen is a historical model for the period.” Susan Roth, records administrator, Minnesota Historical Society, St. Paul, who oversees the historic-designation process, confirms that the entire Glensheen property, including mansion interiors, is listed on the National Register of Historic Places.
endangered  
Continued from page 55

Mullin echoes Larson's recognition of how Johnston and the William A. French Company worked with the fashion of the times by utilizing period revivals and bringing the 20th century's emerging Arts and Crafts spirit into exquisite architectural synthesis, all the while reflecting the opulent prosperity that Duluth enjoyed during that period.

"While East Coast mansions were copying Europe for styles of the past," Mullin observes, "Glensheen in Duluth exhibits the new 20th century and a coming into regionalism." Her observation underscores the historic significance of Glensheen as a symbol of Minnesota's early 20th-century role in developing an American spirit in the architecture that represents the nation we were aspiring to be. Moreover, today's Minnesota design professionals are rediscovering regionalism that reflects our values and our aspirations; an effort that once again demonstrates how history—more than representing who we were—is a lesson plan for instructing us about who we want to be. AM

technology  
Continued from page 19

The balance between structure and services varies considerably between building types—services truly predominate in a hospital or lab building, as opposed to a simple warehouse. Regardless of type, however, the gradual ascendancy of services is far reaching.

Services demonstrate their most satisfying integration thus far in "intelligent" service systems, which allow seamless building operation. For example, a smart-metering component for electricity and other utilities increases energy-management capabilities, giving facilities managers the information they need to make better decisions about reducing overall energy use and operational costs. By turning off unnecessary lights and not heating unoccupied rooms, commercial buildings can cut utility bills by 20 to 30 percent. Similarly, home-management systems allow homeowners to control security, energy, entertainment and communications through one integrated system.

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SEPTEMBER – OCTOBER 2004 57
While simple in concept, integrating systems is a tall order. Building services, and their digital controls, are made by scores of manufacturers, use proprietary hardware and software, and may even be administered through special workstations that are almost impossible to integrate into a single control setup. Managing such systems has been a Tower of Babel. But the emergence during the 1990s of two generic platforms—BACnet (Building Automation and Control Networks) and LonWorks (Local Operating Network)—offers hope for better operation administration.

BACnet is software developed specifically for mechanical and electrical systems. Companies that manufacture such systems are now beginning to make devices that “speak” BACnet rather than, or in addition to, proprietary control languages. In contrast, LonWorks is a software/hardware combination originally developed by Echelon Corporation as a networking platform in general—it was not developed specifically for building systems. BACnet was adopted by the International Organization for Standardization in January 2003 as a building-automation standard, while the LonWorks platform is installed in more buildings worldwide than BACnet. Together these platforms control countless buildings and building complexes throughout the United States and the world.

Data from BACnet and LonWorks can be displayed on Web browsers, which helps smooth communication between proprietary systems. In fact, the World Wide Web is transforming building control. More building owners demand remote access to building systems and manufacturers are making access available through Web browsers instead of proprietary workstations. Other platforms are playing catch-up in this regard. For example, Johnson Controls systems utilize a proprietary language, Metasys, that’s incompatible with BACnet or LonWorks. Johnson has teamed with Microsoft’s .NET technology so that its HVAC, lighting and other building systems can be monitored and operated online.

At the same time, however, while the software/hardware integration of smart buildings is sound, the interface for human interaction often isn’t optimally designed. According to Tom McDougall, engineer and vice president,
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The Weidt Group, Minnetonka, “only 10 to 20 percent of most energy-management systems are harnessed. They offer a high degree of control, but lack operation ease. The interface must catch up with the software and hardware.” After all, a smart building is only as intelligent as the facility manager monitoring or overseeing its performance.

In some cases, design intentions are easily subverted. As Hunt notes, a sophisticated photo sensor to dim lights in relation to available daylight can be “overridden with a simple piece of opaque tape, to guarantee that the lights are always on.” Hunt adds that, “occupants crave control over their environment and can be inventive about ways to achieve that control if they aren’t comfortable. If there is too much light, occupants will put paper in windows or remove light bulbs; if there is glare on computer screens, they will hood their computer screens with cardboard.”

A project on which Hunt worked, ADC Telecommunications World Headquarters, Eden Prairie—the smartest building in Minnesota according to McDougall—focused on the idea of occupant control. For instance, the HVAC is controlled at individual workstations, with air delivered though a raised-floor system. The architecture—which features skylights, atriums and open perimeter spaces—harvests daylight, which is supported by photo and occupancy sensors to reduce electric lighting. Natural and ambient electric lighting is offset by task lighting, offering workers more direct light control.

ADC’s corporate culture supports advanced technology, not unusual for a technology company. The firm made the investment in smart-building systems and wants to see those systems succeed. But Hunt says the systems required a significant amount of tuning during the building commissioning. In particular, the occupancy sensors didn’t turn on the lights fast enough when people entered rooms. Coordinating the hardware and software before the building opened required patience. Some of the new and novel technologies demanded significant initial support.

Efforts to make buildings smarter have most typically focused on cutting energy
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Continued from page 60

costs by better managing air conditioning and lighting, especially in office settings like ADC, while not sacrificing occupant comfort, control or productivity. But smart buildings vary by type. Because in healthcare projects the exam and operating rooms typically lack windows, the opportunities to coordinate electric and natural lighting—a smart-building strategy in most offices—isn’t available. Patient and doctor thermal comfort are the prime concerns; temperature can often be controlled in each room. In hospitality projects, like a hotel, a room’s light and temperature controls might be monitored at the front desk, so the room can be readied before the guest enters.

While this generation of smart buildings is still evolving, research efforts are ongoing. In response to terrorism, smart buildings of the future will shut down air handling to seal off harmful chemical substances. They’ll anticipate earthquakes and will seal gas lines and automatically change the way internal structures carry weight, to minimize damage and danger from such natural disasters. From an occupant standpoint, smart buildings have the potential to create not only more environmentally sensitive facilities, but safer ones, as well.

The change to create smart buildings is, of course, having an impact on the architectural profession. The ascendancy of building services has meant, in some cases, less money for cladding and other envelope elements—the traditional architectural domain. In addition, the increase in services means architects, as project leaders, must ensure the proper coordination of their architectural work with the contributions of various engineers and technicians.

At the cusp of the last century, Le Corbusier actively commented on modern technology and building systems, noting that architecture could be a “machine for living.” He found poetry in the idea of a smart building of his day. At the same time, he bemoaned the increasing importance of building services, jealous of those earlier architects who did not “have to deal with pipes.” The tension he highlights and wrestled with is still with architects today. AM
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<tr>
<th>Legend</th>
<th>AIA</th>
<th>Registered Member of the American Institute of Architects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assoc. AIA</td>
<td>Associate Member of the American Institute of Architects</td>
<td></td>
</tr>
<tr>
<td>AICP</td>
<td>American Institute of Certified Planners</td>
<td></td>
</tr>
<tr>
<td>ASID</td>
<td>American Society of Interior Designers</td>
<td></td>
</tr>
<tr>
<td>CID</td>
<td>Certified Interior Designer</td>
<td></td>
</tr>
<tr>
<td>CSI</td>
<td>Construction Specifiers Institute</td>
<td></td>
</tr>
<tr>
<td>FAIA</td>
<td>Fellow and Registered Member of the American Institute of Architects</td>
<td></td>
</tr>
<tr>
<td>IFMA</td>
<td>International Facilities Management Association</td>
<td></td>
</tr>
<tr>
<td>IIDA</td>
<td>International Interior Designers Association</td>
<td></td>
</tr>
<tr>
<td>PE</td>
<td>Professional Engineer</td>
<td></td>
</tr>
</tbody>
</table>

**ANKENY KELL ARCHITECTS, P.A.**
821 Raymond Avenue, Ste. 400
St. Paul, MN 55114
Tel: 651/645-6806
Fax: 651/645-0079
E-mail: pkell@ankenykell.com
www.ankenykell.com
Established 1976

- Duane A. Kell FAIA
- Ronald W. Ankney AIA, CID
- Pamela Bakken
- Deborah E. Rathman AIA
- Thomas J. Betti
- Firm Personnel by Discipline
  - Architects 8
  - Interior Designers 3
  - Other Professional 9
  - Other Technical 5
  - Administrative 4
  - Total in Firm 29

Office Bldgs/Banks/Financial 8
Retail/Commercial 5
Manufacturing/Industrial 8
Churches/Worship 2
Municipal 8
Academic/Institutional 15
Ice Arenas/Recreational 40
Bloomington City Hall, Police Facility/Center for the Arts, New
Bloomington, MN; Grandview Community Center, New
Grandview, MN; The Blake School
Natalatorium, Restoration and Remodel, Hopkins, MN; Roseville
City Hall and Civic Campus, New
and Remodel, Roseville, MN; Jewish Community Center, New
and Remodel, Saint Louis Park, MN; Blaine City Hall and Police
Facility, New, Blaine, MN

**ARCHITECTURAL ALLIANCE**
400 Clifton Avenue South
Minneapolis, 55403-3299
Tel: 612/874-5703
Fax: 612/871-7212
E-mail: vkmunson@archalliance.com
www.archalliance.com
Established 1970

- Thomas De Angelo AIA, CID
- Dennis LaFrance AIA, CID
- Peter Vesterholm AIA, CID
- Sharry Cooper IIDB, CID
- Cindy Ellsworth
- Eric Peterson AIA
- Firm Personnel Discipline
  - Architects 28
  - Interior Designers 7
  - Other Professional 31
  - Technical 5
  - Administrative 7
  - Total in Firm 78

Office Bldgs/Banks/Financial 20
Retail/Commercial 15
Medical/Health Care 5
Municipal 20
Education/Academic 15
Aviation 25
Anchorage International Airport
New Terminal and Concourse
Expansion, Anchorage, Alaska;
University of Minnesota, New
Microbial and Plant Genomics
Building, St. Paul, MN; Blue Cross
Blue Shield of Minnesota
Yankie Place Office Building/Warehouse
Remodeling, Eagan, MN; New
Guthrie on the River, Minneapolis,
MN; New Minneapolis Central
Library, Minneapolis, MN; Caribou
Coffee Stores, 300 Locations in
MN, IL, WI, OH, MI, NC, GA, VA,
MD and DC

**BDH & YOUNG SPACE DESIGN, INC.**
4510 West 77th Street, Ste. 101
Edina, MN 55435
Tel: 952/989-9020
Fax: 952/989-9299
E-mail: kdennis@bdhyoung.com
www.bdhyoung.com
Established 1971

- Jill Brecourt CID
- Kim Dennis CID, IIDA
- Darcy Held CID
- Kathy Young CID
- Patrick Giordana AIA
- Karen Harris CID
- Firm Personnel by Discipline
  - Architects 3
  - Interior Designers 15
  - Technical 5
  - Administrative 2
  - Total in Firm 25

Housing/Multiple 20
Office Bldgs/Banks/Financial 45
Retail/Commercial 5
Manufacturing/Industrial 10
Medical/Health Care 15
Churches/Worship 5
Grant Park, Minneapolis, MN;
Columbia Park Medical Center, Minneapolis, MN; Cargill, Inc.,
Minnetonka, MN; Harmon Inc.,
Two Locations in Minneapolis,
MN; Summer Hill Senior
Cooperatives, Four Locations;
D. R. Horton, Inc., Lakeville, MN

**BENTZ/THOMPSON/RIETOW, INC.**
1123 IDS Center
Minneapolis, MN 55402
Tel: 612/332-1234
Fax: 612/332-1813
E-mail: info@btr-architects.com
www.btr-architects.com
Established 1971

- Milo H. Thompson FAIA, CID
- Robert G. Rietow AIA, CID
- Firm Personnel Discipline
  - Architects 28
  - Interior Designers 7
  - Other Professional 31
  - Technical 5
  - Administrative 7
  - Total in Firm 78

Office Bldgs/Banks/Financial 20
Retail/Commercial 15
Medical/Health Care 5
Municipal 20
Education/Academic 15
Aviation 25

Contact these firms to discuss your specific project needs!
Firm Personnel by Discipline
Architects 16
Interior Designers 5
Engineers 5
Other Professional 3
Technical 1
Administrative 2
Total in Firm 32

— Work %
Housing/Multiple 30
Office Bldgs/Banks/Financial 10
Retail/Commercial 10
Manufacturing/Industrial 10
Municipal 20
Education/Academic 20
— Resources for Child Caring,
Interior Remodel, Little Canada, MN; Nicholson Hall
Rehabilitation, University of Minnesota, Minneapolis, MN;
Lowry Building Renovation and Conversion, St. Paul, MN;
Aberdeen Condominiums, St. Paul, MN; Community Reinvestment
Fund, Office Tenant Build-out, Minneapolis, MN; Midtown
Exchange Building, Adaptive Re-use, Minneapolis, MN;

CUNINGHAM GROUP
ARCHITECTURE, P.A.
201 Main Street SE, Ste. 325
Minneapolis, MN 55414
Tel: 612/379-3400
Fax: 612/379-4900
E-mail: bgates@cunningham.com
www.cunningham.com
Established 1968
Other Office: Los Angeles, CA
—
John W. Cunningham FAIA
John E. Hamilton AIA
Thomas L. Hoskens AIA
Timothy Dufault AIA
David M. Solner AIA
Brian Tempas AIA
Firm Personnel by Discipline
Architects 97
Interior Designers 6
Other Professional 7
Technical 19
Administrative 33
Total in Firm 142

— Work %
Housing/Multiple 20
Office Bldgs/Banks/Financial 5
Retail/Commercial 15
Churches/Worship 5
Education/Academic 25
Interior Architecture 5
Planning: Master/Urban/Land
Entertainment/Hospitality 25
—
Epic Systems Corporation New
Headquarters, Madison, WI; Arts
IMPACT Middle School, New,
Columbus, OH; 710 Lofts, New,
Minneapolis, MN; Haise Beach
Park, New, Tanggu, China;
Warner Bros. MovieWorld™
Theme Park, New, Madrid, Spain;
Mohawk Mountain Casino
Resort, New, Monticello, NY

DSGW
2 West 1st Street, Ste. 201
Duluth, MN 55802
Tel: 218/727-2626
Fax: 218/722-7476
E-mail: architects@dsgw.com
www.dsgw.com
Established 1938
— Other MN Offices:
Grand Rapids - 218/326-1819
Virginia - 718/741-7962
Twin Cities - 612/784-7924
—
John Gerzina AIA
Rebecca Lewis AIA, CID
John F. Scott
Randy Wagner AIA
Firm Personnel by Discipline
Architects 11
Interior Designers 2
Other Professional 1
Technical 21
Administrative 5
Total in Firm 40

— Work %
Housing/Multiple 5
Residences/New & Remodel
Office Bldgs/Banks/Financial 10
Retail/Commercial 10
Manufacturing/Industrial 10
Medical/Health Care 5
Education/Academic 25
Municipal 10

—
Northern Lights Hotel and
Conference Center, New, Walker,
MN; Grand Rapids Middle
School, New, Grand Rapids, MN;
St. Luke's Pavilion I and II, New,
Duluth, MN; Blue Cross/Blue
Shield, New, Virginia and Aurora,
MN; Grant Thorton Offices,
Remodel, Minneapolis, MN

DANIEL K. DUFFY,
ARCHITECTS, INC.
17900 Susan Lane, Ste. 100
Minnetonka, MN 55345
Tel: 952/541-7888
Fax: 952/541-6014
E-mail: duffyarch@mnrr.com
www.duffyarchitects.com
Established 1994
—
Daniel K. Duffy AIA, CID
Firm Personnel by Discipline
Both Architect and
Interior Designer 1
Technical 1
Administrative 1
Total in Firm 3

— Work %
Office Bldgs/Banks/Financial 25
Retail/Commercial 5
Medical/Health Care 40
Education/Academic 10
Sports/Recreation/Athletic 20

—
University of Nevada, New
Student Union, Las Vegas, NV;
Target Corporation, Multifoods
Tower Cafeteria Renovation,
Minneapolis, MN; Park Nicollet
Health Services, New Heart and
Vascular Center, St. Louis Park,
MN; Federal Reserve Bank of
Kansas City, New, Kansas City,
MO; City Public Service, New
Primary Control Center, San
Antonio, TX; Samsung Medical
Center, New Expansion
Project and New Construction,
Seoul, Korea
ELNESS SWENSON GRAHAM ARCHITECTS
500 Washington Avenue South
Minneapolis, MN 55415
Tel: 612/339-5508
Fax: 612/339-5382
E-mail: teln@esgarch.com
www.esgarch.com
Established 1973
—
Mark Ostrom  CID, IFMA
Mark Swenson  AIA
David Graham  AIA
—
Firm Personnel by Discipline
Architects  26
—
Housing/Multiple  40
Office Bldgs/Banks/Financial  20
Retail/Commercial  10
Manufacturing/Industrial  5
Municipal  5
Hotel/Resort  20
—
Wells Fargo, Tenant Improvements, Various Locations; Imation Enterprise, Woodbury, MN; Excelsior & Grand, Mixed Use, St. Louis Park, MN; 301 Kenwood, Minneapolis, MN; Gustavus Adolphus, New Residence Hall, St. Peter, MN; Grand Casino Hotel, Hinckley, MN

FOSS ASSOCIATES
P.O. Box 306
Moorhead, MN 56561
Tel: 218/236-1202
Fax: 218/236-4954
www.fossassociates.com
Established 1898
—
Other MN Office: Breckenridge 218/641-4300
—
Other Office: Fargo, ND
—
Rick Hoganson  AIA, CID
Joel Davy  AIA
Robert Arnes  AIA
—
Firm Personnel by Discipline
Architects  6
—
Housing/Multiple  4
Office Bldgs/Banks/Financial  5
Retail/Commercial  3
Manufacturing/Industrial  2
Municipal  2
Education/Academic  2
Total in Firm  16
—
Continued on next column

HAMMEL, GREEN AND ABRHAMSON, INC.
701 Washington Avenue North
Minneapolis, MN 55401
Tel: 612/758-4000
Fax: 612/758-4199
E-mail: info@hga.com
www.hga.com
Established 1953
—
Other MN Office: Rochester - 507/281-8600
—
Other Offices: Milwaukee, WI; Sacramento, San Francisco and Los Angeles, CA
—
John Crosby  CID
Ann Marie Wittig  CID
Joe Mayhew  AIA, CID
Laurie Rother  ASID, CID
Chris Vickery  CID
Nancy Schmidt  CID
—
Firm Personnel by Discipline
Architects  218
—
Interior Designers  26
—
Engineers  99
Other Professional  31
Technical  44
Adminstrative  66
Total in Firm  484
—
Work %
Office Bldgs/Banks/Financial  25
Manufacturing/Industrial  5
Medical/Health Care  45
Churches/Worship  5
Municipal  5
Education/Academic  10
Museums/Theaters/Restaurants  20
—
Zelle Hofmann Voelbel Mason & Gette, Minneapolis, MN; Flhima's Restaurant, St. Paul, MN; Fullbright & Jaworski, Minneapolis, MN; General Mills, Golden Valley, MN; Martin Williams, Minneapolis, MN; Retek, Inc., Minneapolis, MN

DAVID HEIDE DESIGN STUDIO, LLC
301 Fourth Avenue South, Ste. 663
Minneapolis, MN 55415
Tel: 612/337-5060
Fax: 612/337-5059
E-mail: info@dhdstudio.com
www.dhdstudio.com
Established 1997
—
Other MN Office: Wolverton, 218/995-2878
—
David Heide  Assoc. AIA
Mark E. Nelson  AIA
Dan Teske  AIA
—
Work %
Medical/Health Care  85
Senior Housing  15
—
St. Francis Medical Center, New and Remodel, Breckenridge, MN; Perham Memorial Hospital and Home, New and Renovation, Perham, MN; St. John's Lutheran Home, Renovation, Albert Lea, MN; Mackinac Straights Hospital, New and Renovation, St. Ignace, MI; Brawer Village, New, Appleton, WI; Regina Medical Center, New and Renovation, Hastings, MN

Firm Personnel by Discipline
Architects  1
Interior Designers  2
Other Professional  4
Administrative  1
Total in Firm  8
—
Work %
Residences/New & Remodel  90
Office Bldgs/Banks/Financial  10
Historic Restoration/Preservation  70
—
Pelican Lake Cottage, New and Interiors, Pelican Rapids, MN; Crocus Hill Tudor Residence, Remodel and Interiors, St. Paul, MN; Historic Milwaukee Avenue Residence, Remodel, Addition and Interiors, Minneapolis, MN; Mentlam Park Residence, Remodel, Addition and Interiors, St. Paul, MN; Harwood Groves Residence, New, Fargo, ND; Mississippi Riverfront Condominium, Remodel and Interiors, Minneapolis, MN

HORTY ELVING
505 East Grant Street
Minneapolis, MN 55404
Tel: 612/332-4422
Fax: 612/344-1282
E-mail: moorer@hortyelving.com
www.hortyelving.com
Established 1955
—
Thomas Hory  FAIA, FACHA
Barbara Kassanchuk  PE
James C. Elving  Assoc. AIA
Leo Monster  AIA
Rick Moore  AIA, ACHA
Dan Williamson
—
Firm Personnel by Discipline
Architects  11
Interior Designers  3
Engineers  4
Other Professional  6
Technical  3
Administrative  4
Total in Firm  31
—
Work %
Medical/Health Care  85
Senior Housing  15
—
St. Francis Medical Center, New and Remodel, Breckenridge, MN; Perham Memorial Hospital and Home, New and Renovation, Perham, MN; St. John's Lutheran Home, Renovation, Albert Lea, MN; Mackinac Straights Hospital, New and Renovation, St. Ignace, MI; Brawer Village, New, Appleton, WI; Regina Medical Center, New and Renovation, Hastings, MN

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Minneapolis, MN 55347
Tel: 952/278-8880
Fax: 952/278-8880
E-mail: igrover@htg-architects.com
www.htg-architects.com
Established 1959
— Other Office: Scottsdale, AZ
— James R. Grover AIA
— Jeffrey J. Pilpens AIA
— Firm Personnel by Discipline
Architects 8
Other Professional 4
Technical 5
Administrative 4
Total in Firm 21
— Work %
Office Bldgs/Banks/Financial 85
Retail/Commercial 5
Municipal 10
— Voyager Bank, Eden Prairie, MN;
Citizens Bank Minnesota, Lakeville,
MN; Minnesota Building Trades;
Franklin Bank, Minneapolis, MN;
Cambridge State Bank, Cambridge,
MN; First National Financial
Services Building, Elk River, MN
— KODET ARCHITECTURAL GROUP, LTD.
15 Groveland Terrace
Minneapolis, MN 55403-1154
Tel: 612/377-2737
www.kodet.com
Established: 1983
— Edward J. Kodet FAIA, CID
Kenneth W. Stone AIA, CID
Paul G. May AIA
Joan M. Bren AIA, CID
— Firm Personnel by Discipline
Architects 6
Engineers 1
Other Professional 8
Administrative 3
Total in Firm 18
— Work %
Office Bldgs/Banks/Financial 5
Retail/Commercial 10
Medical/Health Care 5
Churches/Worship 25
Municipal 15
Education/Academic 25
Interior/Restoration/ Parks/Recreation 15
— Burroughs Community School,
Minneapolis, MN; St. Joseph the
Worker Catholic Church, Maple
Grove, MN; Hopkins Public
Library Remodeling, Hopkins,
MN; Bloomington Public Works
Facility, Bloomington, MN; St.
Croix Lutheran High School
Chapel, West St. Paul, MN
— KRECH, O' BRIEN, MUELLER & WASS, INC.
6115 Cahill Avenue
Inver Grove Heights, MN 55076
Tel: 651/451-4605
Fax: 651/451-0917
E-mail: dobrien@kowm.com
www.kowm.com
Established 1985
— Daniel J. O'Brien AIA, CID
Brady R. Mueller AIA, CID
Cindy Nagel CID
Mike Lisowski PE
Jim Krech PE
— Work %
Housing/Multiple 10
Office Bldgs/Banks/Financial 20
Retail/Commercial 20
Medical/Health Care 5
Municipal 10
Hosp/Ed/Acad 12
Continued on next column
— Continued on next column
— Continued on next column
continued on next column
— Continued on next column
— Continued on next column
— Continued on next column
MOHAGEN/HANSEN
Architectural Group
1415 East Wayzata Blvd., Ste. 200
Wayzata, MN 55391
Tel: 952/473-1985
Fax: 952/473-1340
E-mail: info@mohagenhansen.com
www.mohagenhansen.com
Established 1989
—
Other MN Office:
St. Paul- 651/221-2405
—
Todd E. Mohagen
Mark L. Hansen
Lyn A. Berglund
—
Firm Personnel by Discipline
Architects
Interior Designers
Technical
Administrative
Total in Firm
2
5
9
5
22

Housing/Multiple
Residences:
New/Remodel/Additions
Office Bldgs/Banks/Financial
Retail/Commercial
Medical/Health Care
Municipal
—
KFAN the Restaurant, Roseville, MN; Hudson Health Campus, Hudson, WI; Hennepin County
Brookdale Regional Center, Brooklyn Center, MN; Health Partners Corporation
Headquarters, Bloomington;
Community National Bank, Lino Lakes, MN; St. Paul
Travelers, Chicago Service Center, Chicago, IL

PAULSEN ARCHITECTS
209 S. Second St., Ste. 201
Mankato, MN 56001
Tel: 507/388-9811
Fax: 507/388-1751
E-mail: hpae@paulsen-arch.com
www.paulsen-arch.com
Established 1995
—
Bryan J. Paulsen
James L. Graham
Mark J. Lawton
Staci L. Fleming
—
Firm Personnel by Discipline
Architects
Interior Designers
Engineers
Other Professional
Technical
Administrative
Total in Firm
4
3
2
1
7
3
20

Other Offices:
—
Polaris II, New, Mankato, MN; Midwest
Wireless Corporate Headquarters
—
Other Offices: Atlanta, GA; Boston, MA; Charlotte, NC;
Chicago, IL; Dallas and Houston, TX; Los Angeles, CA; Miami, FL;
Research Triangle Park, NC; New
York, NY; Seattle, WA; Shanghai and Beijing, China; Calgary and
Vancouver, Canada
—
Charles D. Knight
David H. Dimond
Jeffrey D. Ziebarth
Lisa F. Pool
William D. Lyons
—
Firm Personnel by Discipline
Architects
Interior Designers
Other Professional
Technical
Administrative
Total in Firm
255
89
20
213
132
710

PAULSEN ARCHITECTS
209 S. Second St., Ste. 201
Mankato, MN 56001
Tel: 507/388-9811
Fax: 507/388-1751
E-mail: hpae@paulsen-arch.com
www.paulsen-arch.com
Established 1995
—
Bryan J. Paulsen
James L. Graham
Mark J. Lawton
Staci L. Fleming
—
Firm Personnel by Discipline
Architects
Interior Designers
Engineers
Other Professional
Technical
Administrative
Total in Firm
4
3
2
1
7
3
20

PARKER DURRANT
430 Oak Grove Street, Ste. 300
Minneapolis, MN 55403
Tel: 612/871-6864
Fax: 612/871-6868
E-mail: cndnelson@durrant.com
www.parkerdurrant.com
Established 1957
—
Other Offices: Chicago, IL; Denver, CO; Des Moines and Dubuque, IA;
Madison and Milwaukee, WI; Honolulu, HI; Phoenix and
Tucson, AZ; St. Louis, MO
—
Stephan Hu
Gary Mahaffey
Francis Bulbulian
Colleen Nelson
Ira Keer
Karl Ermanis
—
Firm Personnel by Discipline
Architects
Interior Designers
Other Professional
Technical
Administrative
Total in Firm
13
5
30
7
55

Other Offices:
—
Minnesota State University
Centennial Student Union
Renaissance, Mankato, MN; Pub
500, New, Mankato, MN; Midwest
Wireless Corporate Headquarters
—
Other Offices: Atlanta, GA; Boston, MA; Charlotte, NC;
Chicago, IL; Dallas and Houston, TX; Los Angeles, CA; Miami, FL;
Research Triangle Park, NC; New
York, NY; Seattle, WA; Shanghai and Beijing, China; Calgary and
Vancouver, Canada
—
Charles D. Knight
David H. Dimond
Jeffrey D. Ziebarth
Lisa F. Pool
William D. Lyons
—
Firm Personnel by Discipline
Architects
Interior Designers
Other Professional
Technical
Administrative
Total in Firm
255
89
20
213
132
710

POPE ASSOCIATES INC.
1255 Energy Park Drive
St. Paul, MN 55108
Tel: 651/642-9200
Fax: 651/642-1101
E-mail: pholmes@popearch.com
www.popearch.com
Established 1974
—
Jon R. Pope
Paul A. Holmes
Daniel M. Klecker
Steven R. Doughy
Randal L. Peek
—
Firm Personnel by Discipline
Architects
Interior Designers
Other Professional
Technical
Administrative
Total in Firm
15
6
7
15
6
49

Other Offices:
—
Polaris South Product
Development Center, Wyoming, MN; Regions - Phalen Specialty
Clinic, St. Paul, MN; C.H.
Robinson Worldwide, Twin Cities and Chicago, IL; Phalen Crossing,
Housing, St. Paul, MN; Mounds
Park Academy, Expansion and
Remodel, Maplewood, MN;
Gander Mountain, Mankato, MN
—
Firm Personnel by Discipline
Architects
Interior Designers
Other Professional
Technical
Administrative
Total in Firm
20
20
20
20
20
20
RSP ARCHITECTS
1220 Marshall Street N.E.
Minneapolis, MN 55413
Tel: 612/677-7100
Fax: 612/677-7499
E-mail: mark.westmar@rsparch.com
www.rsparch.com
Established 1978
Other Office: Phoenix, AZ

David C. Norback AIA
Mic Johnson AIA
Mary Deeg CID, IIDA

Firm Personnel by Discipline
Architects 96
Interior Designers 29
Technical 54
Administrative 40
Total in Firm 225

Housing/Multiple 10
Office Bldgs/Banks/Financial 39
Retail/Commercial 5
Manufacturing/Industrial 5
Medical/Health Care 10
Churches/Worship 10
Municipal 8
Education/Academic 8
Aviation 8

— Martin Luther College Chapel,
  New Ulm, MN; Ellsworth Air Force
  Base, 37th BIB Squadron
  Operations Center, Ellsworth Air
  Force Base, SD; Minnehaha
  Academy – North Campus,
  Minneapolis, MN; Graco Riverside
  Assembly and Office, Minneapolis,
  MN; Search Institute, Minneapolis,
  MN; Memorial Medical Center – VA
  Hospital, Tomah, WI

SMITHGROUP, INC.
527 Marquette Avenue, Ste. 500
Minneapolis, MN 55402-1309
Tel: 612/372-4681
Fax: 612/372-4957
E-mail: rebecca.nolan@smithgroup.com
www.smithgroup.com
Established 1853

Other Offices: Ann Arbor, MI;
  Chicago, IL; Detroit, MI; Los
  Angeles, CA; Madison, WI; Phoenix,
  AZ; San Francisco, CA; Washing-
  ton, D.C.

— David R.H. King FAIA
  Carl Roehling FAIA
  Rebecca Nolan Assoc. AIA
  Michael Nolan AIA
  Andrew Vazzano FAIR
  Jens Mammen RA

— Firm Personnel by Discipline
  Architects 175
  Interior Designers 27
  Engineers 82
  Other Professional 157
  Technical 118
  Administrative 143
  Total in Firm 702

— Office Bldgs/Banks/Financial 30
  Medical/Health Care 25
  Education/Academic 20
  Research/Bio-sciences 15
  Airport/Aviation 5
  Museum/Mixed Use 5

— Continued on next column

STATION 19 ARCHITECTS, INC.
2001 University Avenue SE
Ste. 100
Minneapolis, MN 55414
Tel: 612/623-1800
Fax: 612/623-0012
E-mail: station19@station19.com
www.station19.com
Established 1979
Other Office: Wausau, WI

— Richard Brownlee AIA, CID
  Nicole LeBaron Thompson AIA
  Audrey Holtz CID

— Firm Personnel by Discipline
  Architects 5
  Interior Designers 3
  Technical 7
  Administrative 3
  Total in Firm 18

— Office Bldgs/Banks/Financial 5
  Retail/Commercial 10
  Churches/Worship 70
  Municipal 10
  Education/Academic 10

— Bethel Lutheran Church, Addition
  and Remodel, Rochester, MN;
  First Lutheran, New Facility, Lake
  City, MN; 3’ at the New Union,
  Remodel, Minneapolis, MN;
  Sheridan Lutheran, New Facility,
  Lincoln, NE: The Optical at 50th
  and France, Remodel, Edina, MN;
  Hosanna!, New Facility - Phase III,
  Lakeville, MN

STUDIO HIVE, inc.
1101 West River Parkway, Ste. 100
Minneapolis, MN 55415
Tel: 612/279-0430
Fax: 612/279-0410
E-mail: jlinster@studiohive.com
Established 2003

— Janice Carleen Linster ASID, CID
  Shawn Parrish Gaither AIA
  Shari Bjork

— Firm Personnel by Discipline
  Architects 1
  Interior Designers 2
  Other Professional 1
  Total in Firm 4

— Continued on next column

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

### Directory of Interior Design Firms

<table>
<thead>
<tr>
<th>Firm Name</th>
<th>Discipline</th>
<th>Designers</th>
<th>Addresses</th>
<th>Projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architectural Alliance</td>
<td>Interior Designers</td>
<td>AIA, CID</td>
<td>400 Clifton Avenue South, Minneapolis, MN 55403-3299</td>
<td>Mayo Family Clinic Northeast, Rochester, MN; Minnehaha County Jail, Sioux Falls, SD; Shoreview Community Center Expansion, Shoreview, MN; RSM McGladrey Corporate Office Relocation, Bloomington, MN; Wheaton Community Hospital Expansion, Wheaton, MN; Shepherd of the Lake Lutheran Church at Shepherd’s Path, Prior Lake, MN</td>
</tr>
<tr>
<td></td>
<td>Architects</td>
<td>AIA, CID</td>
<td>Tel: 612/871-5703 Fax: 612/871-7212</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Other Professionals</td>
<td>AIA, CID</td>
<td>E-mail: <a href="mailto:vknutsen@archalliance.com">vknutsen@archalliance.com</a> <a href="http://www.archalliance.com">www.archalliance.com</a></td>
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<td></td>
<td>Administrative</td>
<td>AIA</td>
<td>Established 1970</td>
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<td>Anchorage International Airport, New Terminal and Concourse Expansion, Anchorage, AK; University of Minnesota New Microbial and Plant Genomics Building, St. Paul, MN; Blue Cross Blue Shield of Minnesota Yankee Place Office Building/Warehouse Remodeling, Eagan, MN; New Guthrie on the River, Minneapolis, MN; New Minneapolis Central Library, Minneapolis, MN; Caribou Coffee Stores, 300 locations in MN, IL, WI, OH, MI, NC, GA, VA, MD and DC</td>
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<td>Firm Personnel by Discipline</td>
<td>Interior Designers</td>
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<td>Architects</td>
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<td>Other Professional</td>
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</tbody>
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**Firms and Disciplines:**
- Architectural Alliance, Minneapolis, MN
- BWBR Architects, Inc., Saint Paul, MN
- Armstrong, Torseth, Skold & Rydeen, Inc. (ATS&R), Minneapolis, MN
- Cuningham Group Architects, P.A., Minneapolis, MN

**Ask:** Architects, Interior Designers, Other Professionals, Administrative, Total in Firm, Work %

**Projects:**
- Mayo Family Clinic Northeast, Rochester, MN
- Minnehaha County Jail, Sioux Falls, SD
- Shoreview Community Center Expansion, Shoreview, MN
- RSM McGladrey Corporate Office Relocation, Bloomington, MN
- Wheaton Community Hospital Expansion, Wheaton, MN
- Shepherd of the Lake Lutheran Church at Shepherd’s Path, Prior Lake, MN
- John W. Cuningham, FAIA
- John E. Hamilton, AIA
- Thomas L. Hoskins, AIA
- Timothy Dufault, AIA
- David M. Solner, AIA
- Brian Tempas, AIA
- Epic Systems Corporation New Headquarters, Madison, WI
- Arts IMPACT New Middle School, Columbus, OH
- 710 Lofts, New Minneapolis, MN
- Hali Beach Park, New Tanggu, China
- Warner Bros. MovieWorld® New Theme Park, Madrid, Spain
- Mohawk Mountain Casino Resort, New, Monticello, NY

**Contact:**
- Architectural Alliance, 400 Clifton Avenue South, Minneapolis, MN 55403-3299
  - Tel: 612/871-5703
  - Fax: 612/871-7212
  - E-mail: vknutsen@archalliance.com
  - www.archalliance.com
- BWBR Architects, Inc., 380 E. St. Peter Street, Ste. 600
  - Saint Paul, MN 55102-1996
  - Tel: 651/222-3701
  - Fax: 651/222-8961
  - E-mail: marketing@bwbr.com
  - www.bwbr.com
- Armstrong, Torseth, Skold & Rydeen, Inc. (ATS&R), 8501 Golden Valley Road, Ste. 300
  - Minneapolis, MN 55427
  - Tel: 763/545-3731
  - Fax: 763/525-3289
  - E-mail: information@atsr.com
  - www.atsr.com
- Cuningham Group Architects, P.A., 201 Main Street SE, Ste. 325
  - Minneapolis, MN 55414
  - Tel: 612/379-3400
  - Fax: 612/379-4400
  - E-mail: bgates@cuningham.com
  - www.cuningham.com

**Established:**
- Architectural Alliance, 1992
- BWBR Architects, Inc., 1922
- Armstrong, Torseth, Skold & Rydeen, Inc. (ATS&R), 1944
- Cuningham Group Architects, P.A., 1968

**Firm Personnel by Discipline:**
- Interior Designers
- Architects
- Other Professionals
- Administrative
- Total in Firm

**Projects Addressed:**
- Mayo Family Clinic Northeast, Rochester, MN
- Minnehaha County Jail, Sioux Falls, SD
- Shoreview Community Center Expansion, Shoreview, MN
- RSM McGladrey Corporate Office Relocation, Bloomington, MN
- Wheaton Community Hospital Expansion, Wheaton, MN
- Shepherd of the Lake Lutheran Church at Shepherd’s Path, Prior Lake, MN
- Epic Systems Corporation New Headquarters, Madison, WI
- Arts IMPACT New Middle School, Columbus, OH
- 710 Lofts, New Minneapolis, MN
- Hali Beach Park, New Tanggu, China
- Warner Bros. MovieWorld® New Theme Park, Madrid, Spain
- Mohawk Mountain Casino Resort, New, Monticello, NY
DSGW
2 West First Street, Ste. 201
Duluth, MN 55802
Tel: 218/727-2626
Fax: 218/722-7467
E-mail: architects@dsgw.com
www.dsgw.com
Established 1938
—
Other MN Offices:
Grand Rapids – 218/326-1819
Virginia – 218/741-7962
Twin Cities – 651/784-7924
—
John Gerzina AIA
Rebecca Lewis AIA, CID
John F. Scott
Randy Wagner AIA
—
Firm Personnel by Discipline
Interior Designers: 40
Architects: 148
Engineers: 88
Other Professional: 15
Technical: 15
Administrative: 40
Total in Firm: 346
—
Other MN Office:
Breckenridge 218/641-4300
Other Office: Fargo, ND
—
Rick Hoganson AIA, CID
Joel Davy
Robert Ames AIA
—
Firm Personnel by Discipline
Interior Designers: 2
Architects: 5
Other Professional: 2
Technical: 2
Administrative: 16
Total in Firm: 25
—
Housing/Multiple
Office Bldg/Banks/Financial: 5
Retail/Commercial: 10
Medical/Health Care: 5
Education/Academic: 10
Sports/Recreation/Athletic: 20
—
University of Nevada - Las Vegas Student Union, New
Construction, Las Vegas, NV;
Target Corporation, Multifoods Tower Cafeteria Renovation,
Minneapolis, MN; Park Nicollet Health Services, New Heart
and Vascular Center, St. Louis Park, MN; Federal Reserve Bank
of Kansas City, New, Kansas City, MO; City Public Service
Primary Control Center, New, San Antonio, TX; Samsung
Medical Center, New Expansion Project and New Construction,
Seoul, Korea
—
ELNESS SWENSON GRAHAM ARCHITECTS
500 W. 10th Avenue South
Minneapolis, MN 55415
Tel: 612/339-5508
Fax: 612/339-5382
E-mail: tehe@esgarch.com
www.esgarch.com
Established 1973
—
Mark Ostrom CID
Mark Swenson AIA
David Graham
—
Firm Personnel by Discipline
Interior Designers: 2
Architects: 26
Other Professional: 4
Technical: 39
Administrative: 7
Total in Firm: 78
—
Housing/Multiple
Office Bldg/Banks/Financial: 40
Retail/Commercial: 20
Manufacturing/Industrial: 10
Municipal: 5
Hotels/Resorts: 20
—
Wells Fargo, Tenant Improvement, Various Locations: Imation
Enterprise, Woodbury, MN;
Excelsior and Grand, Mixed Use, St. Louis Park, MN; 301 Kenwood,
Minneapolis, MN; Gustavus Adolphus, New Residence Hall,
St. Peter, MN; Grand Casino Hotel,
Hinckley, MN
—
FOSS ASSOCIATES
P.O. Box 306
Moorhead, MN 56561
Tel: 218/236-1202
Fax: 218/236-4945
www.fossassociates.com
Established 1898
—
Other MN Office:
Breckenridge 218/641-4300
Other Office: Fargo, ND
—
Rick Hoganson AIA, CID
Joel Davy
Robert Ames AIA
—
Firm Personnel by Discipline
Interior Designers: 2
Architects: 5
Other Professional: 2
Technical: 2
Administrative: 16
Total in Firm: 25
—
Housing/Multiple
Office Bldg/Banks/Financial: 10
Retail/Commercial: 5
Medical/Health Care: 5
Churches/Worship: 10
Education/Academic: 40
—
Douglas County Hospital Surgery Center, Alexandria, MN;
Ulteig Engineers Corporate Headquarters, Fargo, ND;
St. Cloud Veterans Affairs Medical Center Mental Health Clinic,
St. Cloud, MN; Great Plains Regional Office Building of Ducks
Unlimited, Inc., Bismarck, ND;
Waubun Ogemma School, Waubun & Ogemma, MN; Minnesota
Veterans Home, Fergus Falls, MN
—
g2 GROUP
5402 Willowton Road
Minnetonka, MN 55345
Tel: 952/949-9797
Fax: 952/949-9796
E-mail: sharongmn@hotmail.com
Established 2003
—
Gerry Ewald CID
Sharon Gibbons CID
—
Firm Personnel by Discipline
Interior Designers: 2
Architects: 25
Other Professional: 25
Municipal: 25
Education/Academic: 25
—
Zelle Hofmann Voelbel Mason & Gette, Minneapolis, MN;
Fhima’s Restaurant, St. Paul, MN;
Fulbright & Jaworski,
Minneapolis, MN; General Mills, Golden Valley, MN; Martin
Williams, Minneapolis, MN;
Retek, Inc., Minneapolis, MN
—
HAMMEL, GREEN AND ABRAMSON, INC.
701 Washington Avenue North
Minneapolis, MN 55401
Tel: 612/758-4000
Fax: 612/758-4199
E-mail: info@hga.com
www.hga.com
Established 1953
—
Other MN Office:
Rochester – 507/281-8600
—
Other Offices:
Milwaukee, WI; Sacramento, San Francisco and Los Angeles, CA
—
John Crosby CID
Ann Marie Wittig CID
Joe Mayhew AIA, CID
Laurie Rother ASID, CID
Chris Vickery CID
Nancy Schmidt CID
—
Firm Personnel by Discipline
Interior Designers: 26
Architects: 218
Engineers: 99
Other Professional: 31
Technical: 44
Administrative: 66
Total in Firm: 484
—
Ecolab Waters Campus, Interior Finishes, Eagan, MN; LifeSource,
Move Management Services, St. Paul, MN; ADP, Interior
Remodeling, Bloomington, MN; Willis, Leasehold Expansion,
Golden Valley, MN; Carlson, Caspers, Vandenburgh & Lindquist,
Leasehold Expansion, Minneapolis, MN; Gila River Indian
Community Tribal Governance Center, Interior Finishes for New
Construction, Sacaton, AZ
—
Ecolab Waters Campus, Interior Finishes, Eagan, MN; LifeSource,
Move Management Services, St. Paul, MN; ADP, Interior
Remodeling, Bloomington, MN; Willis, Leasehold Expansion,
Golden Valley, MN; Carlson, Caspers, Vandenburgh & Lindquist,
Leasehold Expansion, Minneapolis, MN; Gila River Indian
Community Tribal Governance Center, Interior Finishes for New
Construction, Sacaton, AZ
—
Continued on next column
- **DAVID HEIDE DESIGN STUDIO LLC.**
  301 Fourth Avenue South, Ste. 663
  Minneapolis, MN 55415
  Tel: 612/337-5060
  Fax: 612/337-5059
  E-mail: info@dhdstudio.com
  www.dhdstudio.com
  Established 1997
  —
  Other MN Office: Waver-Lton — 218/995-2878
  —
  David Heide — Assoc. AIA, Allied ASID
  Mark E. Nelson — AIA
  Dan Teske
  —
  Firm Personnel by Discipline
  Interior Designers: 2
  Architects: 1
  Other Professional: 4
  Administrative: 1
  Total in Firm: 8
  —
  Work %
  Residences: New/Remodel/ Additions 90
  Office Bldgs/Banks/Financial 10
  Historic Restoration/ Preservation 70
  —
  Pelican Lake Cottage, New and Interiors, Pelican Rapids, MN;
  Crocus Hill Tudor Residence, Remodel and Interiors, St. Paul, MN;
  Historic Milwaukee Avenue Residence, Remodel, Addition and Interiors, Minneapolis, MN;
  Merriam Park Residence, Remodel, Addition and Interiors, St. Paul, MN;
  Harwood Groves Residence, New, Fargo, ND;
  Mississippi riverfront condominium, Remodel and Interiors, Minneapolis, MN

- **HORTY ELVING**
  505 East Grant Street
  Minneapolis, MN 55404
  Tel: 612/332-4422
  Fax: 612/344-1282
  E-mail: moorer@horryelving.com
  www.horryelving.com
  Established 1955
  —
  Thomas Horry — FAIA, FACHA
  Barbara Kassanchuk
  James C. Elving — PE
  Leo Monster — Assoc. AIA
  Rick Moore — AIA, ACHA
  Dan Williamson
  —
  Firm Personnel by Discipline
  Interior Designers: 3
  Architects: 11
  Engineers: 4
  Other Professional: 6
  Technical: 3
  Administrative: 4
  Total in Firm: 31
  —
  Work %
  Medical/Health Care 85
  Senior Housing 15
  —
  St. Francis Medical Center, New and Remodel, Breckenridge, MN;
  Perham Memorial Hospital, and Home, New and Remodel, Perham, MN;
  St. John’s Lutheran Home, Renovation, Albert Lea, MN;
  Mackinac Straights Hospital, New and Renovation, St. Ignace, MI;
  Brewster Village, New, Appleton, WI; Regina Medical Center, New and Renovation, Hastings, MN

- **HTG ARCHITECTS**
  9300 Hennepin Town Road
  Minneapolis, MN 55347
  Tel: 952/278-8880
  Fax: 952/278-8880
  E-mail: lgrover@htg-architects.com
  www.htg-architects.com
  Established 1959
  —
  Other Office: Scottsdale, AZ
  —
  James R. Grover — AIA
  Jeffrey J. Pliipson — AIA
  —
  Firm Personnel by Discipline
  Architects: 8
  Other Professional 4
  Technical 5
  Administrative: 4
  Total in Firm: 21
  —
  Work %
  Office Bldgs/Banks/Financial 85
  Retail/Commercial 5
  Municipal: 10
  —
  Work %
  Housing/Multiple 10
  Office Bldgs/Banks/Financial 20
  Retail/Commercial 20
  Medical/Health Care 5
  Municipal Education/Academic 10
  Hospitality/Entertainment 15
  Senior Living: 10
  —
  Lowr Sioux Community Center, New, Morton, MN;
  Briggs and Morgan, P.A., New and Remodel, IDS Center, Downtown
  Minneapolis, MN;
  Cafe and Bar, Lurcat, Remodel, Loring Park in Minneapolis and in Naples, FL;
  Crossroads Center Food Court, Expansion and New, St. Cloud, MN;
  Summer Community Library, Historic Preservation and Renovation and Addition, Minneapolis, MN;
  Providence Academy, Plymouth, New, MN

- **JACKSON STREET WORKSHOP**
  653 Jackson Street NE
  Minneapolis, MN 55413
  Tel: 612/669-0873
  Fax: 612/623-3215
  E-mail: info@jacksonstreet.net
  Established 2001
  —
  Ann M. Packer — IIDA
  —
  Firm Personnel by Discipline
  Interior Designers: 1
  Other Professional: 2
  Total in Firm: 3
  —
  Work %
  Residences/New & Remodel 30
  Office Bldgs/Banks/Financial 40
  Municipal 30
  —
  Otter Tail County Government Services Center, New, Fergus Falls, MN; Smith Residence, Remodel, Minneapolis, MN; Heffern Residence, Remodel, St. Paul, MN

- **KKE ARCHITECTS, INC.**
  300 First Avenue North
  Minneapolis, MN 55401
  Tel: 612/339-4200
  Fax: 612/342-9267
  www.kke.com
  Established 1968
  —
  Other Offices: Newport Beach and Pasadena, CA
  —
  Ronald C. Erickson — AIA
  Thomas E. Gerster — AIA
  Gregory G. Hollenkamp — AIA
  Mohammed Laval — AIA
  Quintin J. Scott — AIA
  Sara Rothholz Weiner — Assoc. AIA
  —
  Firm Personnel by Discipline
  Interior Designers: 9
  Architects: 37
  Other Professional: 2
  Administrative: 25
  Total in Firm: 140
  —
  Work %
  Housing/Multiple: 10
  Office Bldgs/Banks/Financial: 20
  Retail/Commercial: 20
  Medical/Health Care: 5
  Municipal Education/Academic: 10
  Hotel/Entertainment: 15
  Senior Living: 10
  —
  Lows Sioux Community Center, New, Morton, MN;
  Briggs and Morgan, P.A., New and Remodel, IDS Center, Downtown
  Minneapolis, MN;
  Cafe and Bar, Lurcat, Remodel, Loring Park in
  Minneapolis and in Naples, FL;
  Crossroads Center Food Court, Expansion and New, St. Cloud, MN;
  Summer Community Library, Historic Preservation and
  Renovation and Addition, Minneapolis, MN;
  Providence Academy, Plymouth, New, MN

- **KRECH, O’BRIEN, MUELLER & WASS**
  6115 Cahill Avenue
  Inver Grove Heights, MN 55076
  Tel: 651/451-4605
  Fax: 651/451-0917
  E-mail: dobrien@komw.com
  www.komw.com
  Established 1985
  —
  Daniel O’Brien — AIA, CID
  Brady Mueller — AIA, CID
  Cindy Nagel — AIA, CID
  Mike Lisowski — PE
  Jim Krech — PE
  —
  Otter Tail County Government Services Center, New, Fergus Falls, MN; Smith Residence, Remodel, Minneapolis, MN; Heffern Residence, Remodel, St. Paul, MN

- **LHB, INC.**
  250 Third Avenue North, Ste. 450
  Minneapolis, MN 55401
  Tel: 612/338-2029
  Fax: 612/338-2088
  www.lhbcorp.com
  —
  Other MN Office: Duluth — 218/727-8446
  —
  Rick Carter — AIA, CID
  Rachelle Schoessler Lynn — CID, ASID
  Sue Anderson — IIDA, CID
  Dave Bjerkness — AIA
  Jill Isola Johnson — CID, ASID
  K.C. Lim — AIA, CID
  —
  Firm Personnel by Discipline
  Interior Designers: 7
  Architects: 23
  Engineers: 33
  Other Professional: 10
  Technical: 39
  Administrative: 28
  Total in Firm: 140
  —
  Work %
  Housing/Multiple: 20
  Residences/New & Remodel: 10
  Office Bldgs/Banks/Financial: 10
  Retail/Commercial: 10
  Manufacturing/Industrial: 10
  Medical/Health Care: 10
  Municipal: 20
  Education/Academic: 10
  —
  Warners’ Stellar Edina Store Renovation, Edina, MN;
  Behavioral Management Office Remodel, Edina, MN;
  Deegan Office Remodel, Edina, MN;
  North Woods Credit Union Remodel, Duluth, MN;
  St. Mary’s Medical Center Executive Offices Remodel, Duluth, MN; LHB
  Office Remodel, Duluth and Minneapolis, MN
MEYER, SCHERER & ROCKCASTLE, LTD. (MS&R)
710 South 2nd Street, 7th Floor
Minneapolis, MN 55401
Tel: 612/375-0336
Fax: 612/342-2216
E-mail: info@msrld.com
www.msrld.com
Established 1981

- Thomas Meyer AIA
- Jeffrey Scherer FAIA
- Garth Rockcastle FAIA
- Lynn Barnhouse CID
- Jack Poling
- Barry Petit

Firm Personnel by Discipline
Interior Designers 8
Architects 25
Other Professional 1
Technical 3
Administrative 11
Total in Firm 48

Work %
Housing/Multiple 25
Residences/New & Remodel 5
Office Bldgs/Banks/Financial 68
Retail/Commercial 15
Medical/Health Care 5
Municipal 5

PFANZ THE RESTAURANT, Roseville, MN; Hudson Health Campus, Hudson, WI; Henepin County Brookdale Regional Center, Brooklyn Center, MN; Health Partners Corporate Headquarters, Bloomington, MN; Community National Bank, Lino Lakes, MN; St. Paul Travelers, Chicago Service Center, Chicago, IL.

PARKER DURRANT
430 Oak Grove Street, Ste. 300
Minneapolis, MN 55403
Tel: 612/871-6864
Fax: 612/871-6868
E-mail: cdnelson@durrant.com
www.parkerdurrant.com
Established 1957

- Other Offices: Chicago, IL; Denver, CO; Des Moines and Davenport, IA; Madison and Milwaukee, WI; Honolulu, HI; Phoenix and Tucson, AZ; St. Louis, MO

- Steve Huh FAIA, CID
- Gary Mahaffey FAIA, CID
- Francis Bulbub CIND
- Colleen Nelson CID
- Ira Keer AIA, CID
- Karl Ermanis AIA

- Firm Personnel by Discipline
  Interior Designers 5
  Architects 13
  Other Professional 30
  Administrative 7
  Total in Firm 55

Work %
Housing/Multiple 10
Retail/Commercial 20
Churches/Worship 5
Municipal 30
Education/Academic 10
Mixed-use Facilities 25

RSP ARCHITECTS
1220 Marshall Street N.E.
Minneapolis, MN 55413
Tel: 612/677-7100
Fax: 612/677-7499
E-mail: markwestman@rsparch.com
www.rsparch.com
Established 1978

- Other Office: Phoenix, AZ

- David C. Norback AIA
- Mic Johnson AIA
- Mary Deeg CID, IIDA

- Firm Personnel by Discipline
  Interior Designers 96
  Architects 96
  Other Technical 54
  Administrative 40
  Total in Firm 225

Work %
Housing/Multiple 10
Retail/Banks/Financial 45
Retail/Commercial 25
Manufacturing/Industrial 7
Education/Academic 3

- Wells Fargo Home Mortgage, New, West Office Building, Minneapolis, MN; Tiger Safari, Mall of America, Bloomington, MN; BNC Bank, Golden Valley, MN; Mayo Collaborative Services, Rochester, MN; United Health Group, National Design Program; Comerica National Design Program

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

- Bryan J. Paulsen AIA, CID
- James L. Graham AIA
- Mark J. Lawton PE
- Staci Fleming ASID, CID

- Firm Personnel by Discipline
  Interior Designers 3
  Architects 5
  Engineers 2
  Other Professional 1
  Technical 7
  Administrative 30
  Total in Firm 20

- Work %
  Housing/Multiple 5
  Office Bldgs/Banks/Financial 25
  Retail/Commercial 10
  Medical/Health Care 10
  Municipal 20
  Education/Academic 20

- Minnesota State University, Centennial Student Union, Renovation, Mankato, MN; Snell Motors Indoor Auto Center, Renovation, Mankato, MN; Pub 500, New, Mankato, MN; Midwest Wireless Corporate Headquarters, Phase II, New, Mankato, MN; St. Peter Community Center, New, St. Peter, MN; ISU/Mayo Health Systems New Family Practice Clinic, Mankato, MN

- PERKINS & WILL
84 Tenth Street South, Ste. 200
Minneapolis, MN 55403
Tel: 612/851-5000
Fax: 612/851-5001
www.perkinswill.com
Established 1935

- Other Offices: Atlanta, GA; Boston, MA; Charlotte, NC; Chicago, IL; Dallas and Houston, TX; Los Angeles, CA; Miami, FL; Research Triangle Park, NC; New York, NY; Seattle, WA; Shanghai and Beijing, China; Calgary and Vancouver, CA

- Charles D. Knight AIA
- David H. Dimond AIA, CID
- Jeffrey D. Ziebarth AIA
- Lisa F. Pood CID
- William D. Lyons CID, IIDA

- Continued on next column

- Firm Personnel by Discipline
  Interior Designers 89
  Architects 255
  Other Professional 20
  Technical 213
  Administrative 132
  Total in Firm 710

- Work %
  Office Bldgs/Banks/Financial 30
  Retail/Commercial 10
  Medical/Health Care 30
  Municipal 10
  Education/Academic 20

- Abbott Northwestern Center for Outpatient Care, New, Edina, MN; Capella University Headquarters, Interior Renovation, Minneapolis, MN; TRIA Orthopaedic Center, New, Bloomington, MN; Winthrop & Weinstine Law Offices, Interior Renovation, Minneapolis, MN; Sony Retail Prototype Store, New, Shanghai, China; Medica Corporate Headquarters, New, Minnetonka, MN

- Firm Personnel by Discipline
  Interior Designers 29
  Architects 96
  Other Technical 54
  Administrative 40
  Total in Firm 225

- Work %
  Housing/Multiple 10
  Retail/Banks/Financial 45
  Retail/Commercial 25
  Manufacturing/Industrial 7
  Education/Academic 3

- Wells Fargo Home Mortgage, New, West Office Building, Minneapolis, MN; Tiger Safari, Mall of America, Bloomington, MN; BNC Bank, Golden Valley, MN; Mayo Collaborative Services, Rochester, MN; United Health Group, National Design Program; Comerica National Design Program

- Paid Advertising
SUL/LEO A. DALY
730 2nd Avenue South, Ste. 1100
Minneapolis, MN 55402
Tel: 612/338-8741
Fax: 612/338-4840
E-mail: kerogness@leodalay.com
Established 1915

- Other Offices: Atlanta, GA; Miami, FL; Washington, DC; Omaha, NE; Las Vegas, NV; Phoenix, AZ; Los Angeles, CA; Honolulu, HI; Hong Kong, China; Dallas, Houston, San Antonio, Fort Worth, San Antonio, Waco and San Marcos, TX
- Kurt Kerogness AIA
- Robert E. Egge AIA
- Charles Ault PE

- Firm Personnel by Discipline
  - Interior Designers 80
  - Architects 438
  - Engineers 227
  - Other Professional 82
  - Technical 57
  - Administrative 177
  - Total in Firm 1061
- Work %
  - Housing/Multiple 10
  - Office Bldgs/Banks/Financial 39
  - Retail/Commercial 5
  - Manufacturing/Industrial 5
  - Medical/Health Care 10
  - Churches/Worship 5
  - Municipal 10
  - Education/Academic 8
  - Aviation 8

- Martin Luther College Chapel, New Ulm, MN; Ellsworth Air Force Base - 37th B1B Squadron Operations Center, Ellsworth AFB, SD; Minnehaha Academy North Campus, Minneapolis, MN; Graco Riverside Assembly and Office, Minneapolis, MN; Search Institute, Minneapolis, MN; Memorial Medical Center - VA Hospital, Tomah, WI

- STATION NINETEEN ARCHITECTS, INC.
  2001 University Avenue SE
  Ste. 100
  Minneapolis, MN 55414
  Tel: 612/623-1800
  Fax: 612/623-0012
  E-mail: station19@station19.com
  www.station19.com
  Established 1979

- Other Office: Wausau, WI
  - Richard Brownlee AIA, CID
  - Nicole LeBaron Thompson AIA
  - Audrey Hollatz CID

- Firm Personnel by Discipline
  - Interior Designers 3
  - Architects 5
  - Technical 3
  - Administrative 3
  - Total in Firm 18
- Work %
  - Retail/Commercial 10
  - Churches/Worship 70
  - Municipal 10
  - Education/Academic 10

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Bethel Lutheran Church, Addition and Remodel, Rochester, MN; First Lutheran, New Facility, Lake City, MN; 3rd at the New Union, Remodel, Minneapolis, MN; Sheridan Lutheran, New, Lincoln, Nebraska, The Optical at 50th and France, Remodel, Edina, MN; Hosanna, New Facility – Phase III, Lakeville, MN

- STUDIO HIVE, INC.
  1101 West River Parkway, Ste. 100
  Minneapolis, MN 55415
  Tel: 612/279-0430
  Fax: 612/279-0410
  E-mail: flinster@studiohive.com
  Established 2003

- Janice Carleen Lintner ASID, CID
- Shawn Parrish Gaither AIA
- Shari Bjork

- Firm Personnel by Discipline
  - Interior Designers 2
  - Architects 1
  - Other Professional 1
  - Total in Firm 4
- Work %
  - Housing/Multiple 5
  - Office Bldgs/Banks/Financial 70
  - Retail/Commercial 5
  - Education/Academic 20

- Marquette Capital Partners, New, Minneapolis, MN; University of Minnesota Coffman Memorial Union Remodel, Minneapolis, MN; G & K Services, Inc. Remodel, Minnetonka, MN; Western National Insurance Remodel, Edina, MN; Lawson Software Remodel/New Construction, St. Paul, MN and Atlanta, GA

- 20 BELOW STUDIO
  11 Fourth Street NE, Ste. 201
  Minneapolis, MN 55413
  Tel: 612/378-2021
  Fax: 612/378-2024
  E-mail: studio@20belowstudio.com
  www.20belowstudio.com
  Established 2002

- Joseph M. Hamilton AIA, CID
- Kevin Rolfe Assoc. AIA
- Heather Rose-Dunning AIA

- Firm Personnel by Discipline
  - Interior Designers 4
  - Architects 2
  - Total in Firm 6

- Continued on next column

Paid Advertising
**CREDITS**

**Bet Shalom Synagogue**
Location: Minnetonka, MN  
Client: Bet Shalom Congregation  
Architect: Bentz/Thompson/Rietow, Inc.  
Principal-in-charge:  
Gary F. Milne Rojek, AIA  
Project manager: Gary F. Milne Rojek, AIA, Randy Moe, AIA  
Project architects: Randy Moe, AIA, John Bergford, AIA  
Project lead designer: 
Milo Thompson, FAIA  
Structural-engineering team: Tom Downs and Chris Plessel, BKBM  
Mechanical-engineering team:  
Jim Keller and Susan Hennig, Gausman & Moore  
Electrical-engineering team:  
Lane Hersey, Gausman & Moore  
Civil-engineering team:  
Joel Maier, BKBM  
Lighting designer: Michael DiBlasi and Lauri Tredenick, Schuler & Shook  
Code consultant: Ryan Bierwerth, MountainStar  
Interior design: Bentz/Thompson/Rietow, Inc.  
Owner’s representative: Herb Margolis, The Seneca Group  
Contractor: Kraus-Anderson; project manager: Larry Raasch; superintendent: Lynn Mann  
Landscape architect: Dahlgren Shardlow Uban  
Landscape project team: John Uban  
Cabinetwork: Shaw Stewart Lumber  
Flooring systems: Stained concrete, Stellar Concrete  
Window systems: Minneapolis Glass  
Architectural metal panels/roofing: Innovative Building Concepts  
Concrete work: Stellar Concrete and Masonry  
Millwork: Millcraft  
Electrical contractor: Collins  
Mechanical contractor: Harris  
Faux wall systems: Apropos Studios  
Stainless-steel ark: Millerbernd Fabrications  
Painting: Rainbow Painting  
Gypsum systems: Olympic Drywall  
Photographer: Philip Prowse

**Municipal Building Rotunda Restoration**
Location: Minneapolis, MN  
Client: Municipal Building Commission  
Architect: MacDonald & Mack Architects, Ltd.  
Principal-in-charge: Robert Mack, FAIA  
Project architects: Royce Wiens, Assoc. AIA  
Structural-engineering team:  
Dave Macdonald, Mattson-Macdonald Engineering  
Lighting designer: Schuler & Shook  
Stone cleaning & repair: MacPherson-Towne Co.  
Stained-glass restoration: Bovard Studios  
Stained-glass consultant: Michael Pilla, Monarch Studios  
General contractor: Gladstone Construction  
Photographer: Jerry Mathiason

**Gerlach/Perrone Kitchen Remodel**
Location: St. Paul, MN  
Client: Phil Gerlach & Cathy Perrone  
Architect: McMonigal Architects, LLC  
Principal-in-charge: Rosemary McMonigal, AIA  
Structural-engineering team:  
Krech, O’Brien, Mueller & Wass  
Lighting & interior design: McMonigal Architects, LLC  
General contractor: J & D Builders, Inc.  
Stone countertops & entry flooring: Cold Spring Granite  
Cabinetwork: Charles Cabinets Company, Inc.

Window systems: Pella  
Cabinet hardware & lighting: Rejuvenation Lamp & Fixture Company  
Millwork: Shaw/Stewart Lumber  
Photographer: Karen Melvin

**Kitchen Renovation and Addition**
Location: Deephaven, MN  
Client: Withheld  
Architect: Randall M. Buffie Architect, Inc.  
Principal-in-charge: Randall Buffie, AIA  
Project manager: Randall Buffie, AIA  
Project architect: Randall Buffie, AIA  
Structural engineer: ArchiStructures, Inc.  
Lighting designer: Carol Chaffee Associates  
Interior design: Randall Buffie, AIA  
Builder: Streeter & Associates  
Cabinetwork: Braaten Creative Woods  
Stone: Capital Granite  
Flooring/materials: Schaeffer Hardwood Floors, #1 Maple  
Windows: Pella (windows and solarium)  
Architectural stainless: Custom Stainless  
Art glass: GlassArt Design, Inc.  
Photographer: Karen Melvin

**Barrie/Wong Kitchen Addition**
Location: Edina, MN  
Client: Bob Barrie and Kris Wong  
Architect: Tim Quigley, AIA  
Principal-in-charge: Tim Quigley, AIA  
Project architects: John Clarey  
Contractor: Bruce Bren  
Cabinetwork: Peter Allen  
Window systems: Pella  
Concrete work: Larry Barrett  
Photographer: Andrea Rugg