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This home by SALA Architects David O'Brien Wagner, AIA and Chris Meyer, AIA takes advantage of its park-like setting in an urban neighborhood. The home opens up as light and air flow through two distinct living spaces that are connected by a wood and window bridge.
One of the things I try to avoid in life is the comments section below online articles, for reasons you might imagine. But I was curious how people would respond to the unveiling, in late June, of the design of Surly Brewing Company’s new destination brewery in Minneapolis, so I scrolled down on several local sites. With all the excitement over the modern design of the new Vikings stadium and with Surly’s architecture firm (HGA, page 28) fresh off the well-received American Swedish Institute expansion and Lakewood Garden Mausoleum, I expected a love fest.

Instead, the majority of the many commenters expressed disapproval—with great flourish. The design of the $20 million facility was likened to a giant VCR, a giant Chipotle restaurant, and “something straight out of an Eastern bloc neighborhood!!!” “Insert 8-Track tape in front,” wrote one unhappy beer enthusiast. “Inside, enjoy cold beverage in warm environment familiar to some as secondary inspection at a 3rd world border crossing.” Ouch. Another commenter suggested an even grimmer comparison with a clever double entendre:

“Looks like a great place for a beer if you’re serving 5 to 10.”

The renderings are indeed stark, especially compared to the exceedingly sunny drawing that seemed to appear in every news story about the brewery before it was actually designed. With architecture that hasn’t yet been built, image is almost everything. But did anyone expect a bright and cheery beer hall from the maker of Furious, Cynic, and Abrasive ales? Surly has a brand to uphold, and it surely understands its architectural needs better than do even its most ardent fans.

It’s not uncommon, of course, for first images of high-profile projects to elicit strong public reaction. Building style and atmospherics—the marquee elements in most architectural drawings—can stir us down deep. But it’s always good to remember what really counts in a new building or landscape: how well it serves its use; its physical and visual integration with its site and surroundings; and its environmental measures, to name a few key criteria. On all of these counts, the Surly project appears to succeed.

The uproar reminds me of the 2010 rollout of the design for the American Swedish Institute addition. Wanting more of the Turnblad mansion’s Chateauesque architecture, a reader decried the modern wing as “looking like a UFO crashed into the building,” while another described the juxtaposition of styles as “an aesthetic that only someone who loves the sound of grinding gears can appreciate.” Today, the bustling building is beloved precisely because of its deference to the castle.

On the other hand, I love that Surly enthusiasts care so much about this new facility—and the social and cultural experience it will offer—that they let their voices be heard on news sites and social media. In fact, the only truly disconcerting comment I came across was this one: “Chill folks. Enjoy the beer. Does the building really matter?” Yes. It really, really does matter.

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Paul Fisher, Assoc. AIA
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Paul Fisher, Assoc. AIA, is dean of the University of Minnesota College of Design and author of Designing to Avoid Disaster: The Nature of Fracture-Critical Design (2013), among other books.

Photographer Corey Gaffer (www.gafferphotography.com) has worked and apprenticed with Hedrich Blessing, Esto, and Paul Crosby. He now runs Gaffer Photography, specializing in architectural stills and motion.

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

To give readers even more of the conversational flavor of our long interview with American Institute of Architects CEO Robert Ivy, FAIA (page 16), we've posted audio segments on our home page. Listen in as Ivy and University of Minnesota College of Design dean Thomas Fisher, Assoc. AIA, discuss the ways in which the institute and its collaborators are gathering data on the energy and real estate performance of architect-designed buildings to better demonstrate the value of quality architecture.

PINTEREST

Follow us on Pinterest and you'll get what you came for: a healthy dose of design inspiration.

It's every bit as addictive as they told us it would be. We've been pinning our favorite architecture photos and videos—everything from buildings and designed landscapes to music videos shot in architectural settings—for a while now, and the fun shows no signs of abating.

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The AIA Minneapolis Merit Awards recognize and celebrate projects that tell a story of excellence through the variety of innovations and collaborations that shape a building. The AIA Minneapolis member projects were selected based on the following criteria: client/team satisfaction, technical innovation, environmental responsibility, budget/business success, community impact, and architectural solution.

**MCTC Health Sciences Renovation**  
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Michael L. Schrock, AIA, Merit Awards  
**American Academy of Neurology**  
Elness Swenson Graham Architects, Inc.  
**John B. Davis Education and Service Center**  
UrbanWorks Architecture LLC  
This award was created in 2008, in honor of Michael L. Schrock, whose passion helped develop the AIA Minneapolis Merit Awards.
Richard Buckminster Fuller's intentions were modest: He wanted to design a home that would sit lightly on the earth. But the geodesic dome the inventor patented is just a little too eye-catching to qualify as modest. They may be "dome sweet home" on the inside, but on the outside these iconic structures are the perfect midcentury monument to futuristic design. They work well (mostly), and they look amazing. And those who love domes really love them. Even today, when technology can help conventional forms perform similar feats of efficiency, domes are still rising, hex by hex, for people who think outside the right-angle paradigm.

Fuller was prescient in his understanding of human impact on the environment, and he had big ideas about the way we should live. At his most optimistic, he believed architecture and energy could work together for the good of all things, earthly and beyond. It's perhaps that "beyond" thing—his continual pondering of our place in the universe—that's made Fuller a hero to subsequent generations of thinkers.

Because a two-dimensional documentary wouldn't do justice to the man's expansive mind, Sam Green, director of the Academy Award-nominated The Weather Underground (2003), has put together a multimedia tribute that includes film and still images, stage narration by Green, and an atmospheric score performed live by indie-rock trio Yo La Tengo. This live documentary—The Love Song of R. Buckminster Fuller, commissioned by the San Francisco Museum of Modern Art—is coming to the Walker Art Center for two must-see performances on October 11. —Amy Coetzman
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With projects around the globe and another unforgettable house on the Homes by Architects Tour (page 32) Charles Stinson, AIA, has a lot to smile about

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In Wayfarer, architects and other design enthusiasts share their experiences of architectural environments around the world.

The Spanish razed many Incan buildings and erected colonial structures with Incan influences on their foundations, and the stony layers remain visible today. Shown here is La Compañía de Jesús, a cathedral the Jesuits began building in 1576. It stands on the base of the palace of Inca Huayna Capac.

—Christopher Hudson

**A POPULAR TOURIST DESTINATION IN PERU REVEALS A MILLENNIUM OF HISTORY**

If These Walls Could Talk

"Everywhere you look, you see vestiges of the two cultures that have inhabited this place," says Twin Cities photographer Corey Gaffner of the historic PLAZA DE ARMAS in Cusco, Peru. The ancient Andean city was the capital of the Inca Empire from the 13th century until Francisco Pizarro invaded the city in the 16th century.
DESIGN AMBASSADOR

Architecture Minnesota
interviews American
Institute of Architects CEO
Robert Ivy, FAIA
The American Institute of Architects and its CEO, Robert Ivy, FAIA, are on a mission to support the profession by helping to demonstrate how quality design improves human and environmental health and the bottom line.

INTERVIEW BY THOMAS FISHER, ASSOC. AIA; PHOTOGRAPHY BY RYAN SIEMERS
The path to becoming the chief executive officer

of an historic national membership organization rarely includes a tenure as a magazine editor. But such is the route that Robert Ivy, FAIA, took from editor-in-chief at Architectural Record to CEO of the American Institute of Architects. Long respected for his broad view of the profession and for his communication skills, Ivy took the AIA reins in 2010, when the organization’s members, still mired in dismal economic conditions for design and construction, needed a strong, clear voice. Soon after, under Ivy’s guidance, the institute began an ambitious campaign it calls Repositioning, an effort that aims to dramatically raise awareness of the value architects bring to their clients and communities. Ivy recently visited the Twin Cities to headline an AIA Minnesota event, and he took time out to speak with University of Minnesota College of Design dean Thomas Fisher, Assoc. AIA, at the recently renovated Ford Center (page 28) in Minneapolis. With so many changes taking place in both the industry and the institute, the two thought leaders had much to talk about.

Robert, welcome to the Twin Cities. Here we are, two former magazine editors now leading other kinds of organizations. I thought I’d start by asking you about your transition from Architectural Record and publishing to AIA. Has anything about it surprised you? And what about your previous life has been useful in your new role?

Good questions. There are many natural analogies [between the two endeavors]. One is the community—it’s the same group of people. When I was an editor, I traveled to domestic and international cities and met architects. I got to know them. I got to see their offices and inquire how their businesses worked and what was on their minds. And I still do that. Also, I’m an architect, and as an editor and in the role that I have now I still carry the practice with me, and the issues that adhere to architecture.

AIA is a member-based organization of 81,000 very smart, highly educated, caring individuals, all of whom have a point of view [laughs]. And so to forge a path where everyone knows the answers to most questions is a challenge. You have to listen, but at the same time you have to move forward. You can’t take every piece of advice, even though it’s often right. You have to find the path that seems to make the most sense.

You’re a gifted communicator, though, and I’m sure that the set of skills that enabled you to thrive as an editor in the publishing world has been valuable, particularly in this difficult period we’ve been in. Yes, I think in part I was brought in for that reason. The most important charge I was given was to share the value of architecture and design. Whether it’s with clients, the public, or the world at large, architects have felt that they are misunderstood, that they are not highly valued, and that they are under pressure as a result. So I’ve been asked to heighten the value through this communication medium. We’re working really hard to do that.

Well then let me ask you about the AIA Repositioning campaign, because my read of that is that you’re trying to do the very thing you were just saying—to reposition the profession in the eyes of the general public and do a better job of demonstrating our value. Talk a little bit about that effort. When I arrived, others at AIA were looking at how to rebrand the institute, to re-describe its mission, to better prepare it for contemporary life. So I thought we were beginning with a rebranding effort—we hadn’t been rebranded in years. That’s a simple and a superficial thing to do. It’s inexpensive in relative terms and gives people a new image.

But as we began the process, it was so clear that we first needed to address several fundamental challenges. We employed two world-class consultants—one is Pentagram, and we have Michael Bierut himself, who loves architecture. And he brought with him a man named Arthur Cohen [of LaPlaca Cohen], who is a gifted advisor to cultural institutions. They looked at this rebranding effort and said, “Whoa, there are fundamental things you need to do to make change. You’re not addressing the questions of your emerging architects adequately; you’re producing a wealth of material and help for people, but no one can hear it from all the clutter; and your governance needs addressing. But first and foremost you need to make the members feel that they are paramount—that you’re addressing their needs as individuals.”

They outlined 10 things, and they were hard truths. I liken it to standing under a fire hose and just getting a soak-down [laughs].

When did this happen? How long had you been in your tenure as CEO? I’d been in about a year when we started the process. And in fact when I came in, addressing the question was the last thing on my mind. I thought we’d improve communications and work toward incremental management improvement, which are valuable goals. Instead, we’ve got this much more ambitious and exciting brief in front of us.

I’ve also been impressed by your embrace of the role of architecture in public health. How do we best make the connection between quality design and health, and is making that case a part of the Repositioning effort? Here’s the challenge we face: Architects have the potential to make changes that affect people in a positive way, but the benefits are not fully calculated or fully understood. We’ve only based our design on
Architects have the potential to make changes that affect people in a positive way, but the benefits are not fully calculated nor fully understood. We've only based our design on anecdote; we've lacked data and we've lacked a scientific method. But the fact is that with contemporary tools we can look more carefully and begin this process of evaluation that is based on some evidence.

It's clear that certain environments produce health and others don't. I believe the next generation of sustainability will look at the broader question of human well-being. We architects sign an oath to promote public health, safety, and welfare—what does that mean in a larger sense? The next frontier for design is human health, because design does enhance it, and the question is: How do we show it and how do we create, let's say, a pedagogy around it or a framework that can be shared and understood.

I've found, and I'm sure you have as well, that sustainability is still a tough sell to some people, but human health isn't. We're all concerned about our well-being, and so this linkage of sustainability and health is a way to achieve both, I think. I agree. And at AIA we have a number of important initiatives already under way. America's Design and Health Initiative, a yearlong project we undertook last year, has evolved into a broad consultative body headed by Dr. Richard Jackson, Dr. Howard Frumkin, architect Daniel Friedman, and others. And Mary Ann Lazarus, former director of sustainable design at HOK, is doing an institute-wide canvassing of sustainability and design for health: Where do these various initiatives reside and what do they consist of?

With the Clinton Global Initiative, we've made a decade-long commitment to making grants to collegiate schools of architecture to enable them to research these questions—and ultimately over the 10-year period build up a database of findings. The University of Arkansas, for example, is researching the benefits of urban farming. MIT is examining the value of design for public health in urban environments: If the move to the city is in fact the trend of human habitation for the coming decades, what does that mean, and how can it be enhanced?

We also have a relationship with the National Institute of Building Sciences where we've launched an interactive portal called BRIK (Building Research Information Knowledgebase) that collects original research—everything from the anecdote of the individual firm to peer-reviewed research equivalent to that which is produced by Lawrence Berkeley National Laboratory. We've not had this academic or formal framework before. We do now, so we have to build it out.

For the longest time the relationship of the schools to the profession has been to produce graduates who then go work in the profession. But this idea of having the schools do research that's of use to the profession is, I think, a huge step forward. We're very excited about that. While it's not our explicit goal, it's our intended goal to forge stronger bonds with academia, because [education and practice] is a continuum, or it should be.

This focus on research reveals a shift in the schools as well, where design is important but to do good design you have to make sure you're designing for the right problem, that you've framed the issues correctly [through research], and that you can demonstrate the value of your decisions.

I also want to ask: What are some of the practice implications of this? One of the things I've been watching and I'm sure you've noted, too, is the rise of nonprofit branches of for-profit firms. What are your thoughts about this practice model, where the firm's nonprofit piece does research, for example, on a particular design problem? Do you see this as a trend, or as something that won't go very far? Well, I don't have prognostications about where it's going to go, but I do have an observation about a change in the general ethos that I think is in part generational and in part in the water. Subsequent generations to our own have moved from the idea of the architect as individual—an autonomous sort of genius—to a more collective understanding of how architecture is produced, particularly in a more complex design and construction environment and in a society that puts a value on shared goals. At the same time, the younger generations have an inherent interest in public welfare and public-interest design. We saw the beginnings of it at the University of Washington, the Rural Studio, and other places, and now virtually every school has some sort of community-based design studio that

>> continued on page 50
Enjoy a Fall drive to Enchanted Island and tour this amazing lake property at the AIA Homes by Architects Tour on September 21 & 22.
Tour and ticket information at www.homesbyarchitects.org
Surprise, Surprise

THE INTERIORS OF TWO LANDMARK BUILDINGS ARE ASTONISHINGLY REINVENTED FOR CREATIVE TENANTS

Stroll past the postmodern 3501 Market Street building in Philadelphia (1) or stand outside the century-old Ford Center in Minneapolis (2) and you might think you know what’s inside. You’d be surprised. In the hands of designers who know how to meaningfully integrate the past and the present, the two interiors have been dramatically reimagined for the 21st century.

The former Model T plant’s soaring main-floor showroom has been converted to a modern welcome gallery with meeting spaces for an architecture and engineering firm (page 28). And the simple office building now encloses what Philadelphia Inquirer architecture critic Inga Saffron calls a “mind-blowing, Escher-inspired puzzle space” for 13 different design and media programs at Drexel University (page 22). Intrigued? Then turn the page.

—CHRISTOPHER HUDSON
MSR converts a notable Philadelphia office building into the **Drexel University URBN Center** by adding 20,000 square feet and numerous opportunities for creative sparks and connections—all without altering the exterior.

**BY JOEL HOEKSTRA**

How do you pack 20 pounds of oranges into a 10-pound crate? That was essentially the question Meyer, Scherer & Rockcastle (MSR) faced in 2009 when officials at Drexel University in Philadelphia approached them with a plan to create an arts center on campus. Only, in this case, the oranges were 13 different departments, ranging from animation to product design to music-industry management. And the crate was an office building designed by Robert Venturi and Denise Scott Brown in 1978 that some have lauded as a postmodern masterpiece.

Venturi and Scott Brown referred to the structure as “a decorated shed”—a form they extolled for its flexibility. Like any other “big box” construction—think Walmart, Best Buy—the four exterior walls were unremarkable (with the exception of a facade sporting a geometric pattern likened to computer punch card). Inside, the ceilings were low and the floors cube-ready: open and endlessly reconfigurable. “It could have been any old generic office building,” says MSR principal Jeffrey Scherer, FAIA. “So the faculty was understandably worried about making a creative space out of this stack of pancake-like floors.”
For much of its life, the building had housed the Institute for Scientific Information, a database business now owned by information-services giant Thomson Reuters. But when the property went up for sale a few years ago, Drexel purchased the building, aided by a $25 million gift from Richard Hayne, the president of retailer Urban Outfitters. Hayne recommended MSR, which designed the retailer's new Philadelphia headquarters in 2007, as architect. The university interviewed, vetted, and approved the Minneapolis firm, earmarking $472 million for renovations.

Administrators believed that bringing 13 different disciplines together under one roof as the Antoinette Westphal College of Media Arts and Design would foster creativity and interdisciplinary collaboration among students and faculty. They wanted spaces where students could display their work, and spaces that could function as classrooms, studios, or social hubs as circumstances warranted. They wanted a facility that could flex as enrollments in each department waxed and waned, and they wanted a building that could change and be adapted as technologies and needs changed in each discipline. They were almost certain that this would require extra square footage. But they had also made a pledge to local preservationists and the architectural community: The exterior of Venturi and Scott Brown's building would remain untouched.

MSR accepted the challenge with relish. "Our approach was to treat the container as sacred," says Scherer. "But anything inside the vessel was fair game for change." The design team began by listing the space needs of each department, then sorting them by function. Which spaces were multi-use? What spaces had to be dedicated to a single activity—like historic-costume storage or a digital-media studio? Furthermore, what

SCREENING/CRTIQUY ROOM

The second-floor screening and critique room steps up to a digital media and gaming lab. The movable color cushions allow students to inhabit the space any way they wish.
Administrators believed that bringing 13 different disciplines together would foster creativity and interdisciplinary collaboration among students and faculty. They wanted spaces where students could display their work, and spaces that could function as classrooms, studios, or social hubs as circumstances warranted.
activities had to be separated? A workroom with bandsaws, for example, couldn't be located adjacent to a recording studio.

Such requirements were important, but equally vital was finding a way to maximize light and square footage. Early on, MSR proposed making a doughnut of Venturi and Scott Brown's cube, adding an atrium to the center of the building—a narrow slit that allowed much-needed natural light to filter into the building. What's more, slicing into the four-story building allowed the architects to shoehorn six floors into the center of the structure. The result was an increase in capacity from 112,000 to 132,000 square feet.

The walls of the canyon created by the atrium are lined with stairways and gathering spaces. But perhaps most surprising, says MSR principal Traci Lesneski, are the views and vantages the atrium affords. Looking up or down or across the space inevitably yields a glimpse of something intriguing—student drawings, faculty work, or an artist contemplating her next project.

MSR also eked out extra square footage for public spaces by compressing faculty offices—an idea that, initially at least, wasn't popular among instructors. To lessen the perceived impact, MSR worked with the furniture maker Knoll to design custom modular shelves, work surfaces, files, and even lighting that could be configured in numerous ways, allowing faculty and staff to individualize their workspaces. Offices were also organized in clusters, with a small conference room at the center of each grouping. "Once we explained our approach and showed how making private offices smaller would free up space for larger communal areas, people got on board pretty quickly," says Lesneski.

>> continued on page 55

CIRCULATION CENTRAL. The architects created an additional 20,000 square feet by cutting out the center of the four-floor building and inserting six floors around an atrium. The URBN Center also includes a former daycare building connected to the main building on the mezzanine level.

Top: Drexel University's prized historic costume collection is on display in a main-level gallery adjacent to a large costume storage space. Above: The renovation preserved the building's iconic Market Street facade.

FACULTY OFFICES

Compared to the classrooms, workshops, and multi-use areas, the faculty offices are compact. Custom modular office systems by Knoll allow instructors to make the most of their limited space.
Perhaps most surprising, says MSR’s Traci Lesneski, are the views and vantages the atrium affords. Looking up or down or across the space inevitably yields a glimpse of something intriguing—student drawings, faculty work, or an artist contemplating her next project.
A Minneapolis architecture firm melds the old and the new in its rejuvenation of the Ford Center—a former Model T plant it now calls home.
By Colby Johnson

"HGA has evolved and changed over the years," says principal Stephen Fiskum, FAIA, whose 30-year tenure with the firm has spanned three Minneapolis offices. "Our new space in the Ford Center fits well with our personality and the way we work today.

It also honors the firm's history by embracing the values of HGA founders Richard Hammel, Curt Green, and Bruce Abrahamson, all of whom were trained in the Bauhaus tradition. "As young architects, they were greatly inspired by [Bauhaus School founder Walter] Gropius' notion of collaboration and very little hierarchy, which is why HGA is a very egalitarian and open organization today. Our space reflects that philosophy," adds Fiskum.

Initially hired as architect for the building renovation, HGA also became the building's first tenant, thus playing a dual role throughout the design process. "Within our space, the goal was to preserve the beauty and integrity of the original building while designing a space that's conducive to our collaborative work style," says HGA vice president Rich Bonnin, who served as lead designer of the office.

HGA opted to occupy 83,000 square feet on the first four floors, including the half of the first floor facing downtown, Target Field, and the soon-to-be-completed Interchange transportation hub. "Because this area of downtown has a lot of energy..."
Hidden in the basement in HGA's previous office, the model shop now enjoys spectacular views out the east corner of the building. It's one of the office's few enclosed spaces.

"HGA has evolved and changed over the years. Our new space fits well with our personality and the way we work today." —Principal Stephen Fiskum, FAIA

and activity—the ballpark, the light-rail lines, and the Northstar commuter line—we really wanted to have a street presence," adds Bonnin. "One of the most appealing aspects of the building is its large, open plan, which allowed us to create multiple sightlines and connectivity throughout each floor."

The building’s new main-level concourse boasts soaring interior windows on both sides, so visitors get a preview of HGA's reception area and adjacent reference library before they step inside. But the real drama lies beyond: Up a handful of wide concrete steps, the Ford Center’s former Model T showroom is now an airy white welcome gallery lined with glass-walled meeting rooms. With its high ceiling, industrial columns with ornate plaster capitals, modern furnishings, and large windows, the space has fully reclaimed its original grandeur.

To control acoustics and mimic the Model T showroom's white plaster ceiling, Bonnin and his team used a high-tech stretched membrane on the gallery ceiling. And as a nod to the wood boxcars that once transported the newly assembled cars from the plant, the designers wrapped several enclosed spaces on the first floor with richly stained mahogany salvaged from the bleachers of a high school gymnasium.

>> continued on page 55

As the building's first tenant, HGA was able to select first-floor space that offered the most street presence—on the sides of the building that face Target Field and the soon-to-be-completed Interchange transit hub.
Above: To support communication and collaboration among employees, the design team arranged workstations in neighborhoods across the wide-open floors. Low workstation walls allow for visual connectivity throughout the space. Top right: Staff and clients alike enjoy the main-floor coffee bar.

FORD CENTER AND HGA OFFICE
Location:
Minneapolis, Minnesota
Client:
United Properties
Architect:
HGA Architects
and Engineers
hga.com
Principal-in-charge:
Stephen Fiskum, FAIA
Ford Center lead designer:
Loren Ahles, FAIA
Office lead designers:
Rich Bonnin,
Victor Pechaty, AIA
Energy modeling:
HGA; The Weidt Group
Landscape architect:
HGA
General contractor:
RJM Construction
Size:
269,000 square feet
(83,000 for HGA office)
Cost:
$50 million
Completion:
December 2011
Photographer:
Paul Crosby

OUTSIDE THE BOX Converting an historic factory into a modern office building is no small task. HGA accomplished the transformation without making extensive alterations to the interior by creating a new glass-and-steel entrance pavilion along the north side of the building. The firm also placed the new bank of high-speed elevators just inside the existing building, at the entrance.

Because the building is listed on the National Register of Historic Places, painstaking care had to be taken with its renovation. The iconic red brick facade with cream-colored terra-cotta trim has been fully restored, and the original industrial steel-sash windows have all been refurbished or replaced with historically compatible, energy-efficient reproduction windows.

Today, after more than $50 million in renovations, the Ford Center is 97-percent leased. Other tenants include brand agency Olson (September/October 2012 issue) and Northern Lights Broadcasting.
The more things change, the more they stay the same. Fueled by a more than 50-percent increase in ticket sales last year, this year's Homes by Architects Tour, September 21 and 22, has grown from 16 to 23 houses in and around the Twin Cities metro and west-central Wisconsin. But its focus—presenting high-quality design ideas for a wide array of residential styles, settings, and budgets—remains the same.

Returning Homes by Architects tour-goers know they'll find something they haven't seen before—a new solution to a common design challenge, or a twist on a style that satisfies their aesthetic sensibilities. Do you like to see older homes and styles dramatically refreshed? Check out the newly built South Minneapolis home that blends traditional craftsmanship with exceptional energy efficiency (#13), or the whole-house remodel that reconfigures a 1960s rambler (#6). Partial to contemporary design? Be sure not to miss one of the sleekest new homes on Lake Minnetonka (#1). And note the influence of modern Swedish design on the new Golden Valley home (#9)—this is Minnesota, after all.

But what truly distinguishes Homes by Architects from other local tours is the opportunity attendees have to speak with the architects about their design solutions, which range from the siting of the home and the flow of living spaces all the way down to the smallest kitchen or bathroom detail. We offer a taste of these illuminating conversations in the following pages by stepping inside two of the tour homes (#1 and #19) and talking to the architects and owners about their collaboration.

—Angie McKinley
"We wanted to preserve the original charm and cabin feel of the home, keeping some of the existing elements and drawing decorative inspiration from it." — Home 21 owners
"We wanted a home where the setting would do a lot of the talking, and the home would be inviting yet serene."

—Home 22 owners

“Our architect shared our priorities and had a lot of enthusiasm for our vision of building a small, well-built home.” —Home 13 owners
2013 HOMES BY ARCHITECTS TOUR LOCATIONS

1  Featured on page 36
   3944 Enchanted Lane
   Minnetrista, MN 55364
   Lars Peterssen, AIA;
   Gabriel Keller, Assoc. AIA;
   Ryan Fish, AIA
   Peterssen/Keller Architecture
   www.pkarch.com

2  151 First Street
   Excelsior, MN 55331
   Jon Collieander, AIA
   Trehus Architects
   trehusbiz.com

3  20240 Lakeview Avenue
   Deephaven, MN 55391
   Kurt Baum, AIA
   Kurt Baum & Associates
   www.kurtbaumassociates.com

4  1625 Locust Hills Trail
   Wayzata, MN 55391
   James McNeal, AIA
   Charles Cudd de Novo Architects & Builders
   www.charlescudd.com

5  13733 Spring Lake Road
   Minnetonka, MN 55345
   Mark Larson, AIA;
   Ryan Bizek, AIA
   Rehkamp Larson Architects
   rehkamplarson.com

6  10327 Belmont Road
   Minnetonka, MN 55305
   Harvey Sherman, AIA
   Building Arts Sustainable Architecture + Construction, LLC
   www.building-arts.net

7  216 Peninsula Road
   Medicine Lake, MN 55441
   Charles R. Stinson, AIA
   Charles R. Stinson Architecture + Design
   csrarch.com

8  1900 East Medicine Lake Boulevard
   Plymouth, MN 55441
   Bruce Knutson, AIA
   Bruce Knutson Architects
   www.knutson-architects.com

9  803 Parkview Terrace
   Golden Valley, MN 55416
   Sarah Nettleton, AIA
   Sarah Nettleton Architects
   www.saranettleton.com

10  2380 West Lake of the Isles Parkway
     Minneapolis, MN 55405
     David O'Brien Wagner, AIA;
     Chris Meyer, AIA
     SALA Architects, Inc.
     salaarc.com

11  66 Groveland Terrace
    Minneapolis, MN 55403
    Chris Strom, AIA
    TEA2 Architects
    www.tea2architects.com

12  303 Elmwood Place West
    Minneapolis, MN 55419
    Chris Strom, AIA
    TEA2 Architects
    www.tea2architects.com

13  4849 33rd Avenue South
    Minneapolis, MN 55417
    Paul Hannan, AIA
    SALA Architects, Inc.
    salaarc.com

14  2096 West Hoyt Avenue
    St. Paul, MN 55108
    Jeremiah Battles, AIA
    Acacia Architects, LLC
    www.acaciaarchitects.com

15  1276 Palace Avenue
    St. Paul, MN 55105
    Chris Zagarra, AIA
    Zagarra Meyer Architects
    www.zagarraarchitects.com

16  482 Dayton Avenue
    St. Paul, MN 55102
    Peter Carlsten, AIA;
    Sylvia Frank, AIA
    Carlsten & Frank Architects
    www.carlstenfrank.com

17  6 Wren Lane
    North Oaks, MN 55127
    John Barbour, AIA;
    Kurt Gough, Assoc. AIA;
    Jackie Millea, Assoc. AIA
    Shelter Architecture
    www.shelterarchitecture.com

18  5290 Bald Eagle Boulevard East
    White Bear Lake, MN 55110
    Michael Huber, AIA
    Michael Huber Architects, LLC
    www.michaelhuberarchitects.com

19  575 Judd Street
    Marine on St. Croix, MN 55047
    Katherine Hillbrand, AIA
    SALA Architects, Inc.
    salaarc.com

20  539 Galahad Road
    Hudson, WI 54016
    John P. Kalmon, AIA
    John P. Kalmon Architect
    www.jpkalmon.com

21  272 Salishan Drive
    Hudson, WI 54016
    Mark Nelson, AIA;
    David Heide, Assoc. AIA
    David Heide Design Studio
    dhdsstudio.com

22  201 Glenmont Road
    River Falls, WI 54022
    Mark Nelson, AIA;
    David Heide, Assoc. AIA
    David Heide Design Studio
    dhdsstudio.com

23  1030 Lake Street North
    Prescott, WI 54021
    Wayne Brumam, AIA;
    Tim Old, AIA
    SALA Architects, Inc.
    salaarc.com

PIN-UPS

The Homes by Architects Tour website hosts a must-see Pinterest board teeming with photos of the homes and the architects. Visit homesbyarchitects.org to join the inspiration.
BY CHRIS LEE

Even after you cross the bridge that leads to this out-of-the-way spot, the winding approach gives away little. A final turn and a pristine, modern structure emerges: a rectilinear mass of cedar, broken by bronze cladding and windows, supported by white stucco walls that frame the view.

It is, in a word, beautiful.

The simple tranquility of this house is an eloquent denouement to the disaster that occurred here two years ago, when the homeowners' 1900 home, designed by architect Mark Kawell, burned to the ground. The family was fortunate in that they weren't home at the time, but they lost everything to the fire. Even so, they determined to begin again with the one thing that remained: the lovely lakefront lot on Lake Minnetonka's Enchanted Island.

When the owners selected Peterssen/Keller Architecture in Minneapolis to design their new house, principals Gabriel Keller, Assoc. AIA, and Lars Peterssen, AIA, quickly recognized the opportunities inherent in the property. "The land undulates down to the lake," says Keller. "It's not a high site or a low site, yet there are high and low parts. It really is unique."

The designers wanted to capitalize on the view and presented the homeowners with ideas...
that arranged the house around the site. The ambitious design the couple chose shapes the view and the entry experience, says Keller: "It allows the land to move sinuously through and around the house, as opposed to just putting the house on top of the land." Likewise, the white stucco walls provide a structure for the land and the lake view, also visible through windows aligned to provide maximum transparency through the house.

>> continued on page 56
A modern riverfront house connects the present with the past

BY CHRIS LEE

Tom and Yoka Omdahl knew they’d found the place they wanted to live when they discovered Marine on St. Croix, the tiny enclave of 19th-century charm east of the metro. The empty-nester couple, planning to relocate to the Twin Cities area from the Red River Valley, where Tom had practiced law for more than two decades, fell in love with Marine and the St. Croix River.

They hadn’t planned on building, but then a lot along the river that included an old cottage, one of the oldest houses in town, became available. “We decided to build,” says Tom. “We bid on the lot, found an architect Katherine Hillbrand, AIA, and here we are.”

It wasn’t quite that simple, of course. But the process of designing and building the house was a joy, agree Tom, Yoka, and Hillbrand, principal in SALA Architects’ Stillwater office. The 2,441-square-foot dwelling neatly captures the couple’s desire to make a modern statement, to live in a house with no wasted space, and to be surrounded by windows. It also displays the architect’s masterful solutions to the challenges of a site rife with complications.

Since the St. Croix River is a National Scenic Riverway and development along its banks is stringently controlled, Hillbrand carefully...
"WE STARTED THINKING OF IT AS THE 'NOW AND THEN' HOUSE. IT REFERENCES HISTORY BUT STILL MAKES ITS OWN CONTEMPORARY STATEMENT." — Katherine Hiltbrand, AIA
100 YEARS of APTITUDE

THE UNIVERSITY OF MINNESOTA'S SCHOOL OF ARCHITECTURE, A STORIED PROGRAM WITH AN INTERNATIONAL REACH AND A LONG LIST OF INFLUENTIAL FACULTY AND ALUMNI, CELEBRATES ITS CENTENNIAL BY CONTINUING TO PREPARE STUDENTS TO SHAPE THE WORLD OF TOMORROW

By Linda Mack

ALL PHOTOS BY BRANDON STENGEL, ASSOC. AIA, UNLESS OTHERWISE NOTED.
What do seven University of Minnesota architecture students and seven Chinese architecture students from Southeastern University in Nanjing, China, have in common?

This past June it was the burning question of how to support a complicated stone corbel at the new Lakewood Cemetery Garden Mausoleum in Minneapolis.

HGA Architects and Engineers’ John Cook, FAIA, one of Minnesota’s most technically savvy architects, posed the problem to the two-week Nanjing-Minnesota seminar. Cook himself had faced this problem, but rather than explain his solution he asked the students to devise a plan incorporating what they’d learned about masonry in their visits to Lakewood, the Walker Art Center, the Weisman Art Museum, and Eliel Saarinen’s Christ Church Lutheran.

“It creates a ‘cliffhanger moment,’” says Cook. “It puts them in the awkward, uncomfortable position of not knowing, and they have to wait to find out how it was actually done.”

The graduate-level architecture course, called Building Stories, has become one of the School of Architecture’s most popular offerings. The brainchild of the school’s head, Renee Cheng, AIA, it has turned the formerly dreaded architectural practice requirement into a class with drama worthy of reality TV.

“We recruit real-life professionals—experts on project management, budget, design problems, technical issues—and they pose real-life dilemmas,” says Cheng, who has led the 700-student school since 2004. “We did a course on global design with Poul Bertelson, who designs and develops projects for global nonprofits, and Bill Chilton, who designs corporate headquarters around the world. Students can’t wait to hear the solutions.”

The Building Stories class is only one of the educational innovations Cheng and her faculty have brought to the School of Architecture, which is celebrating its centennial this year. They’ve also introduced an award-winning revision of the school’s curriculum that alternates fundamentals and electives rather than leaving electives until the end (“It’s like combining strength and aerobic training,” says Cheng) and a new master’s degree that gives students a chance to do research for local firms. The ambitious goal: preparing students for successful careers while at the same time helping to transform the architecture profession to meet the challenges of the future.

ARCH 5110: ARCHITECTURE AS CATALYST
One of the groups in this studio will investigate the relationship between “big data” and material practice through the construction of a series of full-scale prototypes that merge aspects of computational design, graphic design, information aesthetics, and digital fabrication.

“That’s the big transformative vision—to help the profession be more effective,” says Thomas Fisher, Assoc. AIA, who became dean of what was then the College of Architecture and Landscape Architecture in 1996. Since 2006 he’s been dean of the College of Design, which encompasses apparel design, graphic design, interior design, retail merchandising, and housing studies as well as architecture and landscape architecture. The college was founded to foster collaboration between the design disciplines to better address 21st-century challenges.

Left to right across spread: Professor Mary Guzowski; assistant professor Benjamin Ibarra, visiting critic Angie Co, and Cass Gilbert Fellow Adam Marcus; student Angela Bateson, presenting her thesis; and, in an earlier era, Ralph Rapson (standing right) with Richard Morrill, Kay Lockhart, and Frank Nemeth.

A Colorful History

The School of Architecture needed a centerpiece for its centennial celebration in October, so it put its graduate students to work. Cass Gilbert Design Fellow Adam Marcus and guest instructor Nathan Miller, director of computational design at CASE, led a weekend spring 2013 workshop that challenged students to translate historical data about the school into a compelling physical form. Marcus and third-year grad student Daniel Raznick then developed one of the ideas: a long assembly of 100 curving plywood ribs, connected by 8,080 colored pencils, that they call a chromagram. The ribs expand to reflect the several eras of the school, and the color groupings of the pencils represent concentrations of degree types in each year of the school’s history.

The installation will be on display in the Rapson Hall courtyard through the centennial celebration weekend (October 25–27).

VIDEO FEATURE: Watch a time-lapse video of the installation’s construction and assembly at architecturemn.com
House & Home

As an outgrowth of the U's engineering program, the School of Architecture got its start in the 1912 Lind Hall (1), originally known as the Main Engineering Building. But as the school gained stature and students under Ralph Rapson, it earned its own building. The understated brick-and-glass Architecture Building (2), designed by Thorshov & Cerny and completed in 1960, features an airy central court. In 2002, the building expanded with a highly contemporary, copper-clad addition (3) by starchitect Steven Holl, and the complex was renamed Rapson Hall. The centennial logo (shown below) cleverly uses the plans of the two buildings and the addition to denote “100.”

“WHAT MADE A BIG IMPRESSION ON ME WAS RALPH, YES, BUT ALSO LEONARD PARKER [AND OTHERS]. IT WAS A SCHOOL THAT HAD A VERY POWERFUL POINT OF VIEW ABOUT MODERNISM AND ABOUT CREATIVITY BALANCED WITH FUNDAMENTALS — AND ABOUT THE DIFFERENCE THAT ARCHITECTURE COULD MAKE.”

—ALUMNUS WILLIAM CHILTON, FAIA
Building Blocks
The School of Architecture's beginnings in the fall of 1913 were less ambitious. Growing out of the engineering school, the program boasted two faculty members and 50 students. Under two brilliant leaders—Frederick Mann, until 1937, and Roy Child Jones, 1937-54—and with faculty including French architect Léon Arnal, who designed the Foshay Tower; British artist Samuel Chatwood Burton, who fostered the Minnesota tradition of drawing; and, later, Minnesota modernist Robert Cerny, the school produced solid graduates who went on to create well-designed buildings.

Those were the glory days, say many Minnesota grads. As a way of stretching his small budget and ensuring that students absorbed the realities of architectural practice, Rapson recruited the heads of local firms to teach design studios. "What made a big impression on me was Ralph, yes, but also Leonard Parker, Milo Thompson, John Rauma, Roger Clemence," says William Chilton, FAIA (M.Arch 1980), co-founder of Pickard Chilton in New Haven, Connecticut, of the illustrious adjunct professors.

"It was a school that had a very powerful point of view about modernism and about creativity balanced with fundamentals—and about the difference that architecture could make. There were high expectations about the responsibility that goes with being an architect."

Is that still the case? Indeed, say alumni, faculty, and recent students. And today that sense of responsibility often reaches beyond what is traditionally thought of as architecture.

Survey, for example, the final projects of the graduate students, as adjunct assistant professor Gayla Lindt does every year after helping students shape the projects. What she sees ranges from the design of wall assemblies inspired by nature to projects aiming to solve...
The world's toughest environmental and social problems. Many students—10 of last year's 45—chose international sites, including Venezuela, Madagascar, Iran, and Chongqing, China, a rapidly urbanizing city where Minnesota is establishing an exchange.

Sustainability is a hot topic. For her final project, one M.S. in Sustainable Design student lived without oil for 100 days to demonstrate its ubiquitous presence. Others rethought food systems, claiming food waste as a resource or designing hydroponic gardening for the Riverside Plaza towers in Minneapolis.

For a water-hungry part of India, a student designed a fog fence that will catch and shed water like a desert beetle. Another retrofitted a school bus as a place to live, complete with recycled basketball-court flooring (total cost: $7,000). Yet another student proposed combining funding streams for veterans' services and historic preservation to adapt an historic building in downtown Minneapolis for homeless vets.

The idealism is palpable. "In the fall, everyone wants to save the world," says Lindt. "My role is to help them see where they have agency in the big, messy problems and make a difference."

"Sustainability, social responsibility, affordability—this is what we see the students pursuing again and again. From their point of view, it's a big world of need," says Fisher, a national leader in the realm of public-interest design.

ARCH 8253: BIO-INSPIRED SYSTEMS IN ARCHITECTURE What can biological systems teach us about how we design, construct, transport, use, and discard our built inhabitations? Students will design projects that perform like—rather than simply look like—biological precedents.

David Johansson, a 2013 grad, notes that the school "is not fostering some run-into-the-world idealism." For their joint project, he and his wife, Jenna, designed a fish farm and brewery on a former industrial site on the Minneapolis riverfront. "Our project was definitely—and purposefully—idealistic," says Johansson, who has received job offers from firms in Minneapolis and Beijing. "But it was based on diligent research."

"SUSTAINABILITY, SOCIAL RESPONSIBILITY, AFFORDABILITY—THIS IS WHAT WE SEE THE STUDENTS PURSUING AGAIN AND AGAIN. FROM THEIR POINT OF VIEW, IT'S A BIG WORLD OF NEED."

—COLLEGE OF DESIGN DEAN THOMAS FISHER, ASSOC. AIA

Clockwise from top left: HGA's Steven Dwyer comments on a final project; a pin-up wall; the ever-cheerful Thomas Fisher; student Ross Elenkiwich presents his M.Arch thesis; assistant professor Blaine Brownell, an expert in sustainable building materials; Rapson and a colleague.

>> continued on page 62
Drawing Power

Nothing captures the eras of architectural education quite like the architectural drawings they yielded. School of Architecture associate professor Katherine Solomonson knew this when she asked her ARCH 3412: Architectural History Since 1750 undergrads to research student drawings in the college's archives. The assignment had two goals: to connect students to the school's rich history and to unearth compelling artwork for the October 25 centennial reunion party in Rapson Hall. We asked Solomonson to choose representative drawings from the school's first 50 years and offer insight on each.

1 AIRPORT HOSTELRY, BRUCE ABRAHAMSON, c. 1948. Abrahamson's sleek airbase, hostelry, and restaurant—subtly rendered with glistening collaged accents—celebrates the convergence of highway travel and the dream of individual flight.

2 VISUAL ART CENTER, T. SCHLINK, 1962. By the early 1960s, Minnesota students were producing the distinctive perspectives that gave the school, under Ralph Rapson's direction, a national reputation for the quality of its students' drawings.

3 A COLLEGE FRATERNITY HOUSE, GEORGE RAFFERTY, 1939. With its aerial perspective and hovering volumes, the dynamic composition of Rafferty's prize-winning drawing is as modern as the design of the building itself.

4 AN INTERURBAN BUS STATION, JOHN R. KELLAM, 1937. Part of a surge of projects for motorized transportation, Kellam's design speeds travel with its vivid horizontal lines, efficient plan, and line of leaping greyhounds.

5 ANALYTIQUE, CLARICE BERG, 1931. Berg's meticulous rendering reveals the persistence of Beaux-Arts design and drawing techniques into the early 1930s. It earned her a first mention for Grade I drawing.

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So I think it's partly the emerging generations coming forward with what they want to accomplish. Architects have always been optimistic and idealistic. We all want to make a better world, but how we've gone about it has varied. Many of us still practice individually, but now there's this shift and more people are working together. The role of the architect has changed, and I think our larger goals about how we want to affect society have changed. So, in answer to your question, I don't know where the actual firm will migrate to, but I think the changes we're seeing are a symptom of something larger.

Architects have traditionally been on the cost side of the ledger, under fee pressure from clients. How can we, through this research you've spoken about, put ourselves on the savings side of the ledger? In other words, can we demonstrate to the client that in fact we more than save them our fees by designing for energy efficiency, for example, or preventing the client from building unnecessarily?

You're right—at some point architectural services became a liability instead of an asset. And this gets to that fundamental question about sharing the value of design. I think a more effective way of describing what the architect does is [to say that architects] bring value to the project that it would not otherwise have had. What we need to be able to do is quantify that a building like the one we're sitting in [Minneapolis' newly renovated Ford Center], which was designed by a talented architect, has a greater value over time than a building done by someone who lacked this skill. The proof lies in how the building is being reused and what its resale value is. So there's this post-design data that we haven't effectively collected.

We're in a phase now where we are beginning to collect information on how buildings perform against stated [energy and environmental] goals. Models like LEED are predictive; they don't quantify the results. So how do these buildings really work? Are they doing what they were set up to do? In some cases they are and others they're not, and where they're not it's often because they're not being managed or operated according to the prescribed methods. But the point being that over time we hope to build up a body of knowledge that shows that the architecturally well-defined project has an inherent greater value for whatever the criteria are, whether it's building performance or, for a developer, real estate value.

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One of the things you did as an editor and now do for the institute is travel around the country. What trends are you seeing in the cities you’ve visited? Here in the Twin Cities, for example, a lot of people are moving back into the urban core, a lot of housing is being built, and people are talking a lot about the office of the future.

I do travel a lot, that’s for sure [laughs]. Well, number one is the urbanization we talked about: it’s a strong and growing trend. Cities are becoming more vibrant. Of course, some American cities were hard-pressed during the recession and are only now coming out of their shells, and we’re seeing construction cranes as we see here in Minneapolis.

I’m in Washington, DC, a city that was not materially affected by the slowdown and has continued to build, and the transformation of that one city, if we just look at that one place, is remarkable to this extent. The demographic shift has happened, the city is an attraction for young people who are seeking employment and also each other’s company, and street life has become demonstrably more active. We’re also seeing a greater variety of transportation modes. In fact, the “advent” or the flowering of the bicycle is taking place in cities all over the country—although not without some pain, because we haven’t adequately solved the disparity between the vulnerability and the speed of different modes of transportation.

The other trend is—how should I say this?—the softening of the hardscape. It’s making a city like New York a kinder, gentler place. The hardscrabble city that we knew in the 1960s, 1970s, and 1980s is basically gone, and instead there’s a place of greater amenity. On the West Side of Manhattan, for example, what had been dockland is now an extremely accessible recreation zone, and that [kind of transformation] has happened all over the city. Landscape architects working with architects have been the progenitors of this movement.

We first saw these trends in Europe. France and the Nordic countries were ahead of us in bicycling, and Paris was ahead of New York in this softening—New York’s celebrated High Line, for instance, actually mirrors a project that was completed in Paris years before. So cities are looking at each other and seeing how others are succeeding. And in this way they’re becoming kinder and gentler places and more habitable while also increasing in density.
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Inside Job
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The resulting building, dubbed the URBN Center (after Urban Outfitters' stock ticker ID), has caught many off-guard. The dynamic interior comes as a surprise to many people who had seen the original interior. Philadelphia Inquirer architecture critic Inga Saffron described the building as "a laboratory for design," and Lesneski remembers the delight that came with the unveiling of the renovations: "What people most consistently said was, they couldn't believe what a transformation had occurred."

"It's a welcoming place. People like to be here, and they like to see the work of others," says Peter Bartscherer, associate dean for finance, facilities, and operations at Westphal. "People deliberately take the stairs instead of the elevator so they can bump into other people or get a glimpse of what students are working on." The proximity of departments has already resulted in several collaborations: Music-industry students have programmed music for fashion shows (a first at Drexel), and graphic design students have used product-design labs to fabricate products. "People from different disciplines are now interacting on a daily basis," notes Bartscherer.

But perhaps most satisfying, says Scherer, is having the approval of the original architects. Venturi and Scott Brown, now in their 80s, haven't seen the changes firsthand. But Scherer did visit their office three times to review MSR's plans. The postmodern icons, true to their word about the importance of flexibility in "shed" architecture, didn't flinch a bit.

Factory Fusion
<< continued from page 30

Along one side of the gallery, a steel-and-concrete staircase—the studio's central circulation spine—leads to the upper three floors, where almost all of the 300 employees work. Here Bonnin and his team created workstation neighborhoods of different sizes that surround open collaboration spaces dubbed "co-labs." Conference rooms and other enclosed spaces, including the firm's pleasingly cluttered model shop, are tucked along the perimeter of the work areas. A white-noise system that functions like noise-canceling headphones helps maintain sound privacy in the open environments.

"We're extremely happy with this space," says Fiskum. "It's a good place for people to work and collaborate in teams, and it will allow us to continue to evolve and grow in the future."
Home 1
<< continued from page 37

Peterssen/Keller’s Ryan Fish, AIA, worked closely with builder Streeter & Associates to bring the original vision to life. The collaboration succeeded: Between the voids and the windows, the cedar and bronze of the 4,950-square-foot home seem to barely interrupt the vista beyond. The effect is both dramatic and serene—and it builds as you approach the entrance to the house.

At both ends of the house, a staircase provides a striking design feature. A spiral stair leads from the master bedroom down to a secluded studio space for the husband and wife. From the main floor, a floating staircase with 3.5-inch-thick hickory treads astride a metal framework adds a sculptural element to the living environment.

The contours of the site allowed the architects to create a variety of indoor-outdoor relationships in the main living spaces. The living room, dining room, and kitchen/family room, for example, open to a lakeside terrace, while outside the living room the land drops away to the spectacular view of the lake.

Upstairs are two bedrooms and a Jack-and-Jill bath for the couple’s young children; a laundry room; and the master suite. The latter offers a lake vista—as does almost every room in the house, including those on the lower level.

On the side of the lower level facing the drive, large windows look out on a steeply excavated area. “Very early on in the design process, we saw an image of a house in Japan where the windows looked out on this rocky wall,” says Keller. “We wanted to capture that by creating a sort of Zen garden outside the lower-level window.”

Peterssen/Keller describes the house as “organic modern”—a modern that’s also very warm. The cedar glows inside and out, and rift-sawn white oak cabinetry stained a rich chocolate, along with clear-finish elm flooring, lends a comfortable tactility to the interiors. The white stucco walls continue inside from the exterior to set off a subtle mix of textures, from the kitchen’s white Caesarstone island to the living room’s limestone-tile-and-steel fireplace.

Then, of course, there are the windows. Enormous expanses of glass bring the natural setting into the rooms. Looking out at the familiar view, the homeowner smiles. “It feels good to be home,” he says.
"The contrast between the calm exterior and the dizzyingly intricate interior could not be more extreme. . . . [MS&R] specializes in grafting the new onto the old, repurposing buildings without obliterating signs of their previous use."—Inga Saffron, The Philadelphia Inquirer
wedged the new house just inside the setbacks. The village of Marine also required the new owners to maintain the look of the original structure on the land, but the 19th-century Puritan cottage was beyond repair. Hillbrand documented the original building, and reproduced and repurposed it as an attached garage with a second-floor studio for Yoka, who is a painter.

The design is an artful combination of opposites—historic and modern, light and dark, public and private. The simple lines of the white cottage dominate one end of the dwelling, while the darker, horizontal form parallels the river. “That’s why we started thinking of it as the ‘Now and Then’ house,” says Hillbrand. “It references history but still makes its own contemporary statement.” To further reflect the historic character of Marine, Hillbrand designed gables separated by flat roofs to define the living, kitchen, and bedroom wings of the house.

The strong horizontal lines of the exterior, created by HardiePlank about the width of a log separated by galvanized flashing, pay homage to the logging industry that once thrived here and the classical log buildings along the river. Stained cedar soffits provide a warm contrast against the deep gray.

Inside the house, a clean-lined design sense prevails. Yoka’s preferences, influenced by the aesthetics of her native Netherlands, shaped the interior finishes. The tiled entry leads to the master wing on one side and to the public spaces—and a panorama of woods and river framed by large windows—on the other.

White oak flooring, wire-brushed and white-washed, and rift-sawn white oak cabinetry give the kitchen, dining area, and living room spaces their pleasing authenticity, while deep-gray hardware, countertops, and rich furnishings punctuate the light, neutral palette. The angled, shimmering chimney and fireplace surround, made of cold-rolled steel, gives the living area a sculptural flourish. Floral paintings throughout the house, all by Yoka, echo the organic, natural surroundings.

But then, in this house, all is a frame for the quiet glory of the St. Croix. From the living room to the almost Spartan master bedroom, where sleepers open their eyes to trees, bluff, and the river beyond, the views are as integral as the walls and floors.
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Thomas Meyer, FAIA (B.Arch 1971), says his firm, Meyer, Scherer & Rockcastle (MS&R), employed a student this past year who helped them choose an energy modeling software and learn how to use it. For the fall they've requested a student who can guide them in choosing materials with a low carbon footprint. Blaine Brownell, a professor who does materials research, will advise the student.

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**Representative Projects**

- Neuger Communications, Northfield, MN
- American Dental Partners, various locations
- CHS, Inc., Inver Grove Heights, MN
- Kids Hair
- Coon Rapids, MN
- Bettie Page at Mall of America, Bloomington, MN
**LEO A DALY**

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www.leoadaly.com

Other Offices: CA, FL, GA, HI, NE, NV, TX, China, Russia, Saudi Arabia, Turkey, UAE

Contact: Ted Redmond, AIA

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William M. Baxley, AIA
Randy S. Gould
James G. Sokolowski, PE
Tim Bauer
Jeremy Klysen, PE
Cindy McCleary, AIA

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Toro R&D Facility Expansion, Bloomington, MN; Border States Electric Headquarters, Fargo, ND; City of Forest Lake Public Safety Facility and City Hall, Forest Lake, MN; Owatonna Public Utilities, Owatonna, MN; Unity Hospital Surgery Suite, Fridley, MN; National Geospatial Intelligence Agency, Intelligence Community Campus, Bethesda, MD; AAA Minnesota Headquarters

Renvanions, St. Louis Park, MN

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Thomas Meyer, FAIA
Jeffrey Scherer, FAIA
Garth Rockcastle, FAIA
Jack Poling, AIA, LEED AP
Josh Stowers, AIA, LEED BD+C AP
Paul Melblom, AIA, LEED BD+C AP
Matthew Krutonrod, AIA, LEED AP

MSR is an award-winning architecture and interior design firm committed to excellence. The firm has earned a national reputation for both design and sustainable materials and processes, through preservation, renovation, and adaptive reuse, discovering innovative ways to reuse buildings. Our work has been recognized with three national AIA Honor Awards for the Mill City Museum, Minneapolis; Urban Outfitters Corporate Campus, Philadelphia; and most recently, for the conversion of an abandoned Walmart into the McAllen Main Library, McAllen, Texas.

**Representative Projects**

Carleton College Weitz Center for Creativity, Northfield, MN; Drexel University College of Media Arts and Design, Philadelphia, PA; Madison Central Library, Madison, WI; McAllen Main Library, McAllen, TX; Minnesota Children’s Museum, Saint Paul, MN; Northwest Area Foundation Office, Saint Paul, MN; Trolley Quarter Flats, Wausau, WI; Urban Outfitters Corporate Campus, Philadelphia, PA

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**MILLER DUNWIDDIE ARCHITECTURE, INC.**

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**Firm Principals**

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Mark Miller
John Mecum, AIA, NCARB
Chuck Liddy, FAIA, NCARB

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**Representative Projects**

Beth El Synagogue Library Addition, St. Louis Park, MN; T.H. Hirsch Library Auto Rental Facility, MSP International Airport, MN; HCMC Labor and Delivery Department Renovation, Minneapolis, MN; Basilica of St. Mary North & Sacristy Restoration, Minneapolis, MN; James J. Hill Reference Library Rehabilitation, St. Paul, MN; Hennepin County Human Services and Public Health Dept. Facilities Master Plan, Hennepin County MN; Minnesota Governor’s Residence Phase One Restoration, St. Paul, MN; U of MN Civil Engineering Building Remediation & Interior Rehabilitation, Minneapolis, MN
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Since 1935, Perkins + Will has collaborated with globally recognized clients to set worldwide standards for design innovation and exceptional service. We are committed to trend-setting leadership in our aviation + transit, corporate + commercial + civic, healthcare, higher education, K-12 education, science + technology and sports + recreation practices. Our inclusive strategy focuses us on our clients, our communities, and our vision: to craft ideas + buildings that honor the broader goals of society.

Representative Projects

Capella Tower Lobby Transformation, Minneapolis, MN; National Marrow Donor Program, Minneapolis, MN; KPMG - multiple locations; Microsoft - multiple locations; Land O’Lakes Renovations, Arden Hills, MN; Hudson Hospital Medical Office Building, Hudson, WI; New Ulm Medical Center Clinic Expansion, New Ulm, MN; Saint Louis County Government Center Renovation, Duluth, MN

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Contact: Karen Seversen

Firm Principals

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David Dimond, AIA, CID, LEED AP
Rick Hintz, AIA, ACHA, LEED AP
Lisa Pool, CID, LEED AP ID+C
Robert Novak, AIA, LEED AP BD+C
Jeanne Ekholm, LEED AP BD+C

Lake Harriet Georgian Residence, Minneapolis, MN; Lake of the Isles Tudor Residence, Minneapolis, MN; Enchanted Island Modern Residence, Minnetrista, MN; Cedar Lake International Style Restoration, Minneapolis, MN; Sunny Brewing Conceptual Design, MN; The Lynn Restaurant, Minneapolis, MN; Lake Minnetonka Modern Residence, Woodland, MN; Residential Projects and Cabins in MN, WI, NY, CA and IA

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Firm Principals

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Paul A. Holmes, AIA, LEED AP
Randal L. Peek, AIA, CID, NCARB
Ward M. Isaacson, AIA, LEED AP
Thomas B. Kuck, AIA, LEED AP
Tim D. Casey, AIA, LEED AP BD+C, CID, NCARB

Pope Architects is an established design firm located in St. Paul. We bring a wealth of design experience and sound business practices together to create beautiful, sustainable and compelling building environments. Pope Architects has a diverse practice encompassing healthcare, senior housing, corporate, mission critical, education, and worship design. Pope’s interior design team delivers high quality services to our clients in all practice areas.

Representative Projects

Beckhoff Automation U.S. Headquarters, Savage, MN; Esprit at Whistpering Ridge, Omaha, NE; Corry Memorial Hospital, Corry, PA; Loram Corporate Headquarters (LEED Silver), Medina, MN; St. Paul’s Monastery, Maplewood, MN; Baldinger Bakery (LEED Silver), St. Paul, MN; PrairieCare Medical Group Woodbury Clinic, Woodbury, MN; Volunteers of America Homestead at Anoka, Anoka, MN
RSP Architects serves a diverse range of clients in market sectors nationally and internationally, including many Fortune 500 companies. Working holistically, RSP Architects proactively manages their clients’ real estate portfolios and excels at finding efficiencies through design to create inviting, sustainable, productive environments.

Our teams provide traditional architectural design services; tenant improvement and workspace strategies; planning and landscape architecture; facility management analytics; and employee-centric experiential strategy and design. Our clients are category leaders in the corporate, retail, government, healthcare, higher education, hospitality, institutional, science and technology industries. Throughout our 35-year history, RSP Architects has maintained long-term relationships and earned awards and accolades from our clients and peers. Recently, we received the Member’s Choice Award at the IDA FAB Awards for Target’s Canadian Headquarters.

Representative Projects

- LifeSource Headquarters, Minneapolis, MN
- Hennepin County HSPHO NW Hub, Brooklyn Center, MN
- Target Northern Campus, Brooklyn Park, MN
- Target Canadian Headquarters, Mississauga, Canada
- Orland Square, Chicago, IL
- Minneapolis Institute of Arts, Minneapolis, MN
- Millenium Hotel, Minneapolis, MN
- Buffalo Wild Wings, various locations

SKD Architects

SKD is both an architecture and interior design based company, providing a range of interior design services to both residential and commercial clients. As architects and interior designers we are known for our detailing. We understand the initial client goals and design aesthetic. Creative skill paired with our understanding of materials, has been refined over 37 years. Our work reflects a creative fresh look at how finish materials are used to enhance the architectural design.

Representative Projects

- Cambria Gallery at 7th, Minneapolis, MN
- Cambria Suite, Target Field, Minneapolis, MN
- Davisco History Center and Corporate Office Addition, LeSueur, MN
- Equitable Assurance Corporation Corporate Offices, Minnetonka, MN
- Twin Cities Fan Corporation Corporate Offices addition, Plymouth, MN
- Bryant Lake Residence, Eden Prairie, MN
- Interlachen Circle, Residence, Edina, MN
- Erie Avenue Residential Remodel, Chanhassen, MN

Studio Hive

Studio Hive is an architectural and interior design firm with a focus on the design of the interior environment. We perceive space as a business tool that expresses brand identity, inspires and motivates its occupants, and influences the working, learning, and living experiences of its users.

Representative Projects

- University of Minnesota 4th Street housing, Minneapolis, MN
- Oppenheimer Wolff & Donnelly, Minneapolis, MN
- TCF Bank Tower Renovation, Minneapolis, MN
- Coffman Memorial Union, Minneapolis, MN
- Hennepin County, multiple locations
- Western National Insurance, Edina, MN
- UCare, Minneapolis, MN
- TruCore, Minneapolis, MN

TKDA

TKDA is an employee-owned architectural, interior design, planning, and engineering firm with Minnesota offices in Saint Paul and Duluth. More than 200 employees deliver solutions nationwide to clients seeking single source, integrated services. TKDA interior design services are award-winning and serve public and private sector clients.

Representative Projects

- Flint Hills Administrative Offices, Rosemount, MN
- Dakota County Technical College Student Services, Rosemount, MN
- Duluth International Airport Terminal, Duluth, MN
- NorShor Historic Theatre Rehabilitation, Duluth, MN
- Zeitgeist Arts Center and Restaurant, Duluth, MN
- Resource Management Building, Cloquet, MN
- Stepping Stones for Living, Hermantown, MN
- University of Minnesota Learning Commons, Duluth, MN
The International Interior Association (IIADA), of interior members of the American Society of Interior Designers include interior experience.

**Legend**

- AIA: Registered and a Member of the American Institute of Architects
- Assoc: 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
- CCS: Certified Construction Specifier
- CID: Certified Interior Designer
- CDT: Construction Documents Technology (Certified)
- CFM: Certified Facility Manager
- 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: Leadership in Energy and Environmental Design Accredited Professional
- PE: Professional Engineer

**ATSSR PLANNERS/ ARCHITECTS/ENGINEERS**

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Fax: (763) 525-3289
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www.atssr.com

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Dean S. Beeninga, AIA, NCARB, REFP, LEED AP
Mark G. Hayes, AIA
David M. Maroney, AIA, NCARB
Daniel C. Moll, AIA, CID, NCARB, LEED AP

ATSSR provides comprehensive services throughout your project with in-house departments that offer architecture, educational facility planning, mechanical/ electrical engineering, interior design, technology, site development, and field administration. Our interior designers bring a fresh outlook to planning, technology, furniture, fixtures, equipment and specifications. We respond to your needs for floor/ wall/ceiling finishes, specialty systems, and LEED strategies for a clearer environment. ATSSR understands the importance of life-cycle cost analysis in the selection of your building’s materials and systems.

**Representative Projects**

- Elementary School Media Center Remodeling, Annandale, MN: New Intermediate STEAM School, Austin, MN

**BENTZ/THOMPSON/ RIETOW, INC.**

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Fax: (612) 332-1813
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www.btr-architects.com
Contact: Ann Voda

**Firm Principals:**

Ann Voda AIA; CID; LEED AP BD+C
Randy L. Moe AIA, CID; LEED AP
Robert Zimmerman AIA CID

Since 1971, Bentz Thompson Rietow has collaborated with clients and communities to create interior spaces to support activities, uplift the spirit, and improve technical performance—whether renovation, new construction or feasibility studies. Our services include full architecture, interiors, and planning, and our specialties range from accessibility through zoning process assistance. Our work has been recognized with over 65 design awards including the prestigious AIA Minnesota 25 Year Award for the Lake Harriet Bandshell in 2011.

**Representative Projects**

- West Snar Renovation, Minnesota State University Moorhead: Trinity Church Additon Remodeling, Stillwater, MN: Classrooms and Offices Addition, Metropolitan State University, St. Paul, MN: Birch Hall Renovation, Bemidji State University, Bemidji, MN: Hennepin County Plymouth Library, Plymouth, MN: Nursing Department Renovation, College of St. Benedict/St. John’s University, Collegeville, MN: MnSCU Information Technology Offices at MCTC, Minneapolis, MN: Wayzata Investment Partners Offices, Wayzata, MN
Established in 1978, BKV Group is an established leader in architecture, engineering, interior design, and landscape architecture. Our multi-disciplinary firm consistently ranks as one of the top design firms with a portfolio that includes multiple award-winning projects. BKV Group strives to develop creative, innovative solutions that meet our client’s goals & realize their vision. Our primary market sectors include multifamily housing and development, corporate and hospitality, government, and education.

Representative Projects

Schmidt Brewery Artist Lofts, St. Paul, MN; A-Mill Artist Lofts, Minneapolis, MN; Flux Apartments, Minneapolis, MN; Soo Line Building City Apartments, Minneapolis, MN; Ann Arbor City Apartments, Ann Arbor, MI; Livingston Lord Library, MSUM, Moorhead, MN; Inver Grove Heights City Hall/Police, Inver Grove Heights, MN; Florida Avenue Development, Washington, DC.
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Email: ann.fritz@esgarch.com
www.esgarch.com
Contact: Ann Fritz, Director of Interiors
Firm Principals
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David Graham, FAIA
Dennis Sutliff, AIA
Paul Mittendorf, AIA
Art Bartels, AIA
Terry Cruenhagen, AIA
Trace Jacques, AIA
Aaron Roseth, Assoc. AIA
Our success comes from our passion for what we do and who we work with. We are committed to enriching the design experience through a focused collaborative team and combining our creative insight for a better community through the richly diverse family of award winning individuals that make the essence of ESG a vibrant and progressive design firm.
Representative Projects
Radisson Blu – Mall of America,
Bloomington, MN; Stadium Village Flats,
Minneapolis, MN; Borough/Pavilions,
Minneapolis, MN; Smack Shack,
Minneapolis, MN; Mill and Main,
Minneapolis, MN; Elan Uptown,
Minneapolis, MN; Genesse, Bloomington,
MN; Case and Hill Hall, Minnesota State
Mankato, Mankato, MN

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Email: info@fossarch.com
www.fossarch.com
Other Offices: Breckenridge, MN
Contact: Robert Ames, AIA
Firm Principals
Robert Ames, AIA, LEED AP
Wade Erickson, AIA
Foss Architecture & Interiors is a multi-faceted company whose experience includes commercial, education, healthcare and ecclesiastical design. This diversity allows design expertise to flow between project types to create innovative designs with comprehensive solutions. Our work showcases the values of Foss Interior Design that specializes in interior planning, design, documentation and project management. Each project recognizes the importance of the first impression that encompasses aesthetics while focusing on functionality and judicious budget management.
Representative Projects
Cass County Courthouse Addition, Fargo, ND; NLC Center for Scouting, Fargo, ND; Sanford Health, Fargo, ND; LifeCare Medical Center, Roseau, MN; VCSU Snoeyenbos Hall Renovation, Valley City, ND, NDSU Research 1 Addition, Fargo ND; YMCA Remodeling, Fargo, ND; Classroom Building, Itasca Community College, Grand Rapids, MN

HGA ARCHITECTS AND ENGINEERS
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Other Offices: Rochester, MN; Milwaukee, WI; Sacramento, CA; San Francisco, CA; Los Angeles, CA; and Washington, DC
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Firm Principals
Debra Barnes, CID, IIDA, LEED AP
Richard Bonnin
Rand Liedt, CID
Laurie Rother, CID, IIDA, LEED AP
Paula Storsteen, IIDA, LEED AP
Christine Guzzo Vickery, CID, EDAC
Recognizing the global nature of design today, HGA’s team addresses the connection between an organization’s strategic view and their customers. Our designs focus on understanding the unique needs of the occupants whether they be from corporate work environments, college campuses, hospitality, retail or healthcare design. We listen to our clients to understand their strategic needs and then respond with creative, flexible interior solutions that provide long-term value.
Representative Projects
American Swedish Institute, Nelson Cultural Center, Minneapolis, MN; FICO, Roseville, MN; General Mills, Golden Valley, MN; Hazelden Renovation and Addition, Plymouth, MN; HealthEast Midway Clinic, St. Paul, MN; Macalester College, Janet Wallace Fine Arts Center, St. Paul, MN; Mayo Clinic Executive Health, Rochester, MN; RCA Reinsurance, Minneapolis, MN

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Firm Principals
Edward Kodet, Jr., FAIA, CID, LEED AP BD+C
Kenneth Stone, AIA, CID, LEED AP BD+C
Mike Schellin, AIA
John Brandel, Assoc. AIA
Kodet Architectural Group provides a complete range of services statewide, including: architectural design, programming, master planning, cost estimating, project management, interior design, site planning, referendum assistance, feasibility studies, ADA accessibility and remodeling, historic preservation, renovation acoustics, indoor air quality, and sustainable and energy efficient design. Public design experience includes: educational facilities, libraries, parks and recreational facilities, maintenance and public works, fire stations and other community buildings.
Representative Projects
Gerald W. Heaney Federal Building Historic Restoration & Courtroom Renovation (GSA)
Duluth, MN; Mn/DOT Maple Grove Maintenance Facility, Maple Grove, MN; Westwood Lutheran Church, St. Louis Park, MN; Calvin Christian School, Edina, MN; Burroughs Community School, Minneapolis, MN; Bloomington Aquatic & Recreation Center, Bloomington, MN
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Lyn A. Berglund, CID, ASID
Stanley Schimke, CID

We are a full service planning, architecture and interior design firm focused on providing the highest level of service while offering functional and detailed design solutions. These solutions are completed for a variety of markets including healthcare, senior living, corporate, education, office/warehouse, dental, housing, and financial. We have earned a reputation for providing high quality designs that respond to client goals and objectives, while being sensitive to schedules and budgets. We are committed to partnering with our clients to create inspirational designs that result in lasting relationships.

Representative Projects
Hawkins Corporate Office Relocation, Roseville, MN; Jacobs Marketing Office Relocation, Minneapolis, MN; Citrus Systems Office/Warehouse Relocation, Minnetonka, MN; Frandsen Financial Corporation Office Remodel, Arden Hills, MN; Two Twelve Medical Ambulatory Surgery Center, Chaska, MN; Lakeview Health/HealthPartners: Mahomet Clinic, Mahomet, IL; Progressive Dental New Clinic Design and Build Out, Shakopee, MN; St. Croix Orthopaedics, P.A. Administrative Office Relocation, Stillwater, MN.

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Randy S. Gould
James G. Sokolowski, PE
Tim Bauer
Jeremy Klysen, PE
Cindy McCleary, AIA

continued next column
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Claudia Reichert, IDA, LEED, CID
Scott Hierlinger, IDA, LEED

NELSON works with our clients to understand their corporate culture and business goals. Our diverse staff blends architecture, interior design, strategic planning, facilities support, engineering and information management to provide a full-service range of superior solutions.

Representative Projects
Plaza 7 Building Repositioning, Minneapolis, MN; Haworth Marketing + Media, Minneapolis, MN; PAIR Systems 625
Building, Shoreview, MN; Duane Morris Law Firm, Chicago, IL; RBC Wealth Management, Boston, MA; SPS Commerce, Minneapolis, MN; Oracle, Raleigh, NC; KTWIN Radio, Minneapolis, MN

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Contact: Karen Severson

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Lisa Pool, CID, LEED AP ID+C
Robert Novak, AIA, LEED AP BD+C
Jeanne Ekholm, LEED AP DB+C

Since 1935, Perkins + Will has collaborated with globally recognized clients to set worldwide standards for design innovation and exceptional service. We are committed to trend-setting leadership in our aviation + transit, corporate + commercial + civic, healthcare, higher education, K-12 education, science + technology and sports + recreation practices. Our inclusive strategy focuses us on our clients, our communities, and our vision: to craft ideas + buildings that honor the broader goals of society.

Representative Projects
Capella Tower Lobby Transformation, Minneapolis, MN; National Marrow Donor Program, Minneapolis, MN; KPMG - multiple locations; Microsoft - multiple locations; Land O’ Lakes Renovations, Arden Hills, MN; Hudson Hospital Medical Office Building, Hudson, WI; New Ulm Medical Center Clinic Expansion, New Ulm, MN; Saint Louis County Government Center Renovation, Duluth, MN

PETERSSEN/KELLER ARCHITECTURE

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Gabriel Keller, Assoc. AIA

Peterssen/Keller Architecture is an award-winning architectural firm specializing in custom homes, lofts, cabins and boutique commercial projects. Our collaborative, client-focused design process results in unique projects that are as distinct as their owners. As residential architects/designers, we integrate sustainable design practices into every project, finding solutions that merge environmental thinking with exceptional design. At Peterssen/Keller, every client is our passion, and every project is an opportunity to create a home crafted to last a generation.

Representative Projects
Lake Harriet Georgian Residence, Minneapolis, MN; Lake of the Isles Tudor Residence, Minneapolis, MN; Enchanted Island Modern Residence, Minnetrista, MN; Cedar Lake International Style Restoration, Minneapolis, MN; Surly Brewing Conceptual Design, MN; The Lynn Restaurant, Minneapolis, MN; Lake Minnetonka Modern Residence, Woodland, MN; Residential Projects and Cabins in WI, NY, CA and IA
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Pope Architects is an established design firm located in St. Paul. We bring a wealth of design experience and sound business practices together to create beautiful, sustainable and compelling building environments. Pope Architects has a diverse practice encompassing healthcare, senior housing, corporate, mission critical, education, and worship design. Pope’s interior design team delivers high quality services to our clients in all practice areas.

Representative Projects
Beckhoff Automation U.S. Headquarters, Savage, MN; Esprit at Whispering Ridge, Omaha, NE; Corry Memorial Hospital, Corry, PA; Loram Corporate Headquarters (LEED Silver), Medina, MN; St. Paul’s Monastery, Maplewood, MN; Baudinger Bakery (LEED Silver), St. Paul, MN; PrairieCare Medical Group Woodbury Clinic, Woodbury, MN; Volunteers of America Homestead at Anoka, Anoka, MN

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Jim Fitzugh, AIA
Mike Lyner, AIA
Ted Davis, AIA
Jeremy Mayberg, AIA
Joe Tyndall, AIA

RSP Architects serves a diverse range of clients in market sectors nationally and internationally, including many Fortune 500 companies. Working holistically, RSP Architects proactively manages their clients’ real estate portfolios and excels at finding efficiencies through design to create inviting, sustainable, productive environments.

Our teams provide traditional architectural design services; tenant improvement and workspace strategies; planning and landscape architecture; facility management analytics; and employee-centric experiential strategy and design. Our clients are category leaders in the corporate, retail, government, healthcare, higher education, hospitality, institutional, science and technology industries. Throughout our 35 year history, RSP Architects has maintained long-term relationships and earned awards and accolades from our clients and peers. Recently, we received the Member’s Choice Award at the IIDA FAB Awards for Target’s Canadian Headquarters.

Representative Projects
Cambria Gallery at 7th, Minneapolis, MN; Cambria Suite, Target Field, Minneapolis, MN; Davisco History Center and Corporate Office Addition, LeSueur, MN; Equitable Assurance Corporation, Corporate Offices, Minnetonka, MN; Twin City Fan Corporation Corporate Offices addition, Plymouth, MN; Bryant Lake Residence, Eden Prairie, MN; Interlachen Circle Residence, Edina, MN; Erie Avenue Residential Remodel, Chanhassen, MN

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Firm Principal
Steven A. Kleineman, AIA, CID

SKD is both an architecture and interior design based company, providing a range of interior design services to both residential and commercial clients. As architects and interior designers we are known for our detailing. We understand the initial client goals and design aesthetic. Creative skill paired with our understanding of materials, has been refined over 37 years. Our work reflects a creative fresh look at how finish materials are used to enhance the architectural design.

Representative Projects
Cambria Gallery at 7th, Minneapolis, MN; Cambria Suite, Target Field, Minneapolis, MN; Davisco History Center and Corporate Office Addition, LeSueur, MN; Equitable Assurance Corporation, Corporate Offices, Minnetonka, MN; Twin City Fan Corporation Corporate Offices addition, Plymouth, MN; Bryant Lake Residence, Eden Prairie, MN; Interlachen Circle Residence, Edina, MN; Erie Avenue Residential Remodel, Chanhassen, MN

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Firm Principals
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Dean Johnson, AIA, CID
Kathryn Poole-Larson, AIA, CID

TKDA is an employee-owned architecture, interior design, planning, and engineering firm with Minnesota offices in Saint Paul and Duluth. More than 200 employees deliver solutions nationwide to clients seeking single source, integrated services. TKDA interior design services are award-winning and serve public and private sector clients.

Representative Projects
Flint Hills Administrative Offices, Rosemount, MN; Dakota County Technical College Student Services, Rosemount, MN; Duluth International Airport Terminal, Duluth, MN; NorShor Historic Theatre Rehabilitation, Duluth, MN; Zeitgeist Arts Center and Restaurant, Duluth, MN; Resource Management Building, Cloquet, MN; Stepping Stones for Living, Hermantown, MN; University of Minnesota Learning Commons, Duluth, MN

September/October 2013 ARCHITECTURE MINNESOTA
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"Northrop Memorial Auditorium," the architectural focal point of the University of Minnesota’s Twin Cities campus for more than 80 years, is undergoing an extensive renovation that will bring state-of-the-art acoustics and enhanced sight lines to the performance hall and improved flow and functionality throughout the building. We’ll have to wait until spring to see the end result, but the reshaped auditorium’s abstract beauty was already apparent during this middle stage of reconstruction." —Photographer Paul Crosby