An historic office building rises again

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U students design and build a cutting-edge solar-powered house for the Solar Decathlon competition in Washington.
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Are you a design enthusiast? Have you ever dreamed of working with an architect on a new home, addition, or renovation? Do you have questions about how that works? Ask away at AIA Minnesota’s second annual Homes by Architects Tour, where architects and, in some cases, homeowners and contractors are on hand to demystify the process. Oh, and it’s kind of fun to see the houses, too.

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Speaking of cutting-edge residential design, the ICON Solar House, designed and constructed by a large, interdisciplinary team of University of Minnesota students, will soon be making its way to Washington, DC, for the prestigious Solar Decathlon competition. We take you inside the two-year project.
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AIA Minneapolis has awarded five projects with the 2009 AIA Minneapolis Merit Award. The AIA Minneapolis Merit Awards recognize and celebrate projects that tell a story of distinction. A panel of five jurors from varied professions reviewed and visited projects submitted by AIA Minneapolis members, selecting award recipients based on the following criteria: client/team satisfaction, technical innovation, environmental responsibility, budget/business success, positive community impact, and design excellence.
Refreshe

It's amazing what a new perspective can do. For years I arrived at International Market Square (IMS) excited about a new day, new challenges, and a mission that mattered. As 2008 came to a close, AIA Minnesota finalized plans for what became known as the Office Refresh. The thought of refreshing our offices had been in the works for a couple of years, and the board of directors boldly determined that the beginning of a recession would provide an opportunity to demonstrate our faith in the design and construction industry—and provide us with sharp-penciled bids for our project.

As the client, I had been in suite 54 since our move from a lovely historic mansion above Loring Park into the newly renovated Design Center. As one of the earliest tenants, we chose our location wisely and designed a space that withstood the test of time. Over the years we made some improvements by adding a much-needed boardroom and upgrading carpeting and paint. A few years ago we determined that, while the space was still well designed for us, it was looking a little tired. We also realized that the pace of life had accelerated, and our understated design wasn't catching the attention of technosavvy passersby as they talked, texted, and tweeted their way into IMS.

Our Office Refresh team, very capably led by Jon Buggy, AIA, of Ellerbe Becket, was responsible for stewarding the process. The team included treasurer Steve Patrick, AIA, of BWBR and Bill Beyer, FAIA, of Opus (Bill was the original architect from the Stageberg Partners/Ralph Rapson team). The team members from our architects, Elness Swenson Graham, included design principal Mark Swenson, FAIA, project manager Burt Coffin, Assoc. AIA, and interior designers Ann Fritz and Janine Larson. Amber Allardyece represented AIA Minnesota staff. We all took an oath to stay within the budget strictly defined by the board.

As we worked to define our goals for the project, ever mindful of budget, public perception, and most importantly the needs of our members, we debated the line between refresh and remodel. Ultimately it became clear that we wanted to create a stronger visual presence within International Market Square, be as green as possible, and create an interactive way to showcase the excellent architectural work of our members. With these three guiding principles in mind, we finalized our plans for the space and

selected a contractor, RJM Construction. RJM was a valued member of our project team and brought wisdom, resources, and great humor to each day of the project. With Mitch Weaver as the project executive and Bill Brixzen as the job superintendent, we had the very best partners for our project team.

By this time I had reconfirmed what I already knew about architects—that they are smart, creative, multidimensional thinkers, translators of dreams, and good business people. Being on the other side, as the client, I began to see anew the responsibility that architects have to interpret the needs of their clients, to temper wants with needs, and to clearly show clients what they see. As the representative of the true owners of the space—our members—I realized the responsibility I had to describe our use of space and interpret the desires of our members. With 2,300 members, this was somewhat daunting, but I think we succeeded in creating an exciting new office that communicates to the public that good design matters.

Next time you’re in the area, please stop in and see our beautiful new space. You’ll have the opportunity to view a variety of work done by AIA Minnesota architects through our video display, and to see the many ways in which architects provide value to their clients. By the way, our project came in on budget and on time!

Beverly Hauschild-Baron, Hon. AIA
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Get to know our writers and photographers. They're an interesting bunch.

Amy Goetzman is a Minneapolis freelance writer. She writes about the arts and culture and other inspiring things that happen in inspiring spaces.

Shoreview photographer Mark Gustafson promotes preservation with his unique views of historic architecture. His Half Past Midnight exhibit on the Upper Post at Fort Snelling was featured at the National Preservation Conference in 2007.

Bette Hammel is a Wayzata-based journalist specializing in architecture. Minnesota Historical Society Press will release her book Legendary Homes of Lake Minnetonka in October.

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Minneapolis-based Linda Mack writes on architecture and design for local and national publications.

Lucie Marusin is a freelance architectural photographer living in the Twin Cities.

Brandon Stengel, Assoc. AIA, is a project designer with Miller Hanson Partners and a blogger for Threshold (aiaminnesota.blogspot.com). His photography can be found at www.farmkidstdudios.com.

Ann Kohler is a freelance writer and editor for various local and national media outlets, as well as co-founder of All Sorts LLC, a professional organizing company that specializes in the organization of everything from thoughts and words to basements and garages.
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Great Debates | THE OTHER WORLD  Posted by John Dwyer, AIA

I know the paradigm of three worlds still exists; the more culturally sensitive term now is developing nations. Either way, it seems clear to me that there are actually two worlds, and they coexist in every country. Call it urbanization, globalization, or any of a host of -ations you can muster. What's clear is the growing contrast between the rich and the poor in the world. Today, 85 percent of the world's population makes less than $5 a day while 10 percent make more than $50 a day. With only 5 percent of the population making up the tenfold difference, it seems that the Second World has all but disappeared. There is no more global middle class.

[Recently drove] through Jakarta, where the urban landscape tells the same story: seas of slums with luxurious high-rises as their backdrop amid clouds of smog. On the journey to the airport, a simple, albeit phenomenally complex, truth was revealed to me: The cloud of smog comes from our world, the $50-plus world that consumes too much. And the massive spread of preventable disease comes from the other world. Perhaps sustainability needs a new, practical definition. If we really want to make the world better, we should probably just design ways of living that consume less. And if we really want to preserve humanity, we should probably just focus on designing public health.

In Plain Sight | FARVIEW PARK  Posted by Brandon Stengel, Assoc. AIA

The overlooked overlook. Whether it's due to the north-side location or the unexpected spelling, Farview Park is, perhaps, the lowliest high spot in Minneapolis. The steep bluff produces a commanding—and uncommon—view of the downtown skyline: it's perfect for watching fireworks in summer and for sledding in winter.

The periscopes at Circle of Vision, an art installation created by Norman Andersen and Katherine Schaefer, provide historic context for this circa-1883 park while you examine the view in all directions.

In Plain Sight | UNITY TEMPLE  Posted by Brandon Stengel, Assoc. AIA

How many major architectural commissions has your mom landed for you? Legend has it that Frank Lloyd Wright’s mother was a friend of a pastor at Unity Temple around the time a lightning bolt burned that church to the ground. Wright’s famed design was completed in 1909, and the congregation of about 500 members has been struggling to keep up with its maintenance ever since.

This week, the National Trust for Historic Preservation named Unity Temple to its list of America's 11 Most Endangered Historic Places. [See Threshold for more photos of the church's deterioration.]

Post it calls several recent entries from AIA Minnesota’s Threshold blog, at aia-mn.blogspot.com.

In Plain Sight | News | Great Debates | AIA-MN Office Refresh | Out There... | Events | Guest Posts | Design Experiments | In the Box | 45 Degrees North | Community Design | Treeline Podcasts | Charts and Graphs
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A tour of buildings powered by renewable energy and an interdisciplinary exhibition on homelessness will get you thinking.

2009 MINNESOTA SOLAR TOUR
www.mnsolartour.org
October 3

With living wages at record lows, gas prices sometimes increasing a dime a day, and energy bills manageable only when the furnace is off, more people are considering building-energy strategies such as solar to keep costs at bay. To spark the conversation and provide usable ideas, the Minnesota Renewable Energy Society has organized, once again, its annual self-guided, open-to-the-public Minnesota Solar Tour.

The tour, which ranges across the Twin Cities metropolitan area and Greater Minnesota, includes more than 50 homes, businesses, and institutions—many designed by registered architects—that incorporate renewable-energy strategies. Passive solar, solar-powered electric, solar hot water, ground-source heat (such as geothermal heat pumps), and wind energy (produced by sleek metal turbines) are the categories in a checklist attached to each tour site.

In addition to viewing structures and inspecting installed technology, visitors can discuss solar costs, implementation, and payback with building owners, architects, and designers.

UNBUNDLING THE HOUSING CRISIS
Form + Content Gallery, Minneapolis
www.formandcontent.org
Through September 5

Once every two years, architect Jay Ilsenberg, AIA, and artist Lynda Monick-Ilsenberg get a chance to curate a show at Form + Content, the downtown Minneapolis gallery of which they are members. Because of the couple’s interest in timely social issues, not to mention the gallery’s mission to “link personal expression to broader social contexts,” they decided on a show that “brings artists, architects, designers, and academics into the realm of civic engagement using the housing crisis” as the topic, Ilsenberg explains.

In addition, the couple decided to push architects outside of their collaboration comfort zone. Ilsenberg identified several potential team leaders and asked them to bring in collaborators “outside of their field, such as writers, scientists, botanists, capitalists, entrepreneurs. I wanted to see what sort of creative collaborative process would emerge if we put widely cross-disciplinary teams together to address aspects of the housing crisis.”

The result is eight remarkably different projects in a spectrum of media, from teams that together include a filmmaker, an ecologist, a botanical illustrator, a civil engineer, a philosopher, a public-health practitioner, a musician, a futurist, and a corporate creative director—in addition to architects, visual artists, graphic designers, and urban planners. The Ilsenbergs’ own project, Ghosts and Shadows, is a case study in the process the couple initiated.

Their initial idea, to examine the geographies of the homeless using mapping as a methodology, changed when they brought Robert Feyereisen, Assoc. AIA, and Susi Strothman, Assoc. AIA, owners of Feyereisen Studios, into the process. “Because Bob’s such an exquisite model maker, we brought him and Susi onto the team to explore how a model as a form and a forum would help tell the story of what happens to people when they’re forced to leave their homes,” Ilsenberg explains.

The Ilsenbergs also asked Leslie Frost, executive director of Families Moving Forward, to join the team, because the nonprofit organization partners with a network of more than 40 local congregations that help house homeless families for specific periods of time. With input from these additional collaborators, Ilsenberg says, “our project has evolved into telling the stories of houses that are vacated and boarded up or torn down, and how lives and geographies are affected by those changes, using modeling to make our ideas three-dimensional.” Intrigued? Be sure to catch this thought-provoking show before it closes on September 5.

—Camille LeFevere

HOMES BY ARCHITECTS TOUR
www.homessbyarchitects.org
September 19-20

Check out our four-page preview of the tour, beginning on page 42.
The Crystal Bay Business Center in Orono, MN is an example of the many efficient qualities of concrete masonry construction in a tight economic market. Spraungel Construction was able to work with the architects at Ryan Companies to value-engineer a building that beat the cost, aesthetics and construction schedule of competitive wall materials. Half-height concrete brick were used with masonry lintels and core-filling of a variety of shapes and colors of concrete masonry to create an articulated exterior in a single-wythe masonry wall with minimal steel lintels or reinforcement.

The overnight delivery of concrete masonry along with the elimination of the shop drawing process enabled the enclosure of this 63,336 sq. ft. building in only 34 days in a market where time is money. Moreover, the cost of masonry construction was 60% labor, providing much needed employment for a local labor market.

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In the world of architecture criticism, no one says it better than Ada Louise Huxtable.


Much of Huxtable’s writing examines the birth, rebirth, and transformation of modernism in the 20th and early 21st centuries. She applauded early masters such as Le Corbusier, Alvar Aalto, and Mies van der Rohe, but she derided Edward Durell Stone’s design of the Kennedy Center in Washington, DC. Huxtable admired Boston City Hall, which many architects panned, for its “openness and dignity[,] which belied Boston’s notoriously convoluted politics.” Like other critics, she deplored postmodernism, especially Philip Johnson’s AT&T Building in New York, even though she had worked with Johnson at the Museum of Modern Art and respected his intelligence and wit. She approved of his IDS Tower in Minneapolis.

In “A Tale of the Two Franks,” Huxtable proclaimed Frank Gehry to be the most “staggeringly talented architect that this country has produced since Frank Lloyd Wright.” Gehry’s Bilbao Guggenheim convinced her that a new age of architecture had arrived. Such high regard had previously been reserved for architects such as Mies van der Rohe, who, according to Huxtable, “gave the age of glassy skyscrapers and sleek-walled buildings its characteristic look and style. Mies knew exactly what he was doing with his spare, elegant structures.”

A long section on the World Trade Center near the end of the book takes up Minoru Yamasaki’s Twin Towers, the 9/11 tragedy, the six rejected proposals for a new complex and memorial, and the two competition-winning designs, including Daniel Libeskind’s “powerful concept” for a slender Freedom Tower. In “The Death of a Dream,” Huxtable laments the “undifying sight of an architectural marriage made in hell” between developer Larry Silverstein and architect David Childs, who took over as the tower’s lead designer.

Filled with subtle characterizations of the work of the most famous architects of our time, from Walter Gropius and Louis Kahn to Steven Holl and Santiago Calatrava, this architectural history is as much a landmark achievement as is any architectural icon. Huxtable is still writing in her inimitable style for the *Wall Street Journal*. Check her out.

—Bette Hammel
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“Where I come from, there are always three aspects to design education: the architectural, the technical, and the social,” says architect Marcelo Valdes, AIA, a native of Uruguay and an adjunct assistant professor at the University of Minnesota College of Design. Valdes recently put this model into practice when he teamed with assistant professor Benjamin Ibarra-Sevilla to lead a graduate studio course aimed at aligning the goals of architectural education with the very real needs of the world we live in.

The spring 2009 studio, funded in part by architecture firm Horty Elving, removed the students from their campus environment by having them provide design-build services to Casa de Esperanza, a St. Paul women’s shelter that serves mostly Hispanic women. The students worked with Casa de Esperanza on a traditional outdoor brick oven as they would with a client, preparing design proposals—and two full-scale mock-ups—for the shelter staff to review. In the end, a corbeled and post-tensioned configuration was chosen. After a one-day course in bricklaying at the International Masonry Institute, the students poured the foundation slab and were on their way.

To further challenge academic conventions, the instructors had the students first build the oven and only later design modifications to the shelter and its outdoor spaces. “Reversing the design-build order immediately got the students thinking in new ways,” says Ibarra-Sevilla. Adds Valdes: “Construction of the brick oven was an ideal starting point. The oven can serve the shelter as a unifying symbol for women who are worlds away from home, and the use of brick construction introduced the students to a rigorous technical process.”

The oven will stand for years, both in the yard of Casa de Esperanza and in the memory of the students who built it. Of course, like most buildings, the small structure isn’t without its flaws; the layer of insulation is messy, the mortar joints are less than perfect, and the waterproofing system will eventually fail. And, unfortunately, people from all walks of life will continue to need the support of shelters like Casa de Esperanza. These are the realities that Valdes, Ibarra-Sevilla, and their students helped to address.

—Brandon Stengel, Assoc. AIA

For more on the studio, including additional photos of the oven construction, see Brandon Stengel’s Community Design posts on Threshold, the AIA Minnesota blog (aia-mn.blogspot.com).
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It's Not Easy Bein' LEED

Is the much-debated LEED certification program for green buildings a costly, oversimplified, manipulable rating system that's more a tool for green marketing than it is for achieving sustainable design? Or is it an evolving program that successfully breaks down complex design goals for owners, builders, and decision makers in search of concrete direction?  

By Camille Lefevre

Back in the 1970s, when Kermit the Frog first famously lamented, "It's not easy bein' green," who could have guessed the catchy song lyric would be adopted by Apple for an iMac ad, incorporated into "World of Warcraft," sung by music artists from Frank Sinatra to Andrew Bird, and used as the title for a BBC documentary? Replace green with LEED and the phrase could just as well be a tagline for the U.S. Green Building Council's (USGBC) sustainability initiative, the Leadership in Energy and Environmental Design (LEED) program.

Indeed, since the USGBC (www.usgbc.org) launched the program in 1998, LEED has been under fire for various (perceived or real) infractions, including an often confusing, time-consuming, and costly certification process. Some architects and designers who work with the rating system also cite shortcomings in the checklist and point system; more specifically, they argue that the list provides superficial ways to rack up points—and green PR. Exhibit A: Installing a bicycle rack in an office building (to encourage employees to bike to work) gets the same tally (one point) as does a $500,000 high-efficiency mechanical system. Exhibit B: Selecting bamboo flooring from China is an easy point, despite all of that embodied energy in transportation.

"The ironies abound," says architect Sarah Nettleton, AIA, who doesn't incorporate LEED guidelines or certification standards into her sustainable-design practice. "America loves a quick, shallow answer to things, a silver bullet," she adds, referring to the potential for greenwashing inherent to LEED.

In other cases, projects forfeit points in favor of a greater good. Exhibit C: Car Hargens, AIA, of Close Associates, and his client, Seward Co-op Grocery & Deli in Minneapolis, elected to save $100,000 by replacing, rather than restoring, an exterior wall—and thereby sacrificed a LEED Platinum rating (the highest-level certification). Exhibit D: Minneapolis' Red Stag Supperclub lost a point for Energy Star appliances, explains Rachelle Schoessler Lynn, LEED AP, of Studio 2030, by choosing a highly energy-efficient fryer so new that it hadn't yet been rated by the Department of Energy.

"Yes, the LEED scorecard makes things competitive. People do focus on the points," says Schoessler Lynn. "But as designers we also need to step back and say what the overall goal of the project is, besides just the points we're getting." Similarly, she adds, sacrificing a credit "gives you a story to tell. And as we continue to take education about sustainable design to more people and to a higher level, LEED helps us with that because the scorecard makes the conversation about sustainability tangible."

The ongoing LEED quest: To show the path to a more environmentally friendly built environment.

"It's important not to dump on LEED," Nettleton allows, "because LEED has promulgated a national conversation" about the design, construction, and operation of buildings in less environmentally destructive, more energy-efficient ways. In the last decade, LEED has become the widely accepted, standard measure of sustainability in buildings. More than 20,000 projects—from homes and hospitals to government and education facilities to renovated historic structures—have become (or are waiting to become) LEED certified.

In addition, corporations (including some developers), municipalities, and state governments across the country, along with federal agencies, have incorporated LEED certification into design and construction guidelines and/or made LEED a prerequisite for funding or incentives. "Overall, LEED is doing exactly what it was intended to do: Start a market transformation toward green building," says Doug Pierce, AIA, a LEED-accredited senior associate at Perkins+Will, cochair of the AIA

>> continued on page 50
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FROM BERLIN WITH LOVE

The last time I had visited Berlin, at age eight, the city was divided by a wall, with urban wasteland on either side. While pieces of the wall can still be found throughout the city, Berlin is today, 20 years after reunification, a bustling metropolis with a splendid mix of new and old.

This past spring, I returned with my husband, Allan, and we spent three days exploring the city's rich urban fabric. Always on the lookout for high places with great views of the city, we knew the Reichstag building was a must-see. Originally designed by Paul Wallot and completed in 1894, the Reichstag saw its interior destroyed by fire in 1933. In 1992, Sir Norman Foster won a design competition for its reconstruction. Foster preserved the historic shell, slipped in a modern interior, and created a stunning glass cupola on the roof, which opened to the public in 1999.

It was raining when we got off the elevator and stepped out onto the roof terrace. The city was consumed by gray clouds and rain as we followed a stream of visitors into the glass cupola. Inside, we stopped and watched the rhythm of people making their way up and down the vertical helix ramps. The ramps lead to and from an observation deck that appears to be supported by a cone-shaped sculpture clad in light-reflecting mirrors. Completing our sci-fi experience was a saucer-like bench in the middle of the observation deck soaked by the rain falling through the large round opening at the top of the cupola. "It's an ideal setting for a James Bond film," Allan observed, and I imagined a car chase up and down the helices, glass pieces flying as Bond escapes into the rain through the roof opening and disappears in the vast gray skies above Berlin.

—Lucie Marusin, freelance architectural photographer
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A Society of The American Institute of Architects
"THE PROCESS WAS INCREDIBLY COLLABORATIVE AND OPEN. WE WERE ALWAYS LOOKING FOR THE BEST SOLUTION, NO MATTER WHOSE IDEA IT WAS." INTERIOR DIALOGUE "OUR OFFICE IS A GREAT WAY TO PRACTICE WHAT WE PREACH. WE CAN SHOW CLIENTS, CONTRACTORS, AND OUR NEW NEIGHBORS WHERE THE OPPORTUNITIES FOR SUSTAINABLE DESIGN ARE, AND WHAT SUSTAINABILITY MEANS TO THE DESIGN PROCESS."

"I FEEL THAT WE'VE CREATED THE IPOD OF CLINICS: SOMETHING THAT IS BEAUTIFUL, THOUGHTFUL, INVITING, EASY TO USE AND NAVIGATE, AND MAYBE EVEN GAME-CHANGING." THE GUIDING SPIRIT WAS TO KEEP IT KIND OF RAW, WITH SIMPLE, DURABLE FINISHES." "BY SOME MEASURES, THE BUILDING IS STILL A GALLERY."

"Almost daily I hear people say, 'Oh, I can't afford an architect;' or 'It's just a little design/build project, so we don't need an architect.' There's a misconception out there that architecture is big and expensive and cumbersome and time-consuming. Even if your project is small and your budget is tight, you're going to get so much more value out of engaging a professional design team. Cole Rogers and Carla McGrath [Highpoint Center for Printmaking, page 28] both knew that hiring an architect was a good idea, and they got a lot of architecture out of a relatively modest project and a relatively modest budget.

"I say all the time that good clients make good architecture. It doesn't matter what the budget is, and it doesn't matter what the building or the site is; if the client understands the value and the benefit of working with an architect, and allows the dialogue to unfold, they're going to end up with a great space."

—James Dayton, AIA
Renaissance
Revival
DLR Group moves into Renaissance Square in downtown Minneapolis, and the place has never looked better

By Camille LeFevre

After 20 years in the southwest suburbs, the last 11 in Eden Prairie, prompted by fluctuating fuel costs, a lack of mass-transit access, and impending road construction, DLR Group decided to walk its talk and move to a "greener" location: downtown Minneapolis. The integrated architecture and engineering firm, which emphasizes sustainable design, sought space where it could build out flexible, collaboration-friendly offices that double as a showcase for green practices, materials, and features.

One building kept "rising to the top of the list," recalls DLR Group principal Matt Johnson, AIA: Renaissance Square. The 1809 Nicollet Mall mid-rise designed by Long & Long "appealed to our architectural sensibilities," says Johnson. The 10-story, 168,000-square-foot structure is also connected to skyways and situated near light rail, bus lines, and parking. It had been vacant for two years, and DLR Group was on a fast-track schedule.

Renovation began in August 2008 on floors one (the building's public lobby and a lease space) and two and three (DLR Group's offices). The
building's cast-iron columns and steel beams posed less of a challenge than did the clay-tile arched floor. The interlocking system of rods and tiles meant that "we couldn't just poke out one tile without the floor collapsing, so whole sections had to be removed and replaced," Johnson explains.

DLR Group also had to accommodate decorative features added in the 1980s, such as arched windows and relief molding in the skylight-topped atrium in the center of the building. But the firm was also intrigued by the spatial possibilities the atrium offered. "A big concern of ours was maintaining connectivity throughout our multidiscipline firm. We didn't want floors dividing us up," says Johnson. The atrium was the solution.

DLR Group's 22,048-square-foot office space on the second and third floors opens out into the atrium, with a new staircase along one side connecting the two levels. "The atrium is part of our lease space," Johnson explains, "and reinforces the idea of a great gathering spot and connector for our staff. We hold events there, eat lunch there, do our team building there. It's a phenomenal amenity." From the third floor on up, offices are glassed in so tenants can enjoy visual access to the light-filled space yet still maintain some privacy.

DLR Group also renovated Renaissance Square's public lobby. The firm designed a new stairwell leading directly to its offices and switched out the lobby's pastel decor—"it was kind of Miami Vice," Johnson laughs—for a simple design that qualifies for core-and-shell
Left: Natural light reaches into the open office areas on the second and third floors thanks to low workstation partitions. Above: Visitors ascending the staircase from the lobby arrive at DLR Group’s crisply modern reception desk.

FIRST FLOOR
1 Lobby
2 Management office
3 Future tenant
4 Reception
5 Atrium
6 Open office
7 Private office
8 Conference room
9 Work room

SECOND FLOOR

THIRD FLOOR
Above: The high-energy carpet-tile pattern keeps even the sleepiest designer fully alert. Opposite: DLR Group transformed what had been a pastel-heavy public lobby into an elegantly understated entrance hall lined with anegre (wood) and Minnesota travertine limestone.

RENAISSANCE SQUARE
OFFICE INTERIOR RENOVATION

Location:
Minneapolis, Minnesota

Client:
RPD Catalyst

Architect:
DLR Group
www.dlrgroup.com

Principal-in-charge:
Matthew Johnson, AIA

Project lead designer:
Daniel Zutter, AIA

Construction manager:
Greiner Construction

Size:
22,048 square feet

Cost:
Under $70/square foot
construction cost

Completion date:
January 2009

Photographer:
Don F. Wong
The finished office space functions as a sustainable-design demonstration project for DLR Group’s clients, as well as for Renaissance Square’s prospective tenants.

LEED certification. Lobby materials and fixtures include anegre (wood) walls and ceiling with Forest Stewardship Council-certified core material, low-energy lighting, and signage mounted on Minnesota travernelle limestone quarried in Mankato.

Adjacent lease space on the first floor was finished with low-VOC paint, Mesabi black granite quarried in Ely, Minnesota, and carpet tile with a total recycled content of 67 to 69 percent. DLR Group also incorporated these materials into its office space, along with old-growth hardwood flooring (reclaimed from Lake Superior and Lake Michigan) and ceiling tile with more than 40 percent recycled content.

Workstation panels are low to allow daylight to reach every corner of the office. The fabric panels and wrapped display panels include up to 100 percent post-industrial recycled polyester. Task seating is MBDC Cradle to Cradle-certified and constructed with more than 45 percent recycled content.

DLR Group ensured energy efficiency throughout the office by installing daylight sensors on perimeter lighting, LED task lights at every workstation, low-flow plumbing fixtures, thermal-comfort monitors, and HVAC systems (free of CFC-based refrigerants) mechanically zoned for maximum efficiency. With these sustainable materials and systems—not to mention the building’s easy access to public transportation—DLR Group is aiming for LEED silver certification.

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A large skylight illuminates the co-op studio. "Skylights are often the first things to be put on the value-engineering chopping block," says James Dayton, AIA. "We think it's really worth digging in and hanging on to those."
Architect James Dayton, AIA, may have a new business model going forward, after recently completing the new home of Highpoint Center for Printmaking in Minneapolis’ bustling Lyn-Lake neighborhood. Cold-call organizations that you admire and know to be considering a building project or renovation, express your enthusiasm for what they do, and offer to fit your services into their limited budget. It may not be a sustainable business plan, but in the case of the Highpoint project it yielded immensely gratifying results for both architect and client.

Not that Highpoint immediately leapt at Dayton’s overture. “I told him that we were incredibly flattered, but that we weren’t looking to build an architecturally significant building,” recalls Highpoint artistic director and master printer Cole Rogers. “What we needed was a studio home, and we thought Jim was way out of our league. But after several conversations he convinced me that he was willing to support us in a way that we really couldn’t afford to pass up.” That support came in the form of a creatively reduced fee, with a portion of the payment being made in prints (Dayton and his team are major enthusiasts). “There’s a strong social aspect to what we do as architects,” says Dayton, “and if we can find a way to work with a community resource like Highpoint at a reasonable cost for the project, then we absolutely should.”

Highpoint opened its original facility in 2001 with the aim of attracting visiting professional artists.
The real magic of the new Highpoint Center for Printmaking lies in the layout and flow of the various spaces.

providing a print-shop cooperative for local artists, and offering printmaking classes for school-age children on up. Rogers says the storefront location on a heavily trafficked stretch of Lyndale Avenue "gave us access to the general public and allowed us to interface with people who normally wouldn't visit if we were in a remote location or three or four stories up in a warehouse. Much of our programming and our interest is not only in supporting printmaking but also in engaging new audiences and growing interest." But while the high visibility worked in their favor, the 3,700-square-foot studio increasingly did not.

Because one space had to serve all three user groups, Highpoint scheduled all school visits in the morning and co-op access in the afternoon and evening, with an hour of transition in between. This arrangement precluded after-school classes, limited studio time for co-op artists who worked evenings, and caused staff to spend much of their time reconfiguring the space for the next group. The facility also had limited gallery space up front, which in turn limited Highpoint's allure on the street, and very little office space.

After launching a capital campaign for a new, larger studio, Rogers and Highpoint executive director Carla McGrath explored several possible Minneapolis locations and whether to lease or buy. In the end, buying a building on a thriving commercial stretch, close to their existing school partners and co-op members, made the most sense, and they settled on a modest one-story—home to a comic-book store—on Lake Street just west of Lyndale. Seeing the potential in the overstuffed, partially run-down building required an imagination, says Dayton. "But those are the spaces that I love,"

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GRAND OPENING The new Highpoint Center for Printmaking opened its doors in May, but the official grand opening will take place on the evening of October 3. The public celebration will include tours and a retrospective of the prints of Julie Mehretu, an artist whose work will be showcased two weeks later at the Berlin Guggenheim. For more information on the event, visit highpointprintmaking.org.
"You start to analyze . . . adjacencies and move big blocks of space around, and all of a sudden it settles into a nice, comfortable pattern."

— Architect James Dayton, AIA

SCREEN TEST Do you know your printmaking techniques? If not, visit www.highpointprintmaking.org/education and click on “What is printmaking?” There you’ll find an excellent overview of the various processes of monotypes, relief printing, intaglio printing, screen printing, and lithography. But beware: One scroll down the page and you’ll likely want to sign up for a Highpoint class.

HIGHPOINT CENTER FOR PRINTMAKING

Location: Minneapolis, Minnesota
Client: Highpoint Center for Printmaking www.highpointprintmaking.org
Principal-in-charge: James G. Dayton, AIA
Project lead designer: James G. Dayton, AIA
Project team: Robert Hunter, AIA; Abby Jensen
Landscape architect: Field Outdoor Spaces with Kinji Akagawa
Construction manager: JE Dunn Construction

Size: 10,350 square feet
Cost: $1.3 million
Completion date: May 2009
Photographer: Paul Crosby

Opposite: The open reception area and galleries at the front of the building double as event space. Right: Cole Rogers plies his trade in the daylit professional studio.
WE JUST REVEALED THE BUILDING'S PROPORTIONS AND ADDED SOME GLASS SOUND WALLS.

—Deborah Everson, AIA, Domain Architecture & Design

The 1904 library’s main reading room made an airy reception room—once dropped ceilings were removed and the hidden stained-glass windows were revealed and restored.
An ailing former Pillsbury library is restored to its original splendor for a new use

By Linda Mack

Since the day construction was completed in 1904, the Pillsbury library on University and Central avenues in Minneapolis has added a touch of class to the St. Anthony neighborhood. The Vermont marble exterior, classical proportions, and stately setting on a knoll made it stand out a century ago, when its neighbors were the petite Ard Godfrey House and the giant Exposition Hall, and make it stand out now, in the reviving East Hennepin area.

After closing as a branch library in 1967, the classical pavilion served as a community center, a laboratory, and finally an art gallery. When the Phillips Distilling family bought the 5,000-square-foot building in 2007 with plans to office there, they found a beauty with good bones but sagging skin. The foundation and marble façade were crumbling. Dropped ceilings obscured the classical arches in the vestibule and main reading room. The back windows had been covered. “That was the good news,” says Dean Phillips. “It was all salvageable.”

The family charged Domain Architecture & Design with the task of bringing the beauty
back. The foundation, exterior walls, and steps were repaired, the marble balustrade rebuilt. The dropped ceiling in the vestibule was removed and the classical plasterwork above rebuilt. The windows were reopened, allowing in the natural light the library was designed to capture. Trim was replaced, modern built-ins removed, and a kitchen and bathrooms added. “We just revealed the building’s proportions and added some glass sound walls,” says Domain principal Deborah Everson, AIA.

A few surprises sprang up along the way. When the false ceiling in the main reading room was removed, the crumbled remains of nine square stained-glass skylights were found on top of the plywood covers. Meticulously restored by Gaytee Stained Glass, the skylights once again wash the high-ceilinged room in silvery light. But their symbolism remains a mystery. “A lot of really smart people have looked at them and no one knows [what they signify],” says Everson.

New minimalist glass walls only enhance the classical feel. Three of them pivot to open the main conference room to the former reading room. Clean-lined contemporary furnishings selected by Andrew Flesher of Gunkelman Flesher Interior Design create a luxe residential feel. Impressive artwork—an engraved Jennifer Bartlett bench in the lobby, a large-format Thomas Struthers photo in the conference room—adds to the ambience. “By some measures, the building is still a gallery,” says Phillips.

The most challenging aspect of the renovation was making the building accessible while meeting historic-preservation guidelines. A nine-foot drop at the rear of the building called for an elevator rather than a long ramp. The solution? A new large glass pavilion holds both the elevator and a stairway, making the back entrance the most convenient for employees. An original window opening was extended to the floor to create the entrance to the existing building. “We only cut where windows already were,” says Everson.

The renovation also followed LEED guidelines. In addition to choosing low-impact fixtures and furnishings, the designers redid the parking lot to reduce impervious surfaces and added a rain garden for runoff. The renovation earned 2008 awards from both the Minneapolis Heritage Preservation Commission and the Preservation Alliance of Minnesota, which honored the project with a special award for excellence in sustainable design.

“The building couldn’t be better for what we do,” says Phillips. “It’s airy, open, and communal.”

PHILLIPS FAMILY OFFICE

Location:
Minneapolis, Minnesota

Owner:
The Phillips family

Architect:
Domain Architecture & Design
www.domainarch.com

Principal:
Lars Peterssen, AIA
Principal-in-charge:
Deborah Everson, AIA

LEED compliance and certification consultant:
Michael S. Everson

Interior designer:
Gunkelman Flesher

General contractor:
Ryan Companies US, Inc.

Historical consultant:
Landscape Research

Size:
5,000 square feet

Completion Date:
July 2007

Photographers:
Susan Gilmore (interiors);
Paul Crosby (exteriors)
BY SOME MEASURES, THE BUILDING IS STILL A GALLERY.

—Dean Phillips

Domain Architecture & Design’s minimalist approach—note the glass sound wall—highlighted the library’s pure proportions and classical features.
The spacious lobby (below left and opposite), with its music stage and service window, is a classroom by day and a student coffeehouse on Friday evenings, hosting diverse performers. Its curving maple-clad wall is furnished with an art-hanging system for student exhibitions.

Skyway access to the second-floor theater couldn’t be easier.

ACT TWO

Duluth’s celebrated Harbor City International School adds a professional-quality performance space to its warehouse digs

Ghanaian drumming sometimes filters down the skywalk in Duluth, and if you follow the sound you’ll discover young voices singing, dancers learning their art, or perhaps a rehearsal of a scene from Shakespeare. In the heart of the Duluth Plumbing Supply building on Michigan Street in downtown Duluth, an old boxing gym has become a new theater for Harbor City International School.

The charter school, which has occupied the third and fourth floors of the 1894 warehouse for seven years, received a half-million-dollar federal grant for charter-school facility enhancement to develop a theater for its students. With the help of architect Bill Scalzo, who designed the award-winning original buildout of the school, and Doug Zaun, AIA, of Wagner Zaun Architecture, the school did that and more. The redeveloped second floor of the old warehouse has become a theater, a movement studio, a scene shop, an art gallery, and a lobby with a music stage and an espresso bar for the students’ coffeehouse performances. And it’s all classroom space.

The beautiful heavy timbering and cast-iron columns, along with the stone and brick walls, have been retained, and Zaun’s elegantly spare and useful spaces are deftly inserted into the century-old matrix. The theater, which the school makes available to outside groups, has its own entrance on Duluth’s downtown skywalk system to enable easy audience access.

BY ANN KLEFSTAD
The black-box theater (left) has so far been transformed into a Shakespearean forest and a tenement sweatshop.

HARBOR CITY INTERNATIONAL SCHOOL THEATER

Location:
Duluth, Minnesota

Client:
Harbor City International School

Architects:
Scalzo Architects
scalzoarchitects.com
Wagner Zaun Architecture
www.wagnerzaun.com

Principal-in-charge:
William Scalzo, Scalzo Architects

Project lead designer:
Doug Zaun, AIA, Wagner Zaun Architecture

Energy modeling:
Conservation Technologies

General contractor:
Don Holm Construction

Size:
8,000 square feet

Cost:
$500,000

Completion date:
June 2008

Photographer:
Aaron M. Molina

The theater is a training ground for students in all aspects of drama, music, dance, and art—even the managerial ones. Faculty "hire" students for all of the positions demanded by a professional venue. For the school’s first production, Molière’s Tartuffe, in spring 2008, students designed and built the sets, created the costumes, designed the lighting and sound, and even contributed to the development and direction of the play.

"The idea really started when we saw what kind of students were selecting Harbor City. Fifty percent are involved in the arts in one way or another," notes school founder Chris Hazelton. "We thought we could take it to another level with a professional space for performance."

Hazelton’s decision to locate the school in a downtown warehouse was deliberate, says Zaun. "The design of the theater reflects that," he continues. "The heavy timbers and columns were retained, and the theater was placed within the 1894 shell, instead of obscuring it."

Zaun describes the 160-seat performance space as "a neutral black box. The curved back theater wall takes its contour from the seating, shaping the lobby space. You sense the performance space from the lobby; the curve is the performance space as 800-pound gorilla." Visitors encounter the polished-maple curve on their right as they enter the large lobby, and it leads them to the theater doors.

Scalzo calls the theater "an evolution of what we’d done before in the building. The guiding spirit was to keep it kind of raw, with simple, durable finishes."

Wagner Zaun and Scalzo Architects brought in acoustical planners to ensure that the space would work as well for actors as it would for rock bands. Professional light and sound were built in. The theater also has its own IP address and is fully wired for online use; thanks to a projector, a big screen that descends to the stage, and the videophone capabilities of Skype, students can interact in real time with a presenter or actor halfway around the world.

This beautiful, hardworking space is shaping the future of the school. Look for growing interest in the productions that find a home here, as well as in the educational model that weaves schooling into the cultural life of a reviving downtown. AMN
THE MEDICAL ARTS

AESTHETICS PLAY A LEADING ROLE AT THE INNOVATIVE MILL CITY CLINIC IN MINNEAPOLIS

BY AMY GOETZMAN
A cellist sets silvery notes loose across the airy room. A woman checks out a series of large-scale black-and-white photographs on the wall, then looks up and smiles at a wire sculpture dangling like a lantern above her. A man in the corner marks the pages of a script, while another flips through a Smithsonian magazine. A woman in a lab coat walks across the room, creating a subtle breeze that ripples the 12-foot-long sheer curtains that seclude this place from the world outside.

You know about "sick buildings" and their impact on people. Behold the opposite: a "well building," the University of Minnesota Physicians Mill City Clinic in Minneapolis. Working closely with a team of University of Minnesota health-care professionals, the architects at Perkins+Will designed a medical facility that transforms the patient experience, promotes wellness, and facilitates healing, in part by inviting the arts in.

"Since I began practicing medicine in the mid-1990s, I've dreamed of working in a space that was light-filled, beautiful, functional, artistic, and filled with a sense of innovation and possibility,"
"I FEEL THAT WE’VE CREATED THE IPOD OF CLINICS: SOMETHING THAT IS BEAUTIFUL, THOUGHTFUL, INVITING, EASY TO USE AND NAVIGATE, AND MAYBE EVEN GAME-CHANGING."

—JON HALLBERG, M.D.

Patients see the doctor in stylishly appointed rooms spacious enough to accommodate extended families or an interpreter.

Jon Hallberg, M.D., sees firsthand the impact good design can have on well-being.

Perkins+Will's portfolio is about 50 percent medical facilities, but this one stands out. "When we started the design process, we visited Fairview and University of Minnesota clinics to see how they fit into their neighborhoods," Spohn recalls. "Here, we have Gold Medal Park, seating right on the sidewalk, condo residents attuned to contemporary, sophisticated color and finish palettes. So we looked at new ways to design the exam rooms and furniture. We asked, ‘Why does it have to look so clinical? How can we warm that up? How can we give it some interest?’"

The solution: Let the clinic be a stage. The reception space welcomes small events. A changing cast of visitors engages directly with art. A highly adaptable staff directs the experience in an environment that encourages them to innovate.

"I feel that we’ve created the iPod of clinics," says Hallberg, "something that is beautiful, thoughtful, inviting, easy to use and navigate, and maybe even

>> continued on page 58

says Jon Hallberg, M.D., family physician and medical director at the clinic. "That space, almost magically, has been created here." Hallberg is also Minnesota Public Radio’s medical commentator and the on-call physician for the Guthrie Theater, which is right across the street.

The clinic joins a community that includes the Guthrie, the MacPhail Center for Music, the Mill City Museum, chef Brenda Langton’s Spoonriver restaurant, and numerous lofts overlooking the Mississippi River. The modern aesthetic of the Mill District, as it is known, informed the clinic’s design just as strongly as did the practical considerations at hand. "Hallberg is very attuned to the arts, and he wanted to use the archetypes and vernacular of what was happening here," says lead designer John Spohn. "He saw this as a way to give back to the community."

With its clean lines, high ceilings, sleek furniture, and somewhat luxe accoutrements (gourmet coffee and nary a celebrity magazine in sight), the clinic fits in beautifully. In fact, the neighborhood has embraced it—even taken it over, at times. University of Minnesota music students have played for the patients. Guthrie actors use the space as a reading lounge (one enthusiast loves the space so much he often uses it as a rehearsal area). An expanse of dove-white wall is managed by the Nina Bliese Gallery, which presents new works quarterly.

"It’s a fantastic space: open, light- and art-filled, quiet, and soothing," says Hallberg. "It’s a little disarming; you wonder, is this a clinic? But it changes how you feel immediately. You’re calmer, more relaxed."

Oh, and they practice medicine here, too.

After decompressing in the lounge, patients are guided to a back room to privately review insurance and medical information. Then they settle into an exam room in which the same soothing aesthetic prevails. Medical instruments are discreetly folded inside a minimalist, recessed wooden cabinet, and padded bench seating accommodates family members, attendants, or interpreters who might accompany the patient. Stylish but understated touches create visual interest at every turn. Even the lighting is nice; it’s not the standard fluorescent glare.

"The exam rooms aren’t on the exterior of the building, but because the ceilings are so high we were able to bring in natural light by using clerestory windows high on the walls facing the reception area, to draw in some of that light," says Spohn. The street-level space was originally designed for retail tenants, so it features floor-to-ceiling windows.

"That’s generally not a good thing in a clinic setting," says Spohn. "We were able to provide a veil of privacy with nearly opaque sheer curtains, but we had to do full-height walls to keep sound privacy within exam rooms, which increased costs. In most cases, the challenges the space gave us led to opportunities to do some special things that you just don’t find in the typical clinic environment."
Feel better already?
Calming design elements and a changing gallery of visual arts transform the waiting-room experience.

MILL CITY CLINIC
Location:
Minneapolis, Minnesota
Client:
University of Minnesota Physicians
Architect:
Perkins+Will
www.perkinswill.com
Principal-in-charge:
Rick Hintz, AIA
Project lead designer:
John Spohn
Project team:
Jennifer Somers; Megan Bell
General contractor:
M.A. Mortenson
Size:
4,000 square feet
Cost:
$724,000
Completion date:
November 2008
Up Close & Personal

Whether it's a modestly sized new home in an established Minneapolis neighborhood (#11 on page 45), an historic restoration of a Greek Revival in Nerstrand (#1), or a phased, 12-year remodel culminating with a Japanese-inspired bedroom and bath that perfectly complement previous additions (#13), the dwellings on this year's Homes by Architects Tour are all about natural light, comfort, and durability.

The 20 featured homes, all designed by members of the American Institute of Architects Minnesota, bring to view the innumerable benefits of working with an architect. "Architecture is about more than simply creating a brand new home," says Sara Whicher, who leads the tour planning with architect Mark Larson, AIA. "It's about working within your means to create your dream project."

During the tour, visitors are encouraged to take full advantage of the face time with the architects and other key players; in some cases, both the contractor and the homeowners are present. "It's a wonderful opportunity to learn as much as you can about the building you spend the most time in," says Whicher. "Visitors come to understand the homeowners' lifestyles and see why it is they chose the things they did."

On the flip side, the architects are afforded the opportunity to present what their profession is all about. "The tour is geared toward showcasing how an architect and a client can work together toward any goal," Whicher explains. "Architects go to great lengths to understand people's patterns of life. We're trying to show prospective clients that if they invest in this sharing of themselves and their life patterns, in the end we'll have created a space for them that really fits the way they live."

MAKING THE CONNECTION

The project that Jeremiah Battles, AIA, had on last year's Homes by Architects Tour sparked a relationship between the Acacia Architects principal and homeowners Dave and Marjorie Gardeen. While the Gardeens had seen Battles' St. Louis Park great-room remodel prior to the start of the 2008 tour, their firm belief in the benefits of metro-wide tours such as this one made them all the more excited to open their home up for this year's tour. "We have appreciated other people opening their homes, and we hope that opening ours will encourage people to think about working with an architect," says Marjorie. "There are just so many little aesthetic and functional details in a house by an architect that matter."

The project, a green renovation of the Gardeens' 1956 Golden Valley rambler (#14)—a home they purchased with the intent of remodeling completely—complied with Minnesota GreenStar standards. It's now a healthier, more environmentally friendly place to live.

>> Story continued on page 55; 2009 tour locations on page 45
“Architects go to great lengths to understand people's patterns of life. We're trying to show prospective clients that if they invest in this sharing of themselves and their life patterns, in the end we'll have created a space for them that really fits the way they live.”

— TOUR PLANNER SARA WHICHER

“This tour makes architecture accessible. People can come in, see the projects, talk to the architects about what they do, and ask specific questions about the overall process.”

— ARCHITECT JEREMIAH BATTLES, AIA
“Last year, we could sense the enthusiasm among tour attendees, as they explored the homes and asked questions. More than 1,600 people—from the well versed in design to the just curious—saw an average of 8 homes, totaling more than 14,000 visits.”

— AIA MINNESOTA COMMUNICATIONS DIRECTOR JENNIFER GILHOI

“We have appreciated other people opening their homes, and we hope that opening ours will encourage people to think about working with an architect. There are just so many little aesthetic and functional details in a house by an architect that matter.”

— HOMEOWNER MARJORIE GARDEEN
Opposite, clockwise from top right: A contemporary renovation of a condominium overlooking Gold Medal Park in Minneapolis’ Mill District, by David Heide Design Studio; a glassy modern house on a wooded lakefront site in Apple Valley, by Altus Architecture + Design; a Minneapolis Colonial renovated to bring back its original character, by Rehkamp Larson Architects; a Cedar Lake home and guest house connected by a glass walkway, by Charles R. Stinson, Architects.
A large, interdisciplinary team of University of Minnesota students prepares its solar-powered house for the prestigious Solar Decathlon competition in Washington, DC.
By Camille LeFevre

Back in the brittle cold of January 2008, the University of Minnesota received a sunny surprise: The U's proposal to participate in the U.S. Department of Energy's fourth Solar Decathlon had been accepted. The interdisciplinary team of students and faculty—largely from the College of Design, the Institute of Technology, and the College of Continuing Education—was one of 20 university-led teams invited from throughout the United States, Canada, and Europe. Each team's mission? To design, build, and operate the most livable, energy-efficient, and aesthetically appealing 800-square-foot house—solely powered by the sun—in the competition.

Since that January day, more than 150 University of Minnesota graduate and undergraduate students, with the guidance of academic faculty and staff, have been hard at work in their various design, construction, technology, and communications groups. "I don't think we really knew what we were getting into, other than, 'It seems like a great opportunity for learning!' And it certainly is," says Ann Johnson, who wrote the proposal and is the team's project manager. "While it's a huge effort in coordination, the Solar Decathlon is providing tremendous opportunities for students to learn—especially about each other's disciplines and the real-life challenges of constructing such a complex house."

Inaugurated in 2002, the Solar Decathlon has many goals, among them to educate participants (the "decathletes") about energy efficiency, renewable energy, and green building techniques as they design and construct their houses. To this end, team members are expected to collaborate across disciplines to generate integrated approaches to the construction of solar-powered homes. That means that architecture and engineering students who have never worked together are doing so on this project, often in collaboration with construction-management students, explains Johnson, who teaches in the Institute of Technology's civil-engineering department and directs the College of Continuing Education's construction-management program.

"The Solar Decathlon project allows students from many disciplines to work together in an integrated way, much as they will work together in their careers."

—Thomas Fisher, Assoc. AIA, dean of the University of Minnesota College of Design
Craig Hohensee (left), a general contractor who recently completed a construction-management degree at the University of Minnesota, oversees construction at the ReUse Center.

A BIPV (Building Integrated Photovoltaics) glass will be used on the sun porch and south-facing windows.

On the roof and south wall, solar-thermal systems will power the potentially marketable desiccant dehumidification system.

Student builders appear as if they are having a good time.
The kitchen will feature SageGlass with argon gas that darkens in sunlight to adjustable comfort levels.

"This is not a typical classroom or work experience, and it's exciting in that sense," says Shengyin Xu, the project's student leader, as well as the architecture-team leader and a graduate student in sustainable design. "All of us find the process particularly unique. A lot of engineers, for example, say they've never been asked about aesthetics. When we're around the table, all of us contribute equally to discussions about a system design or form design. It's a great integrated process."

The Solar Decathlon's interdisciplinary focus "is one of the most exciting things about the project," adds Jonne Kulman-Brigham, co-project manager and a researcher at the university's Center for Sustainable Building Research. "In an integrated design process, you bring all of the disciplines in early, remove them from their silos, and get broad participation from all of them. This has long been a recognized feature or strategy for sustainable design, because to get optimal solutions you need to think in an integrated way."

Simplicity and Innovation

Such thinking is already evident in the design of the ICON Solar House, as the students have named their entry, which since mid-April has been under construction at the ReUse Center in Minneapolis. A gable-roof dwelling with the vernacular simplicity of a rural Midwestern structure, the ICON house has a pine-wood framing system featuring a 12-foot wall with a staggered stud and blown-in insulation. "It's the kind of construction that could be replicated by any knowledgeable builder," notes Johnson.

Clad in a rain screen of composite material with a dark-wood stain, the house incorporates multiple solar systems. A BIPV (Building Integrated Photovoltaics) glass manufactured by Sanyo will be used on the sun porch and south-facing windows. The kitchen will feature SageGlass, made by SAGE Electrochromics in Fairbault, with argon gas that darkens in sunlight to adjustable comfort levels.

On the roof, U.S.-made photovoltaics from BP Solar "provide most of our energy," says Johnson. Also on the roof, and on the south wall, are Viessmann solar-thermal systems, which power one of the team's potentially marketable innovations: a desiccant dehumidification.

> continued on page 56

Plug In To learn more about the ICON Solar House and the team that created it, visit www.solardecathlon.umn.edu. An overview of the competition can be found at www.solardecathlon.org.
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It's Not Easy Bein' LEED

<< continued from page 17

Minnesota Committee on the Environment (COTE), and cofounder of the U.S. Green Building Council’s Minnesota chapter.

“The simplicity of the point system and the descriptive, straightforward line items in the checklist make concepts of green design accessible to a lot of people in the design and construction industry,” says Pierce. “We have to give people a threshold of entry they can attain, or they may become frustrated. LEED distills things down that are inherently complex, that might not otherwise be available to people mentally, especially in a high-speed world. LEED helps people get a handle on sustainable strategies rapidly. Its intention is to stretch people but not wipe them out. From that standpoint, LEED is a powerful tool.”

It’s also a tool that's continually evolving to adapt to new targets such as zero net energy use and carbon neutrality. Consider, for example, advocacy group Architecture 2030’s challenge to the design and construction industry, which calls for all new buildings and major renovations to meet a fossil-fuel reduction standard that reaches carbon neutrality by 2030; or the Cascadia Region Green Building Council’s Living Building Challenge, which encourages the creation of structures that generate their own green energy and process their own waste.

The USGBC’s answer to such calls was to reexamine how LEED could promote the design, construction, and operation of buildings at significantly reduced amounts of—or zero—energy consumption. In late April, the USGBC launched LEED v3 (the rating system is known as LEED 2009), which includes a new point system weighted toward strategies that reduce carbon emissions. The new system uses a matrix based on the U.S. Environmental Protection Agency’s Tool for the Reduction and Assessment of Chemical and Other Environmental Impacts, which addresses such categories as fossil-fuel use, ozone depletion, and global warming.

“The credits with the greatest impact on climate change are now worth the most points,” explains Schoessler Lynn. While the new version isn’t perfect, she continues, “It’s what we’ve all been hoping for. Those of us that have been doing sustainable design for a long time have been trying

>> continued on page 51
to figure out the issues of carbon neutrality for a long time. How do we design to achieve those goals? Now there are requirements within LEED that will guide us toward a better carbon solution.

Pierce also applauds the new version. "LEED 2009 is not carbon-neutral," he concedes. "But it's a step in the right direction, and it's a transformative step." And yet it's still only one step up from "standard design, which is just barely legal for meeting the codes," Pierce continues. The next level is "sustainable design, which is neutral. It's not doing any harm."

The final steps, says Pierce, are "restorative, where you start restoring systems," followed by "regenerative, where you've merged with nature. The Native Americans, prior to European settlement, operated at a regenerative level." Regenerative design is next to impossible in the 21st century—which is another reason "LEED certification needs to happen," Pierce adds. "Our society functions quite frequently at the lowest-common denominator. That's the way the market is set up. The tendency is to do less, not more."

LEED provides guidelines, and a checklist, "that people really respond to," he explains. It also provides third-party accountability. And it's still educating the uninitiated. "Some architects and designers may be well beyond LEED," says Pierce. "But I just did a presentation for some code officials, and many of them had never heard of LEED. So there's still a long way to go before LEED is understood and implemented throughout the industry."

"LEED is not the end. It's just the beginning. But you have to start somewhere," Pierce concludes. Even Kermit, by the end of his song, had embraced his greenitude, singing, "It's beautiful! And it's what I want to be... ."

The writer wishes to thank Caralyn Stevens for her reporting on Gar Hargens' design of the Seward Co-op. AMN
Renaissance Revival

<< continued from page 27

The firm moved into its new offices just before Thanksgiving, while the space was still under construction. "Having the staff live through the project was actually a positive experience," says Johnson. "It reinforced the value of a schedule, the complications of a schedule, and the importance of communicating and having contingency plans. For younger staff in particular, it was a good learning exercise."

Similarly, the finished office space functions as a sustainable-design demonstration project for DLR Group's clients, as well as for Renaissance Square's prospective tenants. "Our office is a great way to practice what we preach," says Johnson. "We can show clients, contractors, and our new neighbors where the difficulties and opportunities for sustainable design are, and what sustainability means to the design process. It's exciting to show off."

Johnson adds that DLR Group's new location on Nicollet Mall has given the firm a renewed identity: "Our offices provide us with a nice way to reintroduce our practice, get plugged into downtown, and use mass transit as a recruiting tool throughout the metro area. It's a great new beginning for us." AMN

Print Ready

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he continues. "I think it's a really appropriate space for Highpoint. There aren't a lot of bells and whistles. It's concrete floor and exposed framing on the ceiling. It turned out to be the most L.A.-like space that we've done--a simple, rugged warehouse space for art, occupied by artists."

The transformation began with a gutting of the entire building and a very happy surprise: The roof framing was in excellent condition, allowing the design team to create industrial loft-like spaces and save money (no new ceiling) at the same time. The reinvention continued with a budget-friendly palette of materials and fixtures, including simple white walls, off-the-shelf track lighting, and warehouse skylights that halo the co-op studio and the professional studio.

But the real magic of the new 10,350-square-foot Highpoint Center lies in the layout and flow of the various spaces. Inside the front door, steps ascend to a reception desk on the left, which fronts three offices and a small conference room;
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an alluring window view of the semi-private professional studio straight ahead; and, on the right, two elegantly minimalist galleries that display the for-sale work of visiting artists. Tucked behind the main gallery is a print study room where available prints are kept in flat files (or framed on rolling racks) for easy access. Farther back, the open co-op area, like the adjacent professional studio, is fully equipped for work in lithography, intaglio, relief, monotone, and screen printing (see “Screen Test” on page 31).

Up Close & Personal

Hewing closely to the home’s existing footprint—in the end, 45 square feet were added to the 2,144-square-foot house to accommodate an extended front entry and various bump-outs—Battles removed all interior walls to create an open and inviting floor plan that is more in line with 21st-century living. The three main-level bedrooms were transformed into a large master suite, dressing room, and den, and the walls surrounding the stairs leading to the lower level were removed to open up a view from the kitchen to the backyard beyond.

With the help of Rinnovare, a St. Paul design-build firm led by Mike Williams, who also serves as executive director of Minnesota GreenStar, Battles incorporated an extra layer of spray-foam insulation inside the composite siding; reclaimed timbers from a Woodbury barn at the entrance; cork floors on the lower level; wool carpet in the bedroom; and an array of other durable, sustainable products that transform this first-ring suburban ranch into an eco-conscious home. Upon completion, the project achieved Minnesota GreenStar Gold certification, the program’s highest rating.

There were budget constraints to navigate and concessions to be made along the way, of course, but the Gardeens took it all in stride. “We’re really happy with where it’s come,” says Dave. “Jeremiah was a good advocate for us when it came time to make those hard decisions. Any time an issue came up, he’d get right down to figuring out how we could work around it.”

It’s homeowners like the Gardeens that make the Homes by Architects Tour a hit. “This tour makes architecture accessible,” says Battles. “People can come in, see the projects, talk to the architects about what they do, and ask specific questions about the overall process. We then have the opportunity to explain to them what really happens and the value that architects can bring to a project.” He continues: “Oftentimes the misconception is that when you work with an architect you are going to get this really elaborate, really expensive design that you can’t really afford. Making a home that’s interesting isn’t just about creating more space; it’s about the type of space and the character you add to it.”

AMN
system. "We’re using the solar-thermal system that heats hot water to regenerate the liquid desiccant solution, which is more energy-efficient than using electricity in the dehumidification process," explains Xu.

The system, which harvests the energy in hot water to remove humidity during the muggy Midwest summer, "is a pretty big deal," Xu continues. "We’re working hard to fabricate the system and make it work. It’s clearly very applicable to homes in Minnesota, and we’d like to get the system on the market.” Such ingenuity addresses another goal of Solar Decathlon: to encourage the research and development of new solar technologies and get them into the marketplace.

On Display
To that end, the teams are also charged with designing and implementing a communications and marketing plan for their houses. Other team members work to secure sponsors, building materials, and funds (in addition to the Department of Energy’s $100,000 in seed money) for research and development—and to implement the Solar Decathlon’s most public phase: reassembling the house (after transport) in the decathlon’s Solar Village on the National Mall in Washington, DC.

From October 8 to 16, the teams will compete in 10 contests that evaluate the houses’ architecture, engineering, lighting design, market viability, and communications plan, as well as test just how well the houses’ solar technologies are maintaining the hot-water temperature, running appliances and electronics, and maintaining a comfortable indoor temperature of 72 to 76 degrees, with a relative humidity of 40 to 55 percent. This year, the decathlon also includes a net metering contest; each house will be connected to a utility meter (and the grid) to measure how much net energy it produces or consumes during the competition.

The Solar Village and its 20 houses will be open to the public October 9-13 and 15-18. The ICON Solar House will then be disassembled once again and, it is hoped, "land," says Johnson, at UMMore Park in Rosemount, Minnesota—a 5,000-acre site owned by the university. “Our hope is that the ICON Solar House will spearhead a sustainable development or subdivision—or even a solar cul-de-sac” at the site, says Johnson.
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The Medical Arts
<< continued from page 40

game-changing. But the clinic space is really just a shell. To make the clinic really work, you need applications, and in our case we're creating some killer apps."

Stirring music, interesting visuals, a beautiful building—these things may relieve a bit of the anxiety that naturally accompanies a clinic visit, but they don't magically heal sick bodies. Still, the impact of art on the spirit and mind can't be denied. Hallberg notes that his staff is happier working in this inspiring space, and that leads to a better level of care.

"The concept of a 'healing environment' has been around, but I don't think I've seen it executed as well as it is in the Mill City Clinic," says Spohn. "It's higher-end design, but it's approachable. Everyone has an appreciation of it, regardless of their economic situation, because it conveys the feeling that someone really cares about them."

Hallberg says the clinic's patients represent the spectrum in terms of background, yet they've responded with universal appreciation. "They're honored that this is their space, their clinic," says Hallberg. "I love the democratizing effect that good design has; it's truly appreciated and enjoyed by all." AMN

Here Comes the Sun
<< continued from page 56

Minnesotans will have an opportunity to inspect the ICON Solar House before it goes to Washington. In August, the students will assemble the house on the St. Paul campus and run a simulation of the competition, in order to work out any bugs before the actual event. "Our primary motivation" in pursuing the project, says Johnson, "was to give students the opportunity to work on a cross-disciplinary project and see the implementation of their design."

For the students, the project hasn't been without its tribulations. "Our team is very forward-thinking in the way that we're undertaking this project, even though it might be a headache sometimes," says Xu. "But what's evolved out of it, and what makes the project so rewarding for me, is the way the process is integrated across disciplines. It's something we don't always get in our education or in professional practice. For someone going into the design profession, this has been a great experience." AMN
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Architects 36
Interior Designers 5
Technical 3
Administrative 7
Total in Firm 51

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CSI Construction Specifications Institute
FAIA Fellow, and Registered Member of the American Institute of Architects
IFMA International Facilities Management Association
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LEED Leadership in Energy and Environmental Design
LEED AP Leadership in Energy and Environmental Design
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Interior Designers 64
Engineers 89
Other Professional 10
Technical 20
Administrative 79
Total in Firm 485

Work %
Office Buildings/Banks/Financial 8
Medical/Health Care 67
Municipal 8
Education/Academic 5
Sports 12

Sidra Medical and Research Center (new), Doha, Qatar; Austin Energy Control Center and Offices (retrofit), Austin, TX; Sanford USD Medical Center, Heart and Vascular Hospital (new), Sioux Falls, SD; Globe University/Minnesota School of Business (new), Minneapolis and Lakeville, MN; Ellerbe Becket Office (remodel), Minneapolis, MN; Parkview Health Campus Expansion (new), Fort Wayne, IN

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Interior Designer 1
Technical 2
Administrative 3
Total in Firm 10

Work %
Housing 5
Retail/Commercial 10
Manufacturing/Industrial 5
Medical/Health Care 60
Churches/Worship 5
Municipal 10
Education/Academic 5

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Technical 8
Administrative 1
Total in Firm 17

Work %
Office Buildings/Banks/Financial 10
Retail/Commercial 5
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Municipal 5
Education/Academic 40

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Work %
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Engineers 113
Other Professional 59
Technical 57
Administrative 75
Total in Firm 521

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Retail/Commercial 5
Manufacturing/Industrial 5
Medical/Healthcare 45
Municipal 10
Education/Academic 10

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Interior Designers 3
Engineers 17
Other Professional 41
Technical 2
Administrative 8
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Work %
Housing/Multiple 10
Office Buildings/Banks/Financial 15
Retail/Commercial 10
Manufacturing/Industrial 10
Medical/Healthcare 20
Municipal 15
Education/Academic 20

Holiday Inn Express (new), Mankato, MN; South Central College (remodel), Faribault, MN; Greater Mankato Growth Offices (remodel), Mankato, MN; Paradise Center for the Arts (remodel), Faribault, MN; South Central Services Cooperative (new), Mankato, MN; Mankato State University (residence hall remodel), Mankato, MN

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Engineers 3
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Administrative 2
Total in Firm 14

Work %
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Matt Krutonard, AIA, LEED AP
Paul C.N. Melibom, AIA, LEED AP
Traci Engel Lesneski, CID, IIDA, LEED AP

continued next column
NELSON

1201 Marquette Avenue South, Suite 200
Minneapolis, MN 55403
Tel: (612) 822-1211
Fax: (612) 822-1006
Email: rsubmit@nelsononline.com
www.nelsononline.com
Established 1977
Other Offices: Philadelphia, New York, Boston, Dallas, Atlanta, Chicago, Charlotte, Mumbai, Bangalore
Firm Principals
Claudia Reichert, CID, LEED AP
Richard Sutton, AIA, CID, LEED AP
Scott Hierlinger, IDA, LEED AP
Firm Personnel by Discipline
Architects 4
Interior Designers 9
Engineer 1
Other Professionals 5
Administrative 1
Total in Firm 20
Work %
Office Buildings/Banks/Financial 80
Retail/Commercial 10
Manufacturing/Industial 10
Education Credit Management Corporation, Oakdale, MN; CES Group/Mammoth, Eden Prairie, MN; HealthPartners (various projects), Bloomington, MN; Lacer Group, Minneapolis, MN; Nortmarq (various projects), Twin Cities, MN; PepsiCo, Eden Prairie, MN

PAULSEN ARCHITECTS

209 South Second Street, Suite 201
Mankato, MN 56001
Tel: (507) 388-9811
Fax: (507) 388-1751
Email: bpaid@paulsenarchitects.com
www.paulsenarchitects.com
Established 1995
Firm Principals
Bryan Paulsen, AIA, LEED AP, CID
Staci Flemming, IDA, LEED AP
Gregory Borchart, LEED AP
James Pankow, PE
Bruce Chalupsky, RLA
Firm Personnel by Discipline
Architects 6
Interior Designers 3
Engineers 2
Technical 8
Administrative 2
Total in Firm 21
continued next column

PERKINS+WILL

8410 South South, Suite 200
Minneapolis, MN 55403
Tel: (612) 851-5000
Fax: (612) 851-5001
Email: lisa.pool@perkinswill.com
www.perkinswill.com
Established 1935
Firm Principals
Charles D. Knight, AIA, CID, LEED AP
Anita Barnett, FIIDA
Lisa Pool, CID, LEED AP
Dave Dimond, AIA, CID, LEED AP
Jeff Ziebarth, AIA, LEED AP
Rick Hintz, AIA, CHIA, LEED AP
Ted Rozeboom, AIA, LEED AP
Firm Personnel by Discipline
Architects (licensed) 37
Architectural (unlicensed) 24
Interior Designers 17
Other Professional 10
Technical 1
Administrative 5
Total in Firm 94
Work %
Office Buildings/Banks/Financial 20
Medical/Health Care 40
Municipal 10
Education/Academic 25
Master Planning 5
Microsoft Corporate Offices (new), Fargo, ND. Great River Energy Office Building (new), Maple Grove, MN; CentraCare Health System (removal/addition), St. Cloud, MN; University of Minnesota Physicians Mill City Clinic (removal), Minneapolis, MN; Chanhassen High School (new), Chanhassen, MN; Prince Nora Bin Abdulrahman University for Women (new), Riyadh, Saudi Arabia

REHKAMP LARSON ARCHITECTS, INC.

2732 W. 43rd Street
Minneapolis, MN 55410
Tel: (612) 285-7275
Fax: (612) 285-7274
Email: melissa@rehkamplarson.com
www.rehkamplarson.com
Established 2000
Firm Principals
Mark Larson, AIA
Jean Rehkamp Larson, AIA
Firm Personnel by Discipline
Architects 3
Other Professional 4
Total in Firm 7
Work %
Residences/New Remodel 95
Retail/Commercial 5
Linden Hills Cottage (new), Minneapolis, MN; Eco-modern Rambler (new), Eden Prairie, MN; Progressive Farmhouse (new), Lake City, MN; Everett Lake Cabin, Ely, MN; Fish & Richardson P.C. (offices/conference center), Dain Rauscher Building, Minneapolis, MN; Lake of the Isles (removal/addition), Minneapolis, MN

SALA ARCHITECTS INC.

336 East Hennepin Avenue
Minneapolis, MN 55414
Tel: (612) 379-3037
Fax: (612) 379-0001
Email: info@salaarc.com
www.salaarc.com
Established 1983
Other MN Offices: Stillwater, (651) 351-0961, Excelsior, (952) 380-4817
Firm Principals
Wayne Branum, AIA, CID
Kelly Davis, AIA, CID
Tim Fuller, AIA, LEED AP
Paul Hannan, AIA, CID
Katherine Hillbrand, AIA, CID
Michaela Mahady, AIA, CID
Joseph G. Metzler, AIA, CID, LEED AP
Dale Muñfinger, FAIA
Eric Odor, AIA, LEED AP
Firm Personnel by Discipline
Architects 29
Interior Designers and Architects 7
Administrative 7
Total in Firm 43
Work %
Residences/New Remodel, Additions 90
Retail/Commercial 5
Municipal 5
% Included in Above Listings:
Sustainable Design 100
Restoration/Preservation 15
Interior Architecture 25
Foxhall Barn, Sanchian Island, WA; Deschamp Residence, St. Paul, MN; Coram Ski Shack, Spider Lake Township, WI; 2008/2009 Eco House, Minnesota State Fair; Urban Flight, Minneapolis, MN; DeWitt Lake House, Maple Plain Township, WI

Hanson Hall, Carlson School of Management, University of Minnesota, Minneapolis, MN; Musical Instrument Museum, Phoenix, AZ; Cologast North American Headquarters, Minneapolis, MN; Battalion Operations Complex, Fort Lewis, WA

RSP ARCHITECTS

1220 Marshall Street NE
Minneapolis, MN 55413
Tel: (612) 677-7100
Fax: (612) 677-7499
Email: mplsmktg@rsparch.com
www.rsparch.com
Established 1978
Other MN Office: Rochester
Other Offices: Phoenix, San Diego
Firm Principals
David C. Norback, AIA
Ted Davis, AIA, IDIA, LEED AP
Mary Deeg, CID, IDIA
Firm Personnel by Discipline
Architects 119
Interior Designers 47
Other Professional 8
Technical 17
Administrative 33
Total in Firm 224
Work %
Office Buildings/Banks/Financial 25
Retail/Commercial 25
Manufacturing/Industrial 5
Medical/Healthcare 10
Education/Academic 10
Government 15
Museums 5
Recreation 5
continued next column

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SMITHGROUP

60 South Sixth Street, Suite 2420
Minneapolis, MN 55402
Tel: (612) 372-4681
Fax: (612) 372-4957
Email: info@mn.smithgroup.com
www.smithgroup.com
Established 1853
Other Offices: Ann Arbor, Chicago, Dallas, Detroit, Los Angeles, San Francisco, Madison, Phoenix, Raleigh-Durham, Washington, D.C.

Firm Principals
David King, FAIA, LEED AP
Carl Roehling, FAIA
Randy Sweich, PE, LEED AP
Jodi Legg, CID, IDDA, LEED AP

Personnel by Discipline
Architects 320
Interior Designers 54
Engineers 97
Other Professional 136
Technical 27
Administrative 163
Total in Firm 807

Work %
Office Buildings/Banks/Financial 20
Medical/Health Care 20
Education/Academic 20
Science/Technology 20
Mixed-use 10
Museums/Cultural 10

ATHENS INC.
Minneapolis, MN; Microsoft Corporation
Utah Development Center, Salt Lake City, UT, Parametric Technology Corporation, Minneapolis, MN; Liberty Mutual, Midwest Region; Parsons Brinkerhoff, San Francisco, CA; Hines Washington Square

Firm Principals
William Ross, AIA, LEED AP
Robert Walsh, AIA
Keith O’Brien

Personnel by Discipline
Architects 2
Interior Designers 6
Technical 1
Administrative 1
Total in Firm 10

Work %
Housing/Multiple 5
Residences/New & Remodel 5
Office Buildings/Banks/Financial 65
Education/Academic 25

TCF Bank Stadium (new), Minneapolis, MN;
Private Residence (new), Casey Key, FL;
Prime Therapeutics (remodel/new), Multiple Locations; Blattner Energy (new), Avon, MN;
Gray Plant Mooty (remodel), St. Cloud, MN;
Chesnut & Cambronne (remodel), Minneapolis, MN

LAUREL ULLAND
ARCHITECTURE

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

Firm Principal
Laurel Ulland, Assoc. AIA

Personnel by Discipline
Architects 4
Interior Designers 1
Total in Firm 5

Work %
Housing/Multiple 10
Residences/New & Remodel 90

Lowry Hill (remodel/renovation),
Minneapolis, MN; Willow Lane (transformation), St. Louis Park, MN;
Pelican Isles Penthouse, Naples, FL; Crocus Hill (renovation), St. Paul, MN; Linden Hills (remodel), Minneapolis, MN; Kenwood Italianate (renovation), Minneapolis, MN

WALSH BISHOP
ASSOCIATES, INC.

900 North Third Street, Suite 100
Minneapolis, MN 55401
Tel: (612) 338-8799
Fax: (612) 337-5785
Email: jodie.maruska@walshbishop.com
www.walshbishop.com
Established 1984

Firm Principals
Dennis Walsh, AIA
Stephen Knowles, AIA, LEED AP
Joc Teske, IIDA, CID, LEED AP
Mark Longworth, AIA
Keith O’Brien
Robert Walsh, AIA

Personnel by Discipline
Architects 22
Interior Designers 3
Other Professional 3
Technical 1
Administrative 2
Total in Firm 31

Work %
Housing/Multiple 10
Office Buildings/Banks/Financial 25
Retail/Commercial 15
Hospitility/Entertainment, Planning 50

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STUDIO HIVE, INC.

901 North Third Street, Suite 228
Minneapolis, MN 55401
Tel: (612) 279-0430
Fax: (612) 279-0439
Email: info@studiohive.com
www.studiohive.com
Established 2003

Firm Principals
Shawn P. Gaither, AIA, LEED AP
Janice C. Linster, CID, ASID, LEED AP
Shari L. Bjork, LEED AP

Personnel by Discipline
Architects 2
Interior Designers 6
Technical 1
Administrative 10
Total in Firm 10

Work %
Housing/Multiple 5
Residences/New & Remodel 5
Office Buildings/Banks/Financial 15
Retail/Commercial 25
Manufacturing/Industrial 10
Planning/Master, Urban, Land 5

ATK (Alliant Techsystems) Corporate Headquarters, Eden Prairie, MN; King’s Wine Bar, Minneapolis, MN; OPM Boutique, St. Louis Park, MN; Steel Rives LLP, Minneapolis, MN; Syngenta Seeds Regional Headquarters, Minnetonka, MN; Wolfmount, Minneapolis, MN

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DIRECTORY OF INTERIOR DESIGN FIRMS

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

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

### ARCHITECTURAL ALLIANCE

400 Clifton Avenue South
Minneapolis, MN 55403
Tel: (612) 874-4102
Fax: (612) 871-7212
Email: epeterson@archalliance.com
www.archalliance.com
Established 1970
Other MN Office: Minneapolis/St. Paul
International Airport, (612) 726-9012
Other Office: San Diego

**Firm Principals**
- Carey Brendalen, AIA, LEED AP
- Tom DeAngelie, FAIA, CID, LEED AP
- Shary Cooper, CID, IDA, LEED AP
- Dennis LaFrance, AIA, CID, LEED AP
- Eric Peterson, AIA, LEED AP
- Peter Vesterholm, AIA, LEED AP

**Firm Personnel by Discipline**
- Interior Designers: 5
- Architects: 36
- Technical: 3
- Administrative: 7
- Total in Firm: 51

**Work %**
- Housing/Multiple: 5
- Office Buildings/Banks/Financial: 20
- Retail/Commercial: 10
- Medical/Healthcare: 5
- Municipal: 15
- Education/Academic: 15
- Aviation: 30

- Minneapolis Community and Technical College Health Sciences (renovation).
- Minneapolis, MN: St. Jude Medical (phase one campus expansion); General Mills Technology Center (renovations); Medtronic Rice Creek Campus (renovation); University of Minnesota TCF Stadium (new), Physics and Nanotech (new), Bio-medical Campus (new), Minneapolis, MN: Little Rock National Airport Long-term Terminal Planning, Design, Renovation, Little Rock, AR

### BENTZ/THOMPSON/RIETOW, INC.

801 Nicollet Mall, Suite 801
Minneapolis, MN 55405
Tel: (612) 332-1234
Fax: (612) 332-1813
Email: info@btr-architects.com
www.btyr-architects.com
Established 1971

**Firm Principals**
- Ann Voda, AIA, CID, LEED AP
- Robert Zimmerman, AIA, CID
- Gary F. Mine Rojek, AIA, NCARB
- Randy Moe, AIA, CID, LEED AP

**Firm Personnel by Discipline**
- Interior Designers: 3
- Architects: 20
- Engineers: 10
- Other Professional: 4
- Technical: 4
- Administrative: 6
- Total in Firm: 47

**Work %**
- Housing/Multiple: 25
- Office Buildings/Banks/Financial: 5
- Retail/Commercial: 5
- Municipal: 15
- Education/Academic: 5
- County and State: 10
- Library: 10
- Mixed-use: 15
- Senior: 5
- Recreation/Community Centers: 5

- Pine County Justice Center (new), Pine City, MN: Anderson Trucking Service (new), St. Cloud, MN: Rondo Community Outreach and University/Dale Apartments (new), St. Paul, MN: Plymouth Public Safety and City Hall (addition/remodel), Plymouth, MN: Eitel Building City Apartments (renovation/addition), Minneapolis, MN: CareLotns Lofts (new), St. Paul, MN

### ATS&R PLANNERS/ARCHITECTS/ENGINEERS

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

**Firm Principals**
- Paul W. Erickson, AIA, NCARB, REFP
- Kim Sorensen
- Paul L. Snyder, AIA, CID, NCARB
- Tammy S. Magney, AIA, REFP, LEED AP
- Daniel C. Moll, AIA, CID, LEED AP

**Firm Personnel by Discipline**
- Interior Designers: 3
- Architects: 16
- Engineers: 4
- Other Professionals: 8
- Technical: 35
- Administrative: 14
- Total in Firm: 80

**Work %**
- Churches/Worship: 5
- Education/Academic: 95


### BVK GROUP

222 North Second Street
Minneapolis, MN 55401
Tel: (612) 339-3752
Fax: (612) 339-6212
Email: dkroos@bvkgroup.com
www.bvkgroup.com
Established 1978

Other Office: Chicago, IL

**Firm Principals**
- J. Owen Boorman, AIA
- Ted Redmond, AIA
- John Could, AIA
- Michael J. Krych, AIA
- William Bailey, AIA
- Victor Pechaty, AIA
- Gary Vogel, AIA

**Firm Personnel by Discipline**
- Interior Designers: 3
- Architects: 20
- Engineers: 10
- Other Professional: 4
- Technical: 4
- Administrative: 6
- Total in Firm: 47

**Work %**
- Housing/Multiple: 25
- Office Buildings/Banks/Financial: 5
- Retail/Commercial: 5
- Municipal: 15
- Education/Academic: 5
- County and State: 10
- Library: 10
- Mixed-use: 15
- Senior: 5
- Recreation/Community Centers: 5

- Pine County Justice Center (new), Pine City, MN: Anderson Trucking Service (new), St. Cloud, MN: Rondo Community Outreach and University/Dale Apartments (new), St. Paul, MN: Plymouth Public Safety and City Hall (addition/remodel), Plymouth, MN: Eitel Building City Apartments (renovation/addition), Minneapolis, MN: CareLotns Lofts (new), St. Paul, MN

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Firm Personnel by Discipline

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<th>Discipline</th>
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<tbody>
<tr>
<td>Interior Designers</td>
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<tr>
<td>Architects</td>
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<tr>
<td>Technical</td>
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<td>Administrative</td>
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<td>Total in Firm</td>
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Work %

| Office Buildings/Banks/Financial   | 10|
| Manufacturing/Industrial          | 5|
| Medical/Health Care               | 5|
| Churches/Worship                  | 5|
| Municipal                          | 5|
| Education/Academic                | 5|
| Recreation/Wellness Facilities    | 5|
| Justice/Corrections/Detention     | 10|

Collaborative Design Group, Inc.

100 Portland Avenue South, Suite 100
Minneapolis, MN 55401
Tel: (612) 333-3524
Fax: (612) 333-3522
Email: lseippings@collaboratedesigngroup.com
www.collaboratedesigngroup.com
Established 2001

Firm Principals

Pamela A. Gilbert
William D. Hickey, AIA, CID, LEED AP
Michael W. Jordan, AIA
Craig A. Milkert, PE, LEED AP
James C. O'Shea
Lee Seppings

Firm Personnel by Discipline

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<td>Architects</td>
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<td>Total in Firm</td>
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</tbody>
</table>

Work %

| Office Buildings/Banks/Financial   | 10|
| Manufacturing/Industrial          | 5|
| Medical/Health Care               | 5|
| Churches/Worship                  | 5|
| Municipal                          | 5|
| Education/Academic                | 5|
| Building Renovation/Adaptive Reuse| 15|

Ellerbe Becket, Inc.

800 LaSalle Avenue
Minneapolis, MN 55402
Tel: (612) 376-2000
Fax: (612) 376-2271
Email: info@ellerbecket.com
www.ellerbecket.com
Established 1909

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

Firm Principals

Jon Bugg, AIA
Wendy Fimon, CID

Cunningham Group Architecture, P.A.

201 Main Street SE, Suite 325
Minneapolis, MN 55414
Tel: (612) 379-3400
Fax: (612) 375-4400
Email: bblank@cunningham.com
www.cunningham.com
Established 1968

Other Offices: Los Angeles, Las Vegas, Bakersfield, Biloxi, Madrid, Seoul

Firm Principals

John Cunningham, FAIA, LEED AP
Timothy Dufault, AIA, LEED AP
Thomas L. Hoskers, AIA, LEED AP
David R. Soier, AIA, LEED AP
Margaret S. Parsons, AIA, LEED AP
Kathryn Wallace, AIA, LEED AP

Firm Personnel by Discipline

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<td>Administrative</td>
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<tr>
<td>Total in Firm</td>
<td>100</td>
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</tbody>
</table>

Work %

| Office Buildings/Banks/Financial   | 10|
| Manufacturing/Industrial          | 5|
| Retail/Commercial                 | 5|
| Medical/Health Care               | 5|
| Churches/Worship                  | 5|
| Municipal                          | 5|
| Education/Academic                | 5|
| Entertainment/Gaming/Resorts      | 15|

Hallelward Lewis Nilan & Johnson, PA, (new), Minneapolis, MN; Old Country Buffet (remodeling), Multiple Locations: Harrah’s Cherokee Resort (expansion/remodeling), Cherokee, NC; Westwood Community Church (addition/remodeling), Excelsior, MN; Hennepin County Northeast Library (addition/remodeling), Minneapolis, MN; Minneapolis Community and Technical College Workforce Program and Infrastructure (remodeling), Minneapolis, MN
GLT ARCHITECTS

808 Courthouse Square
St. Cloud, MN 56303
Tel: (320) 252-3740
Fax: (320) 255-0683
Email: leadapt@gtarchitects.com
www.gtarchitects.com
Established 1976
Other MN Office: Woodbury,
(651) 459-9566

Firm Principals
David Leapaldt, AIA, CID, LEED AP
Daniel Tideman, AIA, CID
Steve Paasch, AIA, LEED AP
Evan Larson, AIA, CID, LEED AP

Firm Personnel by Discipline
Interior Designers 1
Architects 8
Technical 1
Administrative 3
Total in Firm 13

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

DAVID HEIDE DESIGN STUDIO

301 4th Avenue South, Suite 663
Minneapolis, MN 55415
Tel: (612) 337-5060
Fax: (612) 337-5059
Email: info@DHDstudio.com
www.DHDstudio.com
Established 1997

Firm Principal
David Heide, Assoc. AIA, Allied Member ASID

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

Work %
Residences/New, Remodel, Additions 100

HGA ARCHITECTS AND ENGINEERS

701 Washington Avenue North
Minneapolis, MN 55401
Tel: (612) 758-4000
Fax: (612) 758-4199
Email: info@hga.com
www.hga.com
Established 1953
Other MN Office: Rochester
(507) 281-8600
Other Offices: Milwaukee, Sacramento, San Francisco, Los Angeles

Firm Principals
Debra Barnes, CID, IDA, LEED AP
Laurie Rother, CID, IDA, LEED AP
Chris Vickery, CID
Nancy Schmidt, CID, LEED AP
Rich Bonnin

Firm Personnel by Discipline
Interior Designers 22
Architects 195
Engineers 113
Other Professional 59
Technical 57
Administrative 75
Total in Firm 521

Work %
Housing/Multiple 5
Office Buildings/Banks/Financial 20
Retail/Commercial 5
Manufacturing/Industrial 5
Medical/Healthcare 45
Municipal 10
Education/Academic 10

University of Minnesota Fairview Amplatz Children’s Hospital, Minneapolis, MN
Douglas County Hospital, Alexandria, MN
Children’s National Medical Center, Washington, D.C.
General Mills, Golden Valley, MN
first National Bank Building, Saint Paul, MN
University of Minnesota Science Teaching & Student Services Center, Minneapolis, MN

HORTY ELVING

505 East Grant Street
Minneapolis, MN 55404
Tel: (612) 332-4422
Fax: (612) 344-1282
Email: info@hortyelving.com
www.hortyelving.com
Established 1995
Other Office: Menomonie, WI

Firm Principals
Tom Horty, FAIA, FACHA
Jeri Zubert, AIA, LEED AP
Rick Moore, AIA, ACHA
Leo Monster
Barbara Kassanchuk

Firm Personnel by Discipline
Interior Designers 4
Architects 7
Engineers 6
Other Professional 13
Technical 5
Administrative 4
Total in Firm 39

Work %
Medical/Healthcare 100

Minnesota Veterans’ Home (100-bed new addition), Minneapolis, MN
Perham Memorial Hospital and Home, Perham, MN
Good Samaritan Comforcare, Austin, MN

I S G GROUP

1409 N. Riverfront Drive, P.O. Box 1026
Mankato, MN 56002
Tel: (507) 387-6651
Fax: (507) 387-3583
Email: mark.cipos@is-grp.com
www.is-grp.com
Established 1973
Other MN Office: Faribault, (507) 331-1500
Other Office: Madison, WI

Firm Principals
Mark Cipos, AIA, CID
Chad Surprenant, PE
Brian Cjerde, PE
Lynn Bruns, PE, LEED AP
Dave Glusick, PE

Firm Personnel by Discipline
Interior Designers 3
Architects 2
Engineers 17
Other Professional 41
Technical 2
Administrative 8
Total in Firm 73

Work %
Housing/Multiple 10
Office Buildings/Banks/Financial 15
Retail/Commercial 10
Manufacturing/Industrial 10
Medical/Healthcare 20
Municipal 15
Education/Academic 20

Jumer’s Casino and Hotel (new), Rock Island, IL
Elk River Public Library (new), Elk River, MN
Calhoun Beach Club (bouquet space renovation), Minneapolis, MN
D’Amico and Sons (new), Roseville, MN
Brushaber Commons (new), Bethel University, St. Paul, MN
Mall of America (third floor south renovation), Bloomington, 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: Irvine, Pasadena, Las Vegas, Phoenix, Tucson

Firm Principals
Thomas Gerster, AIA
Greg Hollenkamp, AIA, LEED AP
Ronald Erickson, AIA, LEED AP
Mohammed Lawal, AIA
Randall Lindemann, AIA, LEED AP
Quin Scott, AIA
Brian Atrial, AIA
Robert Mayeron, PE

Firm Personnel by Discipline
Interior Designers 4
Architects 51
Engineers 1
Technical 58
Administrative 31
Total in Firm 133

Work %
Housing/Multiple 10
Office Buildings/Banks/Financial 10
Retail/Commercial 10
Medical/Healthcare 10
Municipal 15
Education/Academic 15

Lake Street Post Office (third level), Minneapolis, MN
County Office Building (redevelopment), St. Louis County, MN
Mall of America (third floor south renovation), Bloomington, MN
KRECH, O’BRIEN, MUELLER & ASSOCIATES, INC.

615 Cahill Avenue
Inver Grove Heights, MN 55076
Tel: (651) 451-4605
Fax: (651) 451-9377
Email: komainc@komainc.com
www.komainc.com

Established 1985
Firm Principals
James H. Krech, PE
Daniel J. O’Brien, AIA, CID
Bradley R. Mueller, AIA, CID
Cindy Douthett Nagel, CID
Michael J. Lisowski, PE

Firm Personnel by Discipline

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Personnel</th>
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<tr>
<td>Interior Designers</td>
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<tr>
<td>Architects</td>
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<tr>
<td>Other Professional</td>
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<tr>
<td>Administrative</td>
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<td>Total in Firm</td>
<td>32</td>
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</table>

Work %
- Office Buildings/Banks/Financial: 15
- Retail/Commercial: 12
- Manufacturing/Industrial: 10
- Medical/Health Care: 5
- Churches/Worship: 2
- Education/Academic: 2
- Recreational/Sports Facilities: 5

MOHAGEN/HANSEN ARCHITECTURAL GROUP

1000 Twelve Oaks Center Drive, Suite 200
Wayzata, MN 55391
Tel: (952) 426-7400
Fax: (952) 426-7440
Email: info@mohagenhansen.com
www.mohagenhansen.com
Established 1989
Firm Principals
Todd E. Mohagen, AIA, NCARB
Lyn A. Berglund, ASID, CID
Mark L. Hansen, AIA, NCARB, LEED AP

Firm Personnel by Discipline

<table>
<thead>
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<th>Discipline</th>
<th>Personnel</th>
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<td>Administrative</td>
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<tr>
<td>Total in Firm</td>
<td>31</td>
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</tbody>
</table>

Work %
- Office Buildings/Banks/Financial: 25
- Retail/Commercial: 5
- Manufacturing/Industrial: 20
- Medical/Health Care: 50

PAULSEN ARCHITECTS

209 South 2nd Street, Suite 201
Mankato, MN 56001
Tel: (507) 388-9311
Fax: (507) 388-7751
Email: bpa@paulsenarchitects.com
www.paulsenarchitects.com
Established 1995
Firm Principals
Bryan J. Paulsen, AIA, LEED AP CID
Staci Flemming, IDA, LEED AP
Gregory Borchert, LEED AP
James Panko, PE
Bruce Chalupsky, RLA

Firm Personnel by Discipline

<table>
<thead>
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<td>Engineers</td>
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<td>Total in Firm</td>
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RSP ARCHITECTS
1220 Marshall Street NE
Minneapolis, MN 55413
Tel: (612) 677-7100
Fax: (612) 677-7499
Email: mplesmkrt@rsparch.com
www.rsparch.com
Established 1978
Other MN Offices: Rochester
Other Offices: Phoenix, San Diego

Firm Principals
David C. Norback, AIA
Ted Davis, AIA, IIDA, LEED AP
Mary Deeg, CID, IIDA

Firm Personnel by Discipline
Interior Designers 47
Architects 119
Other Professional 8
Technical 17
Administrative 33
Total in Firm 224

Work %
Office Buildings/Banks/Financial 25
Retail/Commercial 25
Manufacturing/Industrial 5
Medical/Healthcare 10
Education/Academic 10
Government 15
Museums 5
Recreation 5

Harson Hall, Carlson School of Management, University of Minnesota, Minneapolis, MN; Musical Instrument Museum, Phoenix, AZ; Coloplast North American Headquarters, Minneapolis, MN; Battalion Operations Complex, Fort Lewis, WA

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60 South Sixth Street, Suite 2420
Minneapolis, MN 55402
Tel: (612) 372-4581
Fax: (612) 372-4957
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www.smithgroup.com
Established 1853
Other Offices: Ann Arbor, Chicago, Dallas, Detroit, Los Angeles, Madison, Phoenix, Raleigh-Durham, San Francisco, Washington DC

Firm Principals
David King, FAIA, LEED AP
Car Roehling, FAIA
Randy Svecz, PE, LEED AP
Jodie Leppa, CID, IIDA, LEED AP

Firm Personnel by Discipline
Interior Designers 54
Architects 330
Engineers 97
Other Professional 136
Technical 27
Administrative 163
Total in Firm 807

Work %
Office Buildings/Banks/Financial 20
Medical/Healthcare 20
Education/Academic 20
Science/Technology 20
Mixed-use 10
Museums/Cultural 10

Baker Tilly Virchow, Krause & Co., Minneapolis, MN; Microsoft Corporation Utah Development Center, Salt Lake City, UT; Parametric Technology Corporation, Minneapolis, MN; Liberty Mutual, Midwest Region; Parsons Brinckerhoff, San Francisco, CA; Hines Washington Square Portfolio, Minneapolis, MN

STUDIO HIVE, INC.
901 North Third Street, Suite 228
Minneapolis, MN 55401
Tel: (612) 279-0430
Fax: (612) 275-0439
Email: info@studiohive.com
www.studiohive.com
Established 2003

Firm Principals
Shawn P. Gaulher, AIA, LEED AP
Janine C. Linster, ASID, CID, LEED AP
Shari L. Bjork, LEED AP

Firm Personnel by Discipline
Interior Designers 6
Architects 2
Technical 1
Administrative 1
Total in Firm 10

Work %
Residences/New & Remodel 16
Housing/Multiple 5
Office Buildings/Banks/Financial 65
Education/Academic 25

TCF Bank Stadium (new), Minneapolis, MN; Private Residence (new), Casey Key, FL; Prime Pharmaceuticals (remodel/new), Multiple Locations; Blattner Energy (new), Avon, MN; Gray Plant Mooty (remodel), St. Cloud, MN; Chestnut & Cambronne (remodel), Minneapolis, MN

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

Firm Principals
Joseph M. Hamilton, AIA, CID
Kevin Rojes, Assoc. AIA
Heather Rose-Dunning, IIDA, LEED AP

Firm Personnel by Discipline
Interior Designers 2
Architects 2
Both Architect and Interior Designer 5
Other Professional 1
Total in Firm 10

continued next column

WALSH BISHOP ASSOCIATES
900 North Third Street, Suite 100
Minneapolis, MN 55401
Tel: (612) 338-8799
Fax: (612) 337-5785
Email: jodie.maruska@walshbishop.com
www.walshbishop.com
Established 1984

Firm Principals
Dennis Walsh, AIA
Stephen Knowles, AIA, LEED AP
Joc Teske, CID, IIDA, LEED AP
Mark Longworth, AIA
Keith O’Brian
Robert Walsh, AIA

Firm Personnel by Discipline
Interior Designers 3
Architects 22
Other Professional 3
Technical 1
Administrative 2
Total in Firm 31

Work %
Housing/Multiple 10
Office Buildings/Banks/Financial 25
Retail/Commercial 15
Hospitatity/Entertainment/Planning

Turtle Creek Casino and Hotel (design/CA), Williamsburg, VA; Black Bear Casino and Resort (design/CA), Canton, MN; Ivy Hotel and Residence (design), Minneapolis, MN; RBC Wealth Management (facilities management), Locations Nationwide; Sands Casino and Resort (interior architecture), Bethlehem, PA; Mixed-use Development (planning), Jackson, MS

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

Renaissance Square Office Interior Renovation
page 22
Location: Minneapolis, Minnesota
Client: RPD Catalyst
Architect: DLR Group
Principal-in-charge: Matthew Johnson, AIA
Project lead designer: Daniel Zutter, AIA
Project manager: Matthew Johnson, AIA
Project architects: Daniel Zutter, AIA
Structural engineer: DLR Group
Mechanical engineer: DLR Group
Electrical engineer: DLR Group
Interior design: DLR Group
Cabinetwork: E-Street Makers
Flooring/Carpet tile: Interface
Ceramic tile: Stonepeak Ceramics, Inc.
Wood flooring: Timeless Timber
Millwork: E-Street Makers
Photographer: Don F. Wong

Highpoint Center for Printmaking
page 28
Location: Minneapolis, Minnesota
Client: Highpoint Center for Printmaking
Architect: James Dayton Design, Ltd.
Principal-in-charge: James G. Dayton, AIA
Project lead designer: James G. Dayton, AIA
Project manager: Abby Jensen
Project architect: Robert Hunter, AIA
Project team member: Tats Tanaka
Structural engineer: Egan
Electrical engineer: Egan
Civil engineer: Master Engineering
Interior design: James Dayton Design, Ltd.
Construction manager: JE Dunn Construction
Landscape architect: Field Outdoor
Spaces with Kinji Akagawa
Landscape project team: Jason Rathe; Kinji Akagawa
Cabinetwork: Northern Woodwork, Inc.
Flooring systems/materials: WD Flooring (wood flooring)
Window systems: Architectural Contract Glass, Inc./Kawneer
Plastic glazing: Architectural Contract Glass, Inc./Vistawall
Skylights: Architectural Contract Glass, Inc./Vistawall
Architectural metal panels: Berwald
Concrete work: JE Dunn Construction
Photographer: Paul Crosby

Phillips Family Office
page 32
Location: Minneapolis, Minnesota
Owner: The Phillips family
Architect: Domain Architecture & Design
Principal: Lars Petersen, AIA
Principal-in-charge: Deborah Everson, AIA
LEED compliance and certification consultant: Michael S. Everson
Interior designer: Gunkeleman Flesher
General contractor: Ryan Companies U.S., Inc.
Historical consultant: Landscape Research
Structural engineer: Mattison McDonald Young
Mechanical engineer: Yale Mechanical
Lighting design: Schuler Shook
Electrical: Fraser-Morris Electric Company
Plumbing: Horwitz Plumbing
Masonry: Advanced Masonry Restoration
Stained glass: Gaytee Stained Glass
Windows: United Glass & Glazing
Painting: Swanson & Youngdale
Photographers: Susan Gilmore (Interiors); Paul Crosby (exterior)

University of Minnesota Physicians, Mill City Clinic
page 38
Location: Minneapolis, Minnesota
Client: University of Minnesota Physicians
Architect: Perkins+Will
Principal-in-charge: Lisa Pool
Project lead designer: John Spohn
Project manager: Jen Somers
Project architect: Rick Hintz, AIA
Project team: Megan Bell
Mechanical engineer: Metro Mechanical
Electrical engineer: Hunt Electric
Interior design: Perkins+Will
Photographers: Chris Barrett; Lucie Marusin

CORRECTION
On page 11 of our July/August 2009 issue, we failed to note the architect of Red Wing's new band shell. That structure, pictured here, was designed by Milo Thompson, FAIA, and his Bentz/Thompson/Rietow (www.btr-architects.com) team.
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"I took this photograph of the lobby of the University of Minnesota Northrop Memorial Auditorium on my daughter’s graduation day, using a 1951 Rolleiflex twin-lens camera. The burst effect around the lights was achieved via long exposure and small aperture. I really like the strong architectural sense of this unusual view, with the people milling about."

—Photographer Mark Gustafson