

ARCHITECTURE MN

CENTER STAGE

AIA CEO Robert Ivy leads the organization's efforts to measure the value of quality design.
PAGE 16

SURPRISE, SURPRISE

The flexible interiors of two landmark buildings are dramatically recast for creative tenants.
PAGE 21

100 YEARS

As the U's School of Architecture nears a milestone, it continues to focus on the future.
PAGE 40

Homes by Architects

VOLUME 39 NUMBER 05 SEP/OCT 13 \$3.95

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COVER: HOMES BY ARCHITECTS TOUR HOME 3, PAGE 32



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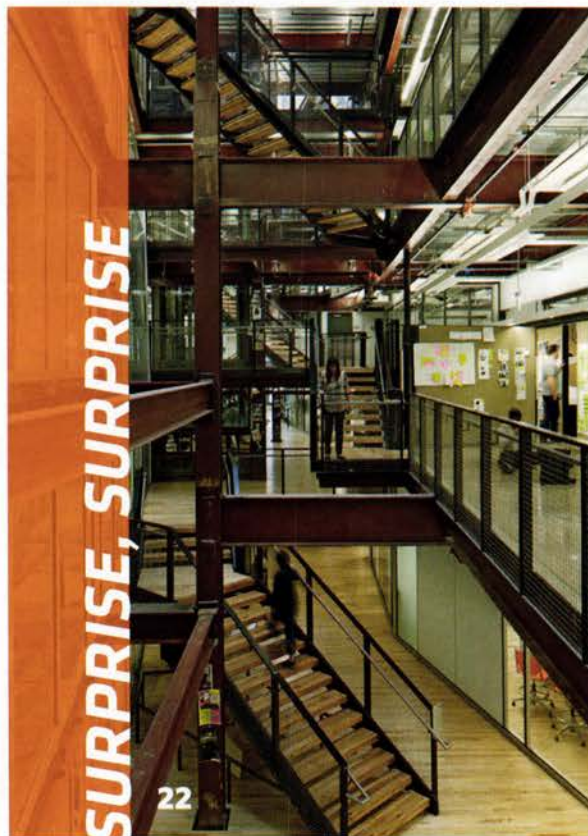
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The American Institute of Architects Minnesota
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Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about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



Features



ON THE COVER

Homes by Architects Tour Home 3
Deephaven, Minnesota

Our cover shoot with photographer **Steve Henke** produced a number of great images, including the bottom Homes by Architects photo on the opposite page. That's homeowner Steven Streeter (right) of Streeter & Associates in conversation with his architect, Kurt Baum, AIA, and tour planner Angie McKinley.

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HOME NO.
3

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HOME NO.
10

**2380 West Lake of the
Isles Parkway, Minneapolis**

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.

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A picture is worth a thousand words. And it can draw a thousand comments.

EDITOR'S
NOTE

BREWHAHA

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 Chateausque 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.

Chris Hudson

Christopher Hudson
hudson@aia-mn.org

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

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Architecture Minnesota is published bimonthly by AIA Minnesota. The opinions expressed herein are not necessarily those of the Board of Directors or the Editor of *Architecture Minnesota*. **Editorial office:** International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. FAX: (612) 338-7981. **Web address:** architecturemn.com. **Note to subscribers:** When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. **Subscription rate:** \$21 for one year, \$3.95 for single issue. **Postmaster:** Send address change to *Architecture Minnesota* at above address. Periodical postage paid at Minneapolis and additional mailing offices. **Advertising and Circulation:** *Architecture Minnesota*, above address and phone. **Printing:** St. Croix Press. **Color separations:** Southern Graphics Systems. Copyright 2013 by *Architecture Minnesota* (ISSN 0149-9106).

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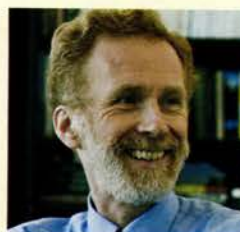
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ROBERT IVY INTERVIEW

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.



RYAN SIEMERS

Screen Capture clicks through all of Architecture Minnesota's online content.

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VIDEO

After you've read our print edition cover to cover, be sure to check out all the videos on architecturemn.com.



STEVE HENKE

▶ Do the cover and the opening spread of our Homes by Architects Tour preview (page 32) have you wanting to see more of Home 3? Then click play on Peter VonDeLinde's new video on this **Lake Minnetonka residence**. Developed by Streeter & Associates and designed by Kurt Baum, AIA, the home is traditional in form but modern in spirit, and it boasts an array of sophisticated indoor and outdoor living spaces.

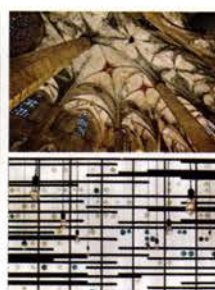
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Follow us on Pinterest and you'll get what you came for: a healthy dose of design inspiration.

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.



PAUL CROSBY



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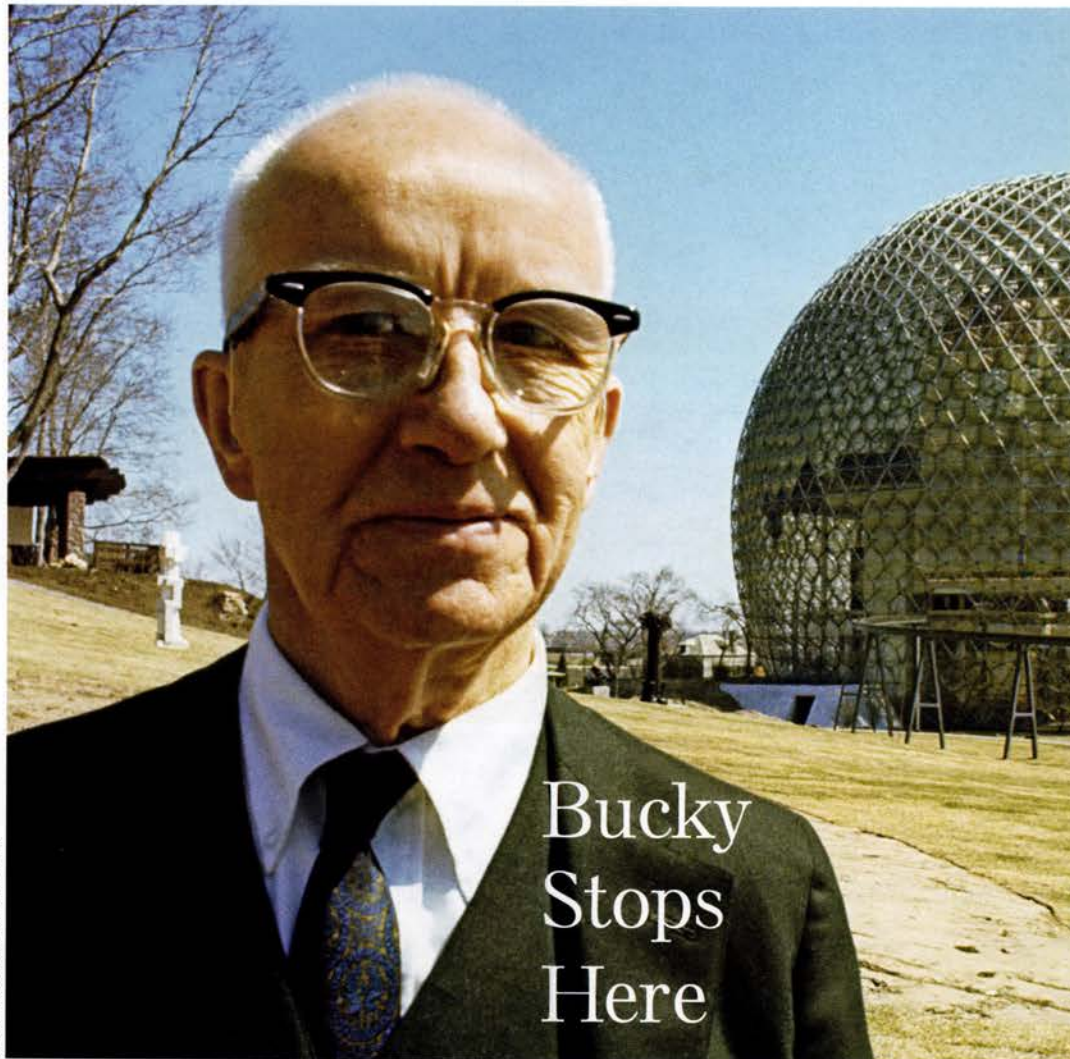
This award was created in 2008, in honor of Michael L. Schrock, whose passion helped develop the AIA Minneapolis Merit Awards.



AIA Minneapolis

A Chapter of The American Institute of Architects

Top: R. Buckminster Fuller at the Montreal World's Fair dome.
Bottom: Sam Green narrates his documentary.



Bucky Stops Here

A new film on architect, inventor, and futurist R. Buckminster Fuller arrives at the Walker Art Center Cinema, complete with live narration and music

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

Got some free time and an interest in design? Culture Crawl rounds up the latest cultural offerings from around the state.

CULTURE CRAWL

The Love Song of R. Buckminster Fuller Sam Green and Yo La Tengo

October 11—Screenings at 7:00 and 9:30 P.M. in the Walker Art Center's McGuire Theater
www.walkerart.org



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 Goetzman

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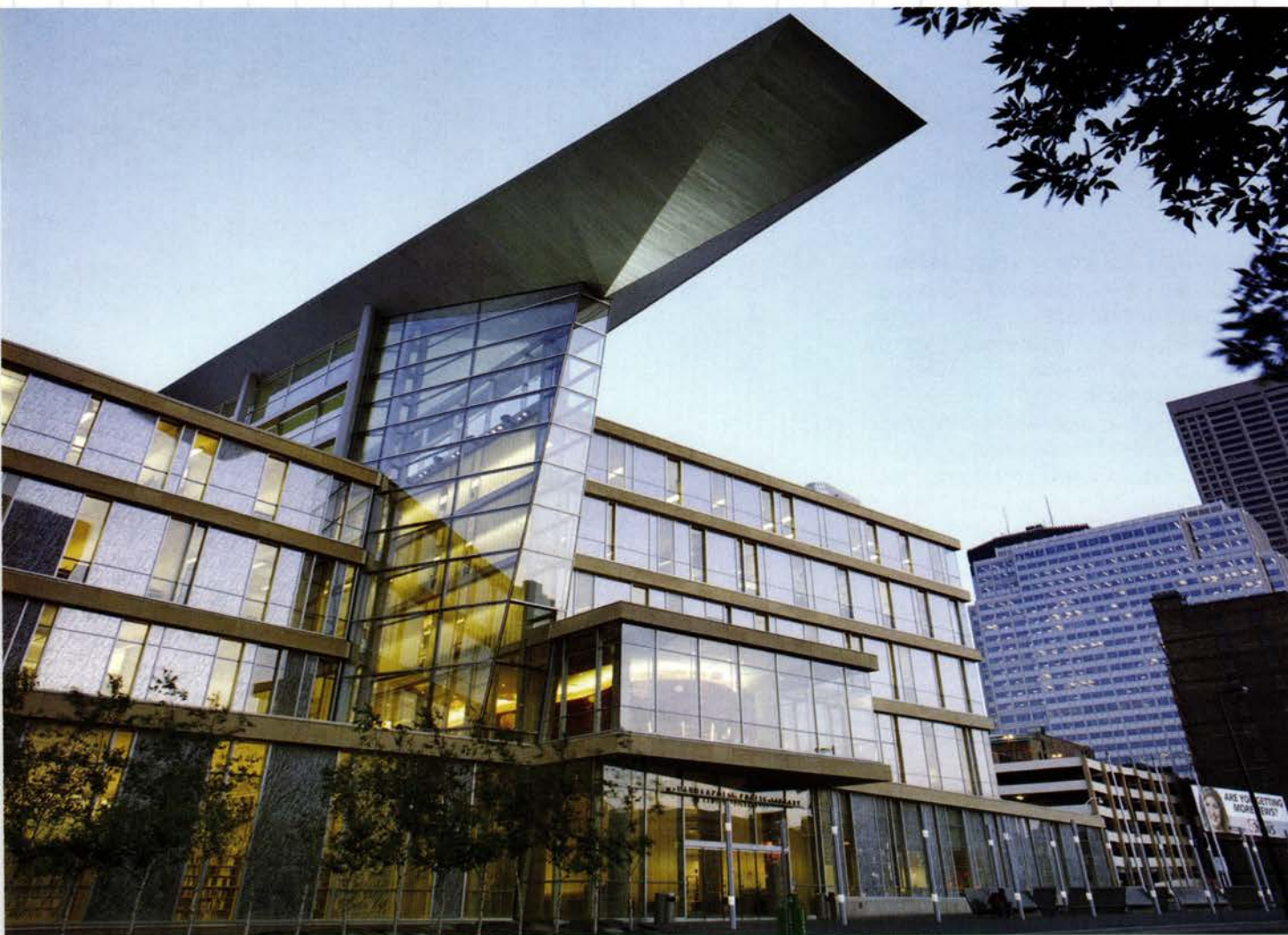
STUDIO

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

AREA OF SPECIALTY: Residential. **FAVORITE STUDIO FEATURE:** In summer, it's our garden patio. We hold team meetings out there. **PROJECT YOU LIKE TO DRIVE BY THE MOST:** Any visit to a job site gets me out of the virtual world and back into the real one. **DO YOU DRAW IN FRONT OF CLIENTS?** All the time, using color pencils I always have with me. **EVER ON A NAPKIN?** Yes, and also on paper plates, two-by-fours, and scraps of sheetrock. **RECENT BRUSH WITH CELEBRITY:** Taylor Hanson [lead singer of Hanson] and his wife recently walked into our office with a copy of our book in hand. **FAVORITE CHARITABLE WORK:** We're big supporters of Aeon, a local nonprofit housing developer. **PROUDEST ACHIEVEMENT:** Assembling the amazing creative team we have in our office. We wouldn't be who we are without all of our staff. **EMPLOYEE WITH MOST UNUSUAL EXTRACURRICULAR:** David Wilson did so well in a Tough Mudder race in Minnesota that he qualified for the World's Toughest Mudder. **MINNESOTA BUILDING YOU WISH YOU'D DESIGNED:** The old Guthrie Theater, by Ralph Rapson. **DREAM PROJECT:** A resort that applies our principles of composition across a larger community—or a minimalist Airstream park with great clubhouse architecture.



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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 Gaffer 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.

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 photograph of a middle-aged man with a receding hairline, smiling broadly. He is wearing a dark suit jacket over a light blue button-down shirt. He is holding a pair of glasses in his hands. In the background, a large red water tower is visible, with the words "World Center" partially legible in white. The scene is outdoors with a clear sky.

DESIGN AMBASSADOR

Architecture Minnesota

interviews American

Institute of Architects CEO

Robert Ivy, FAIA



*Casting a spotlight on compelling ideas from
innovation-minded architects and designers*

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 thorny questions 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 nor fully understood. We've only based our design on

anecdote; we've lacked data and we've lacked a scientific method. We've been *told* that it's too difficult to prove [that design has a positive effect on] productivity, for example, because there are so many variables in a work environment. 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



"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."



Enchanted! The Allure of Modern Living
Homes by Architects Tour 2013



PETERSSSEN/KELLER
 architecture

*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*

STREETER
 & ASSOCIATES
 Architectural
 Builders



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





Inside Job

ENTRY LOUNGE



MSR converts a notable Philadelphia office building into the **DREXEL UNIVERSITY URBAN 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 \$47.2 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/CRITIQUE 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.



LEVEL ONE

- | | |
|--------------------------------|-------------------|
| 1 Entry | 5 Studios |
| 2 Student gallery/lounge | 6 Atrium |
| 3 Shared "hybrid" making space | 7 Costume storage |
| 4 Classrooms | 8 Mechanical |



FLEXIBLE MEETING SPACE



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.

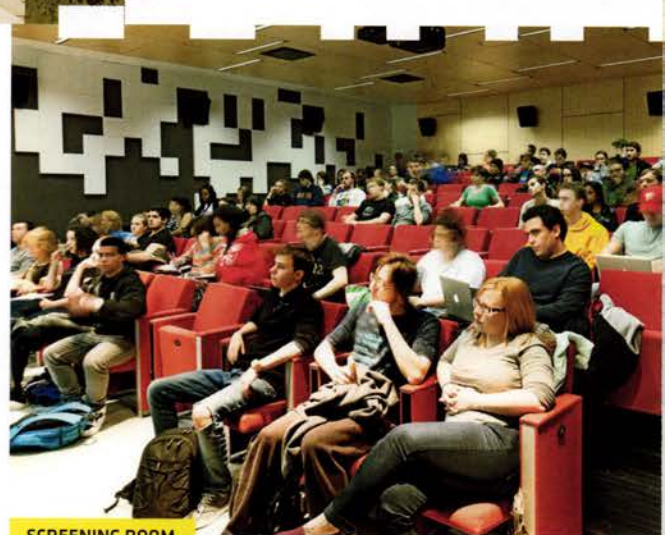


FASHION STUDIO



BLACK BOX THEATER

Top: A fashion workshop gets a corner of the third floor—and thus plenty of natural light during the day. Above: The 150-seat black box theater is located in the Annex, an adjacent building that was also included in the renovation.



SCREENING ROOM

Above: The Annex also contains a 100-seat screening room. Left: In the URBN Center, it's hard to distinguish classrooms and studios from flexible display and critique spaces (shown here).

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

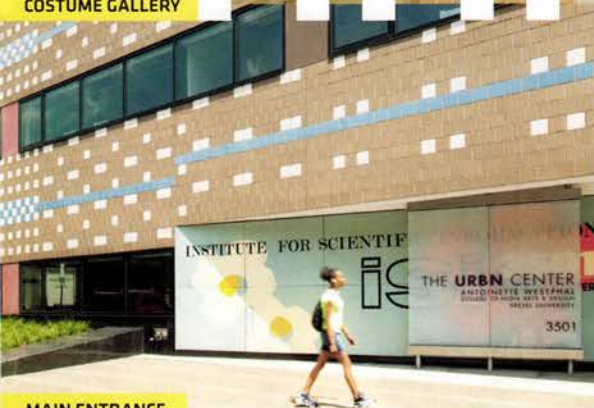


FACULTY OFFICES

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.



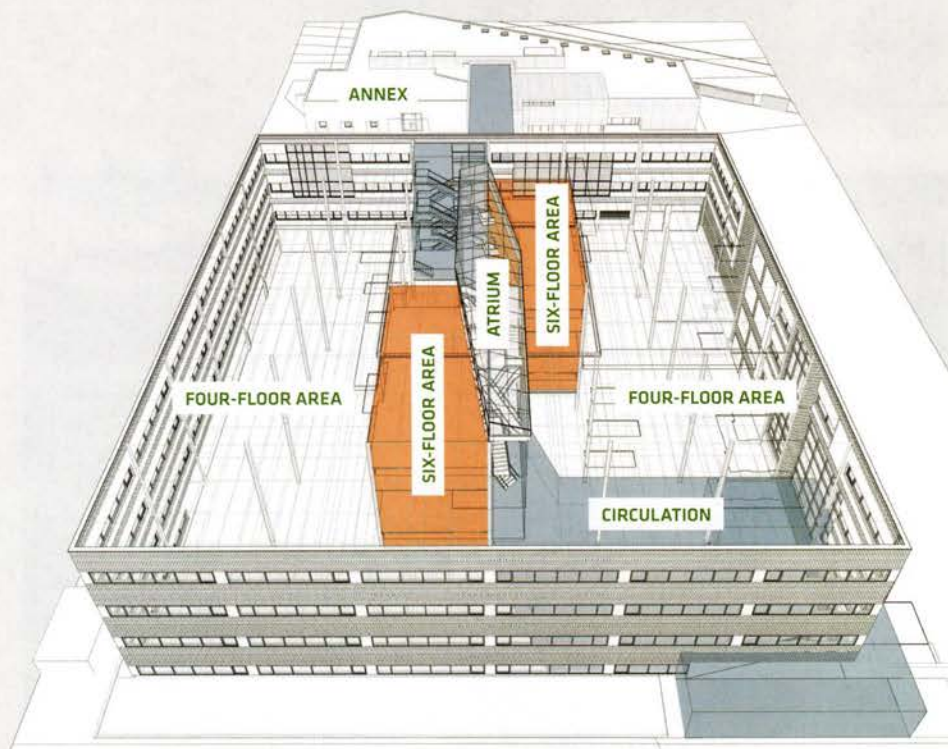
COSTUME GALLERY



MAIN ENTRANCE

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.

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.



**ANTOINETTE WESTPHAL
COLLEGE OF MEDIA ARTS
AND DESIGN URBAN CENTER**

Location:
Philadelphia, Pennsylvania

Client:
Drexel University

Architect:
Meyer, Scherer &
Rockcastle, Ltd. (MSR)
msrltd.com

Principal-in-charge:
Jeffrey Scherer, FAIA

Lead designer (architecture):
Garth Rockcastle, FAIA

Lead designer (interiors):
Traci Engel Lesneski

Energy modeling:
BALA/PHY Engineers

Landscape architect:
Oslund and Associates
oala.com

Construction manager:
Turner Construction
Company

Size:
146,000 square feet

Cost:
\$46 million

Completion:
January 2013

Photographer:
Lara Swimmer

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





In HGA's hands, the Ford Center's original Model T showroom became a dramatic reception and gallery space with a row of flexible meeting rooms. The central staircase sits in the old elevator shaft that used to carry cars down the plant's vertical assembly line.

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

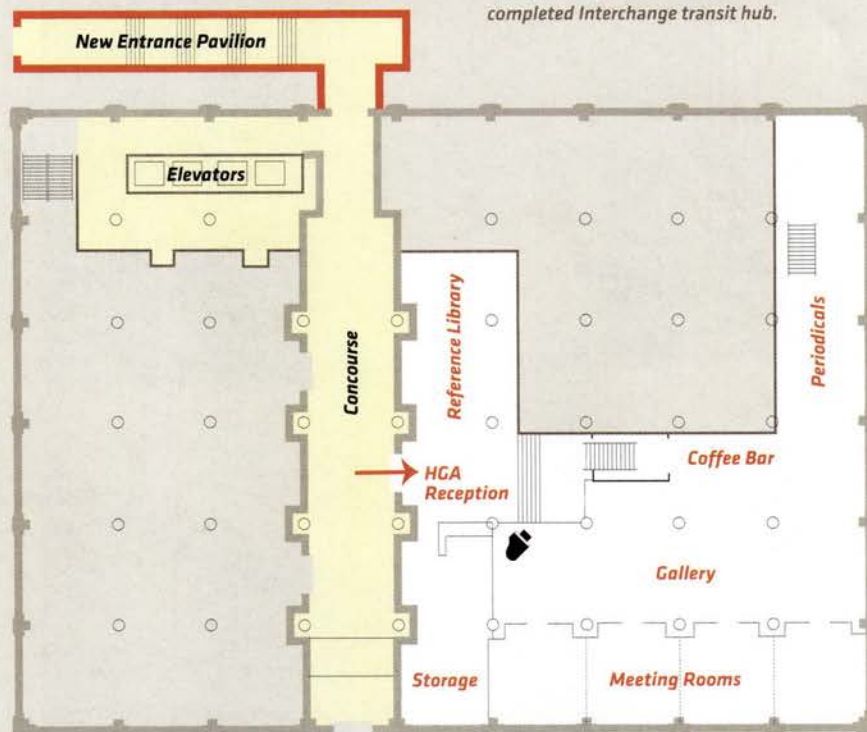
and activity—the ballpark, the light-rail lines, and the Northstar commuter line—we really wanted to have a street presence," adds Bonnin. "One of the most appealing aspects of the building is its large, open plan, which allowed us to create multiple sightlines and connectivity throughout each floor."

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

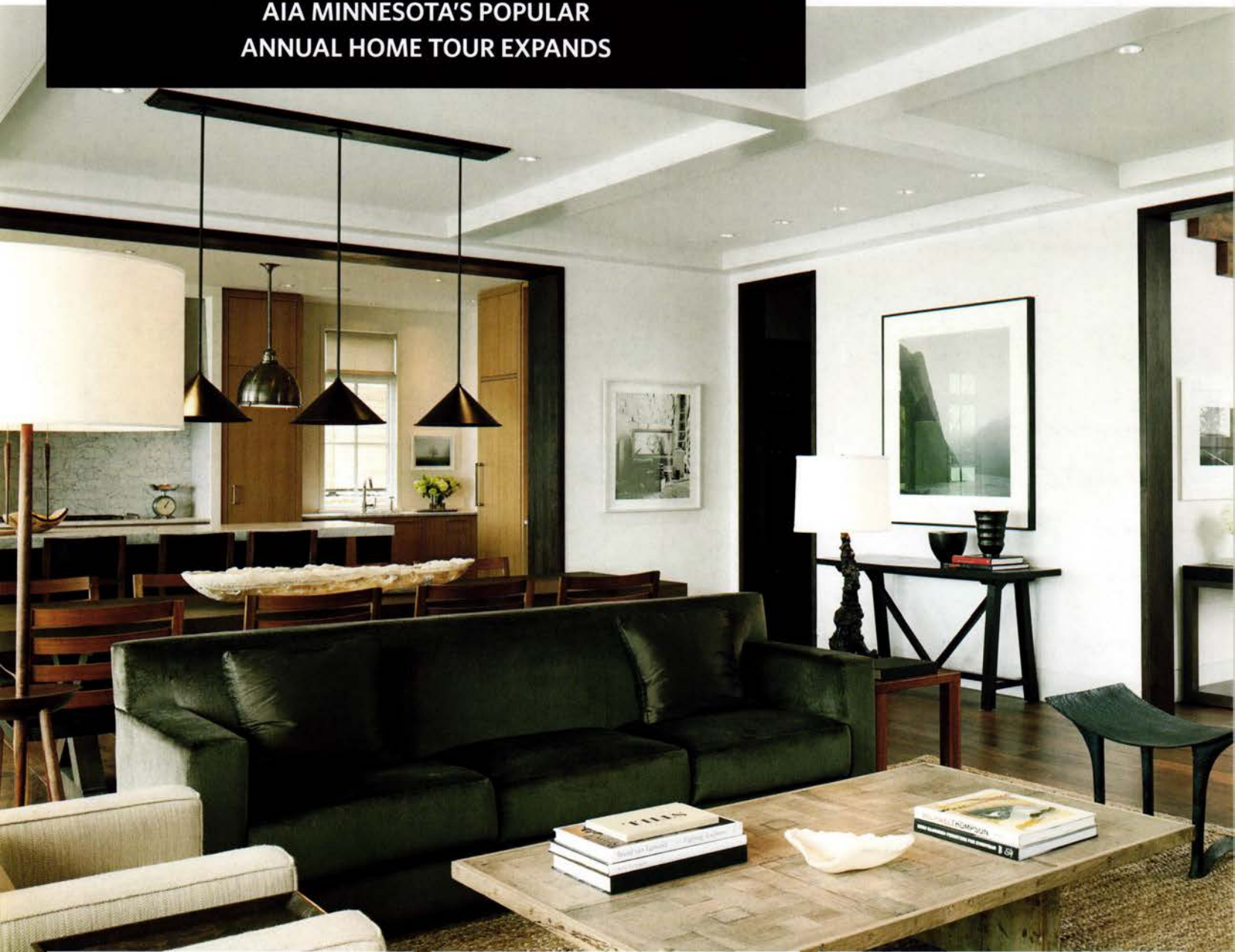
Because the building is listed on the National Register of Historic Places, painstaking care had to be taken with its renovation. The iconic red brick facade with cream-colored terra-cotta trim has been fully restored, and the original industrial steel-sash windows have all been refurbished or replaced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

HOMES BY ARCHITECTS

2013 TOUR

AIA MINNESOTA'S POPULAR
ANNUAL HOME TOUR EXPANDS



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



3

20240 Lakeview Avenue, Deephaven, MN

THIS HOME IS FEATURED ON THE COVER



9

803 Parkview Terrace, Golden Valley, MN

"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

2380 West Lake of the Isles Parkway, Minneapolis, MN

10



TROY THIES PHOTOGRAPHY

September/October 2013 ARCHITECTURE MINNESOTA

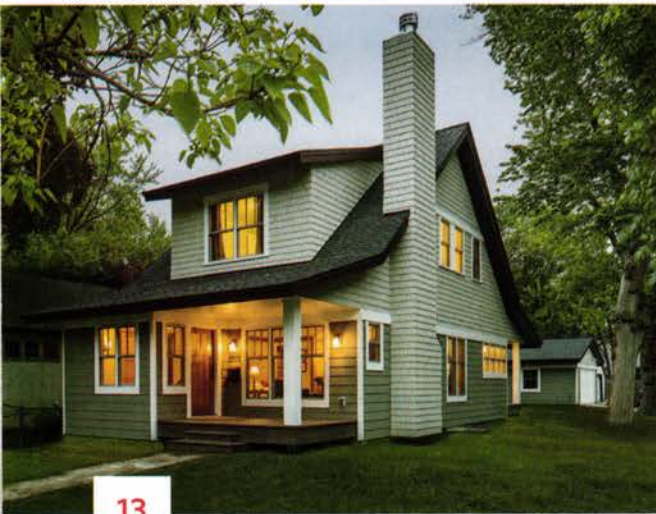
33



11

66 Groveland Terrace, Minneapolis, MN

TROY THIES PHOTOGRAPHY



13

4849 33rd Avenue South, Minneapolis, MN

"Our architect shared our priorities and had a lot of enthusiasm for our vision of building a small, well-built home." —Home 13 owners



22

201 Glenmont Road, River Falls, WI

"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



BRANDON STENGEL, ASSOC. AIA/FARMKIDSTUDIOS.COM



Left to right: Architects Bob Ganser, AIA, of CityDeskStudio, Charles Stinson, AIA, of Charles R. Stinson Architecture + Design, and Christine Albertsson, AIA, of Albertsson Hansen Architecture chat with guests during last year's tour.



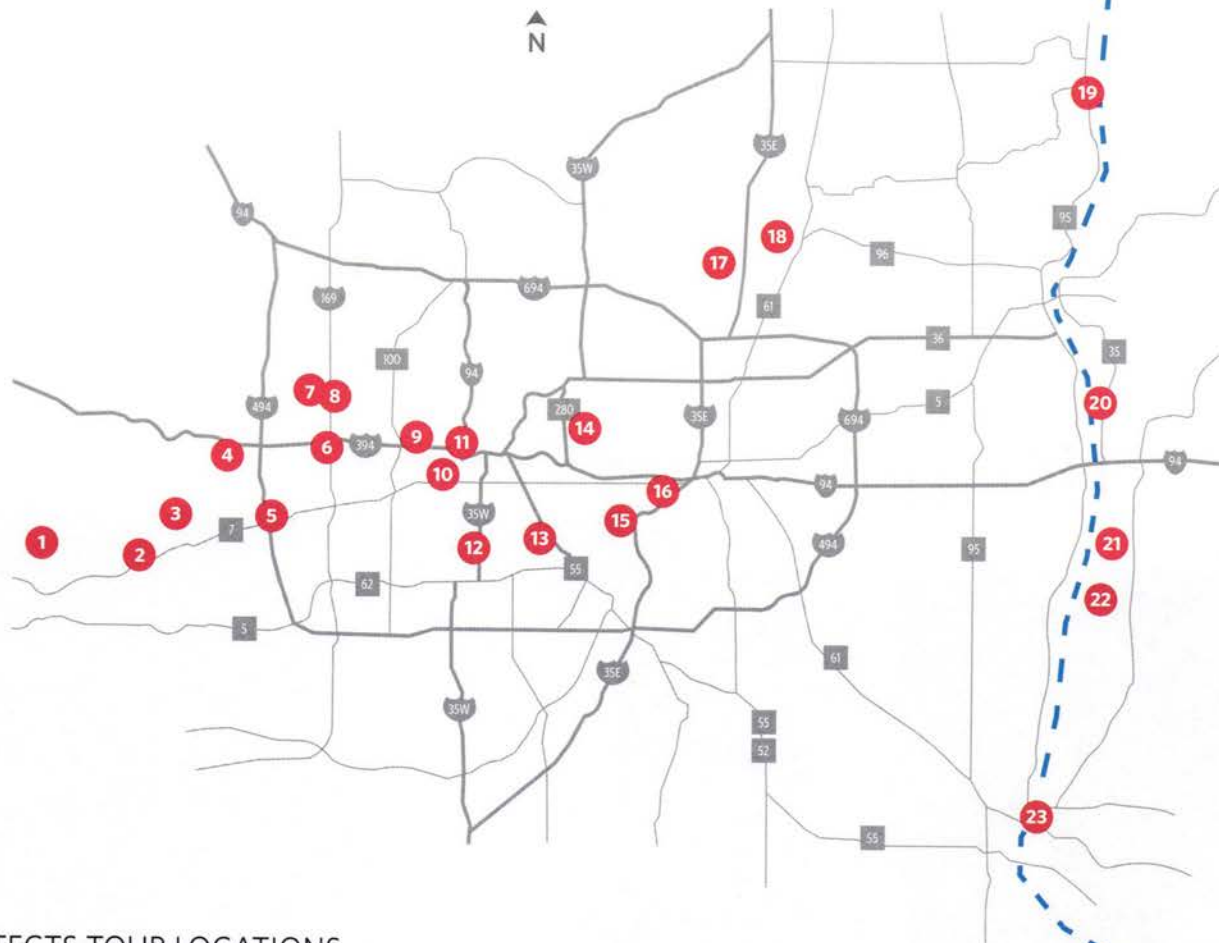
**SATURDAY,
SEPTEMBER 21**

AND

**SUNDAY,
SEPTEMBER 22**

10 A.M. to 5 P.M.

Tickets for the entire tour can be purchased for \$15 online at homesbyarchitects.org until September 20 or at any home during the tour for \$20. Tickets for a single-home visit are \$10.



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 Colliander, AIA
TreHus Architects
trehus.biz

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 Bicek, 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
crsarch.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.sarahnettleton.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 Zagaria, AIA
Zagaria Meyer Architects
www.zagariameyerarchitects.com

16 482 Dayton Avenue St. Paul, MN 55102

Peter Carlsen, AIA;
Sylvia Frank, AIA
Carlsen & Frank Architects
www.carlsenfrank.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.mhuberarchitects.com

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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 55106

Mark Nelson, AIA;
David Heide, Assoc. AIA
David Heide Design Studio
dhdstudio.com

22 201 Glenmont Road River Falls, WI 54022

Mark Nelson, AIA;
David Heide, Assoc. AIA
David Heide Design Studio
dhdstudio.com

23 1030 Lake Street North Prescott, WI 54021

Wayne Branum, AIA;
Tim Old, AIA
SALA Architects, Inc.
salaarc.com



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' 1990 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

HOME 1

3944 Enchanted Lane, Minnetrista, MN

2013 HOMES BY ARCHITECTS TOUR

A modern new Lake Minnetonka home, its gently contoured site, and the lake itself engage in a stunning pas de trois

HOME 1

Location:
Minnetrista, Minnesota

Architect:
Peterssen/Keller Architecture
pkarch.com

Principal-in-charge:
Gabriel Keller, Assoc. AIA

Project lead designers:
Gabriel Keller, Assoc. AIA;
Ryan Fish, AIA;
Lars Peterssen, AIA

Landscape architect:
Travis Van Liere Studio

General contractor:
Streeter & Associates

Size:
4,950 square feet

Completion:
June 2013

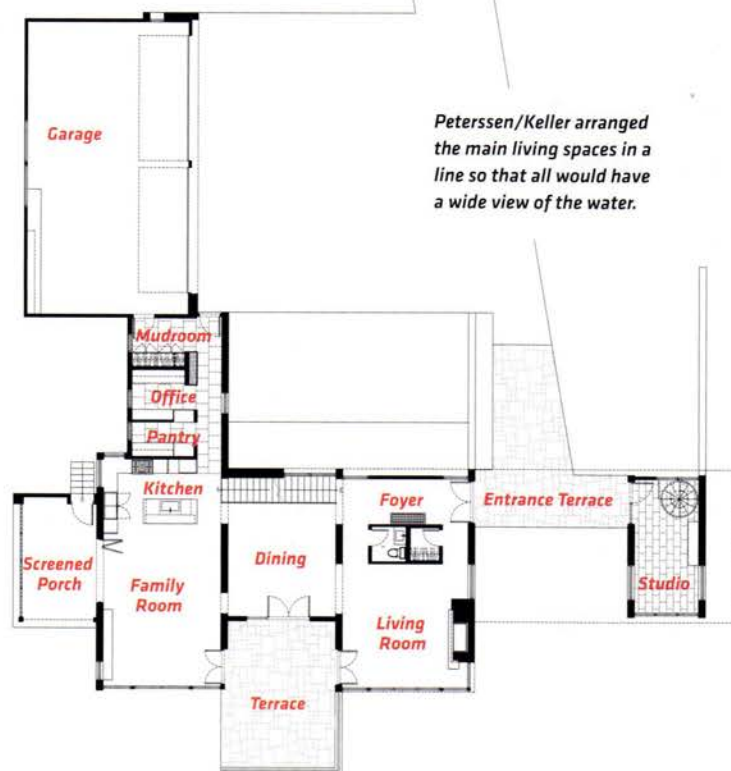
Photographers:
Paul Crosby (interior);
Philip Prowse (exterior)

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



The view from the dining room into the living room continues outside and through the small studio, which sits below the master bedroom. Nearly every room in the home enjoys a lake panorama.



Peterssen/Keller arranged the main living spaces in a line so that all would have a wide view of the water.

Left to right:
Lars Peterssen, AIA, Gabriel Keller,
Assoc. AIA, and Ryan Fish, AIA



ANDREW EDWINS

"[THE DESIGN] ALLOWS THE LAND TO MOVE SINUOUSLY THROUGH AND AROUND THE HOUSE, AS OPPOSED TO JUST PUTTING THE HOUSE ON TOP OF THE LAND."

— Gabriel Keller, Assoc. AIA



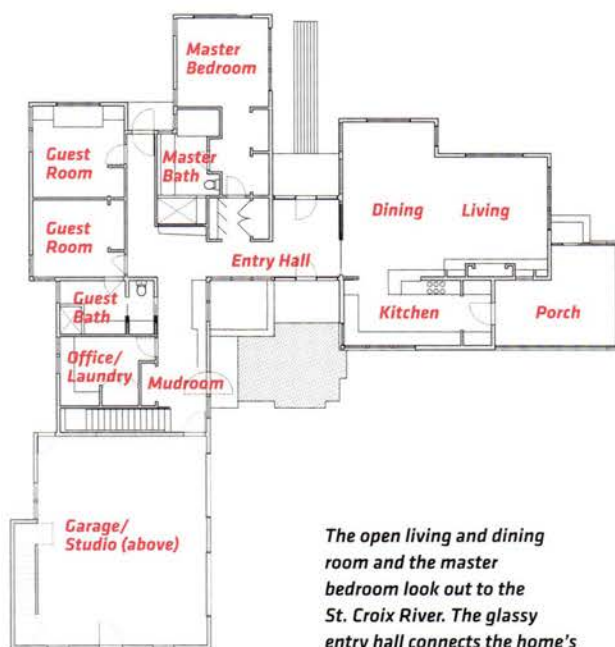
HOME 19

575 Judd Street, Marine on St. Croix, MN

2013 HOMES BY ARCHITECTS TOUR

A modern riverfront house connects the present with the past

BY CHRIS LEE



The open living and dining room and the master bedroom look out to the St. Croix River. The glassy entry hall connects the home's public and private wings.

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 [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

>> continued on page 58



The home's light, neutral interior color palette is punctuated by owner Yoka Omdahl's colorful floral paintings and landscapes—and by the lush greenery on display in every large window.

CHABRIELLE SCHUTZE



"WE STARTED THINKING OF IT AS THE 'NOW AND THEN' HOUSE. IT REFERENCES HISTORY BUT STILL MAKES ITS OWN CONTEMPORARY STATEMENT." — Katherine Hillbrand, AIA

HOME 19

Location:

Marine on St. Croix,
Minnesota

Clients:

Tom and Yoka Omdahl

Architect:

SALA Architects
salaarc.com

Principle-in-charge and lead designer:

Katherine Hillbrand, AIA

General contractor:

Cates Fine Homes

Size:

2,441 square feet

Cost:

\$750,000

Completion:

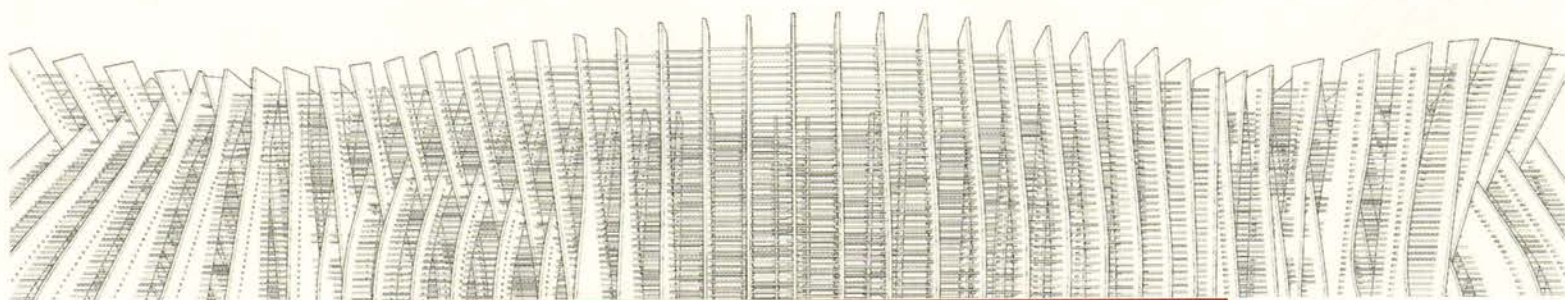
October 2012

Photographer:

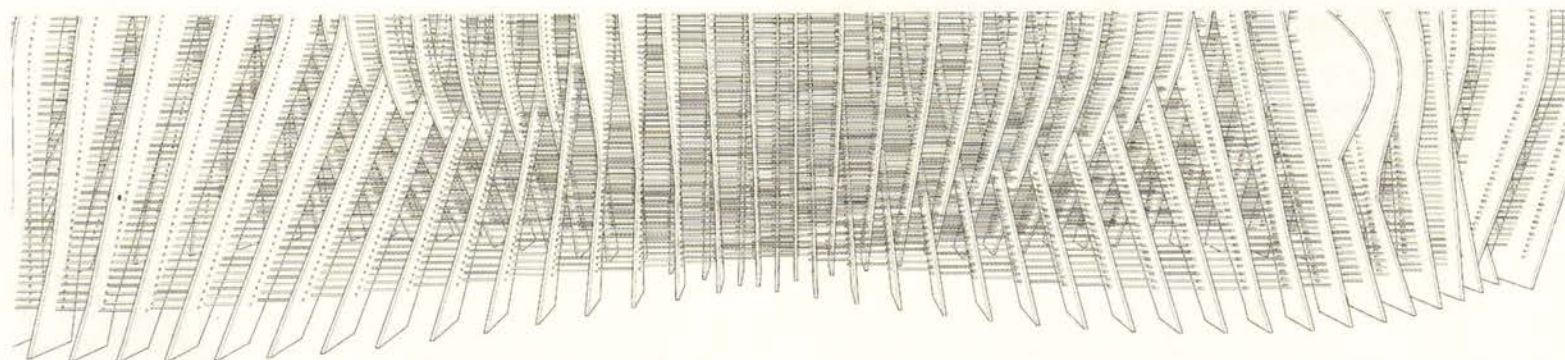
Troy Thies Photography



A rendering of the Centennial Chromagraph
("A Colorful History," opposite page)
reveals how beautiful data can be when
translated into physical form.



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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.

PETE SIEGER



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 weeklong 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 chromagraph. 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



UNIVERSITY OF MINNESOTA COLLEGE OF DESIGN

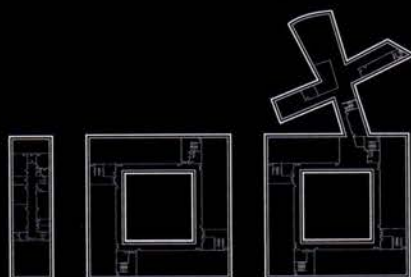


House & Home

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 architect 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."



PETE SIEGER



UNIVERSITY OF MINNESOTA ARCHITECTURE
1913–2013 A CENTURY AND BUILDING



PETE SIEGER

UNIVERSITY OF MINNESOTA COLLEGE OF DESIGN



"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

Left to right across spread: Senior lecturer Sharon Roe talks with students; Rapson sits in on a student review; Minneapolis designer Charlie Lazor makes a point; Cass Gilbert Fellow Adam Marcus talks digital design.





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.

ARCH 5550: TOPICS IN ARCHITECTURE: DESIGN FOR SUSTAINABLE DEVELOPMENT

Identify a wicked global challenge. Design a real venture solution. Collaborate on an interdisciplinary global project team.

Then, in 1954, Minnesota burst onto the national scene when wunderkind Ralph Rapson came from the modernist cauldrons of Cranbrook Academy of Art and MIT to head the school. He'd designed two U.S. embassies and was, first and foremost, an architect. His groundbreaking work in Minnesota included the original Guthrie Theater and the Pillsbury House, both of which were nationally acclaimed.

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), cofounder 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

Left to right across spread: Ralph Rapson (far right) with Lee Tollefson, Robert Ready, and Michael Czarniecki; College of Design dean Thomas Fisher, longtime faculty fixture Leonard Parker, William Pedersen of Kohn Pedersen Fox, and Ray Geiger on the occasion of Pedersen's Alumni Achievement Award; School of Architecture head Renee Cheng.





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.

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.

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."

>> continued on page 62

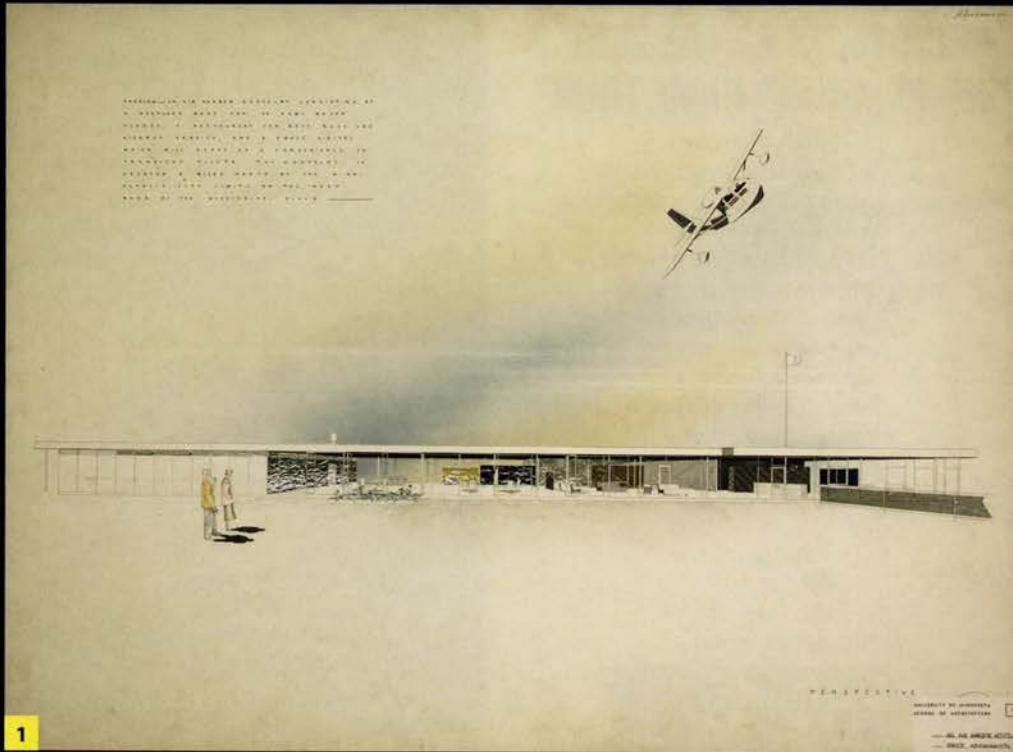
"SUSTAINABILITY, SOCIAL RESPONSIBILITY, AFFORDABILITY—THIS IS WHAT WE SEE THE STUDENTS PURSUING AGAIN AND AGAIN. FROM THEIR POINT OF VIEW, IT'S A BIG WORLD OF NEED."

—COLLEGE OF DESIGN DEAN
THOMAS FISHER, ASSOC. AIA



Drawing Power

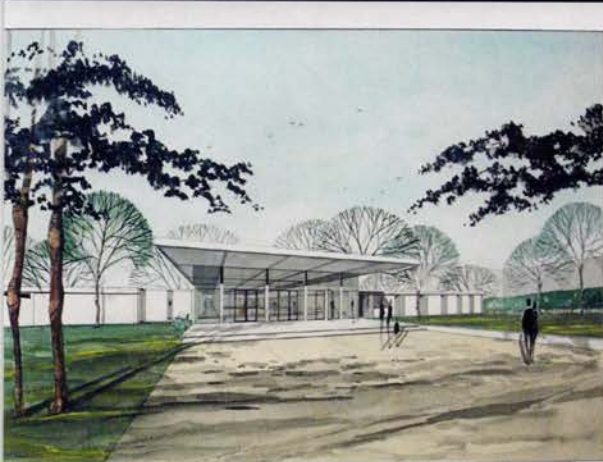
Nothing captures the eras of architectural education quite like the architectural drawings they yielded. School of Architecture associate professor Katherine Solomonson knew this when she asked her ARCH 3412: Architectural History Since 1750 undergrads to research student drawings in the college's archives. 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

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

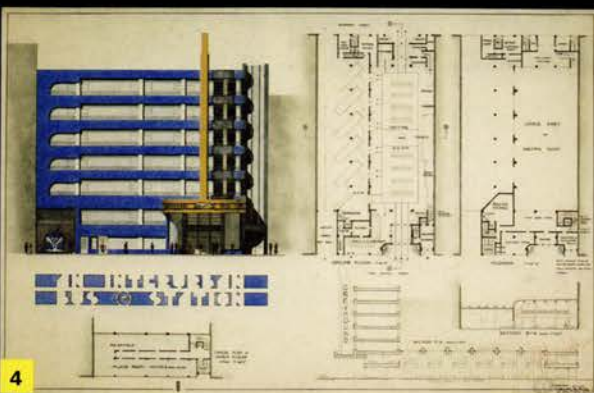
2 VISUAL ART CENTER, T. SCHLINK,

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

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

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

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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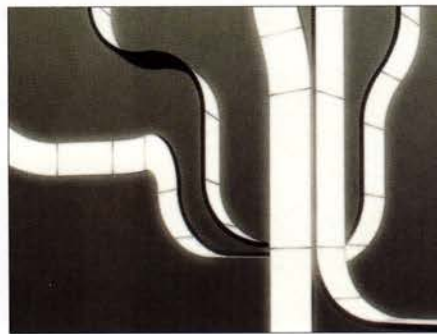
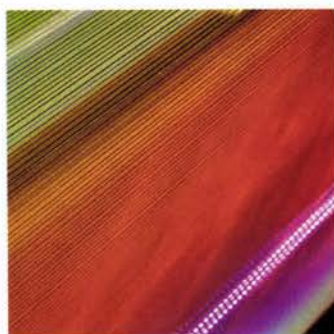

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Design Ambassador

<< continued from page 19

has a hands-on element, some client participation, and often a public-interest goal.

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.

>> continued on page 53



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Design Ambassador

<< continued from page 50


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 has shifted, 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. **AMN**



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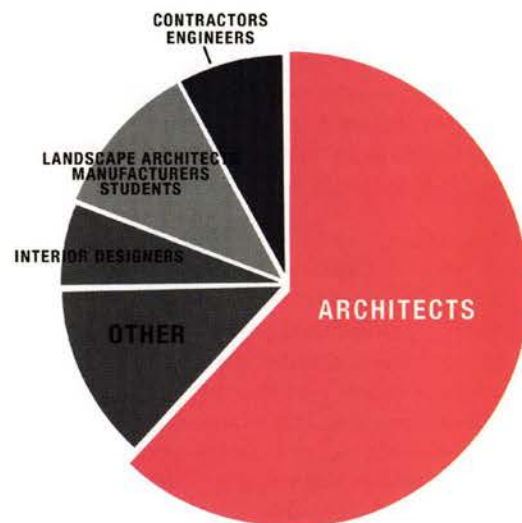
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Inside Job

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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. **AMN**

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." **AMN**

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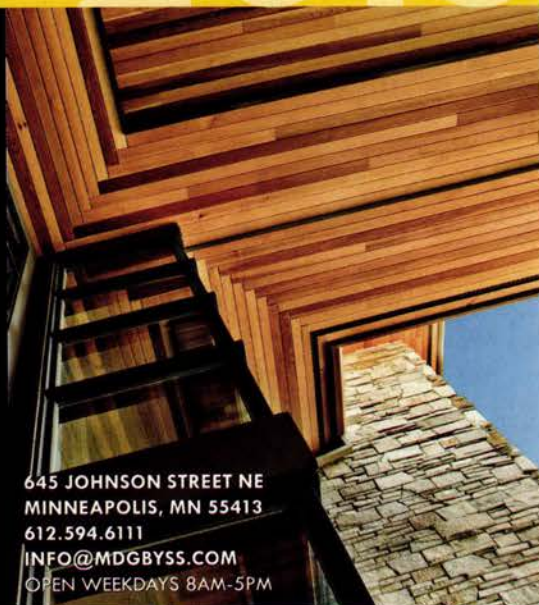
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Home 1

<< 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. **AMN**

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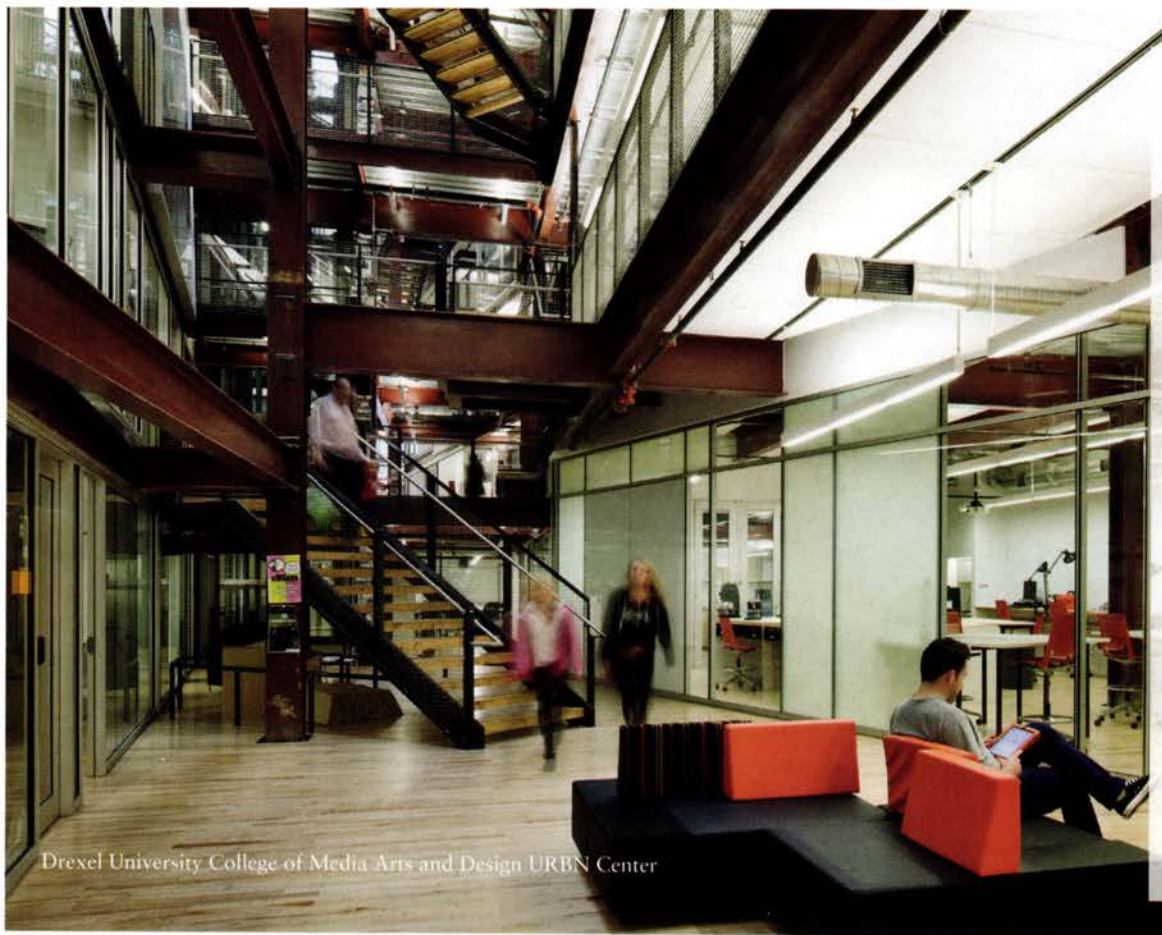
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Home 19

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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. **AMN**



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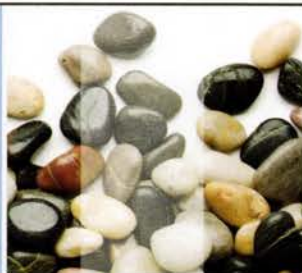
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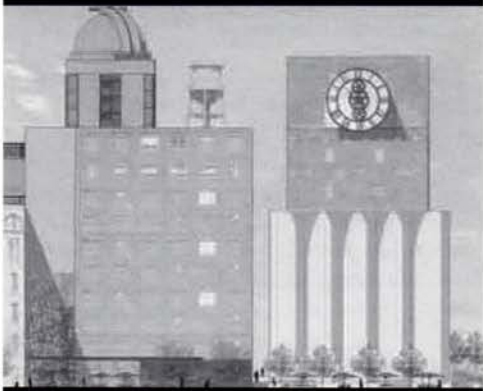


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100 Years of Aptitude

<< continued from page 44

The question is how to carry a vision through the rigorous process of making functional space."

The Future Is Now

At the same time, the school is grounded in the realities of architectural practice—and of the new digital world. In the digital fabrication lab, which is doubling in size, students can push a button and watch their building models or landscapes or movable toy designs come off a 3D printer or CNC router. In the virtual reality lab, they can put headsets on and try out the spaces they've designed before they're built.

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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.

"We arguably get the expertise of a world-class researcher—and advance our practice," says Meyer. The student gets both academic credits and real-world experience.

This is where the School of Architecture's leaders see the program's future: firmly grounded in architectural practice, while at the same time extending the reach of the profession. "The future is now," says Fisher. Cheng agrees: "Our current students will reach leadership levels in 2020. What can we do today to prepare them for that future?" **AMN**



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Representative Projects

Room & Board, Seattle, WA and Boston, MA; The Minneapolis Convention Center, Minneapolis, MN; Margaret A. Cargill Philanthropies, Eden Prairie, MN; Twin Cities Habitat for Humanity Headquarters, St. Paul, MN; 3M, Maplewood, MN; Cozen O'Connor, Minneapolis, MN; Starkey Hearing Technologies, Eden Prairie, MN; Loose-Wiles Freehouse, Minneapolis, MN

**HGA ARCHITECTS
AND ENGINEERS**

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Firm Principals

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Richard Bonnin
Rand Liedl, 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; RGA Reinsurance, Minneapolis, MN

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Firm Principals

David Heide, Allied ASID
Mark Nelson, AIA

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David Heide Design Studio is a full-service residential architecture and architectural interior design firm. Guided by a mission to honor the past while anticipating the future, we see history as a starting point, not simply something to be imitated. Our designs for new homes and sensitive additions and remodeling projects are based on the belief that a residence must change and evolve over time to fit the needs of its owners.

Representative Projects

Summit Avenue Restoration, Saint Paul, MN; New Modern House, Falcon Heights, MN; Deephaven Craftsman, Deephaven, MN; Summit Hill Shingle-Style, Saint Paul, MN; Macalester Alumni House (Interior Design Only), Saint Paul, MN; Riverfront Condominium, Saint Paul, MN; New Vacation Residence, Tomahawk, WI; Roth Showroom, Minnetonka, MN

**KODET ARCHITECTURAL
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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.

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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

**KRECH, O'BRIEN, MUELLER +
ASSOCIATES, INC. (KOMA)**

KRECH, O'BRIEN, MUELLER
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Michael J. Lisowski, PE
Cindy Douthett Nagel, CID
Stephen T. Iaria, AIA
Matthew J. VanHoof, PE

For more than 25 years, KOMA has been creating inspiring, functional, people-oriented structures and spaces to meet the varied needs of a broad spectrum of organizations and industries. Our professional capabilities are comprehensive, offering architectural, structural, and interior design services. Our wide-ranging project experience reflects our delight in rising to the unique challenges of each assignment and exceeding the expectations of each client.

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

**LAUREL
ULLAND ARCHITECTURE***

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Firm Principals

Laurel Ulland, Assoc. AIA
Julee Taylor, AIA

LUA is a small residential architecture firm specializing in the remodeling of existing homes and the design of new residences. We offer a full range of design and management services, working with a variety of housing styles and types. We focus on all aspects of the construction process, including detailed cabinetry and millwork drawings, the selection of all interior finishes and a high level of project management and coordination.

Representative Projects

Lake of the Isles Dutch Colonial, renovation, Minneapolis; Lake Harriet Mid-Century Modern, Minneapolis; Town & Country Spanish Revival, remodel, St. Paul; 510 Groveland Co-op, remodel, Minneapolis; Heather Place renovation, St. Paul; New Residence, Afton; Kenwood Italianate renovation/addition, Minneapolis; North Oaks Interior remodel, North Oaks

*Associate Owned Firm

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

Established in 1915, LEO A DALY is an international architecture, planning, engineering, and interior design firm. The company's portfolio includes award-winning projects in 75 countries, all 50 states and the District of Columbia. LEO A DALY currently employs approximately 1,000 architects, planners, engineers and interior designers in over 30 offices worldwide.

Representative Projects

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 Renovations, St. Louis Park, MN

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Firm Principals

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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 Krontorad, AIA, LEED AP

MS&R is an award-winning architecture and interior design firm committed to excellence. The firm has earned a national reputation for both designing exceptional new spaces and, 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

MILLER DUNWIDDIE ARCHITECTURE, INC.

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Firm Principals

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

For over 50 years, Miller Dunwiddie has worked to shape and preserve the environment through responsible, creative design. From providing decades of service to the Metropolitan Airports Commission - to completing over 700 historic preservation projects - our range of work is a testament to the firm's commitment to improving and preserving the building environment through excellent design - both in new facilities and existing structures. Our architects, interior designers, and building envelope specialists offer clients complete planning and design services.

Representative Projects

Beth El Synagogue Library Addition, St. Louis Park, MN; T2-Humphrey Terminal Auto Rental Facility, MSP International Airport, MN; HCMC Labor and Delivery Department Renovation, Minneapolis, MN; Basilica of St. Mary Narthex & 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

MOHAGEN|HANSEN ARCHITECTURAL GROUP

Mohagen Hansen Architectural Group



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Firm Principals

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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: Mahtomedi Clinic, Mahtomedi, MN; Progressive Dental New Clinic Design and Build Out, Shakopee, MN; St. Croix Orthopaedics, P.A. Administrative Office Relocation, Stillwater, MN

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Philadelphia, PA; San Francisco, CA
Contact: Rick Sutton

Firm Principals

Richard Sutton, AIA, NCARB, LEED

Claudia Reichert, IIDA, LEED, CID

Scott Hierlinger, IIDA, 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; PAR 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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Firm Principals

Bryan Paulsen, AIA, CID, LEED AP

Paul Lawten, AIA, LEED AP

Staci Flemming, IIDA, CID, LEED AP

Greg Borchert, CDT, LEED AP

James Panko, PE

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Paulsen Architects' experienced and award winning architects and interior designers provide the vital link between aesthetics, function and efficiency. Our team understands that each interior space plays an important, unique role in a building's overall vision and purpose.

Our highly-creative team provides space analysis, planning and integrated design solutions and are supported with the latest in digital technology to help our clients visualize a wide range of design options, sustainable strategies, and finish and furnishing choices.

Representative Projects

Chankaska Creek Ranch & Winery, Kasota, MN; Coldwell Banker Commerical Fisher Group Corporate Offices, Mankato, MN; Waseca Public Safety Center, Waseca, MN; Cannon Falls Clinic, Cannon Falls, MN; Public Safety Center, Mankato, MN; St. John the Baptist Catholic Church, Mankato, MN; Mankato Family YMCA Renovations, Mankato, MN; Monk's Avenue Mixed-Use Development, Mankato, MN

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Contact: Karen Severson

Firm Principals

Jeff Ziebarth, AIA, LEED AP

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 DB+C

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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: Lars Peterssen or Gabriel Keller

Firm Principals

Lars Peterssen, AIA

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.

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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 MN, WI, NY, CA and IA

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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 Whispering 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

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Robert Lucius, AIA
Stephen Fautsch, AIA
Jim Fitzhugh, 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

LifeSource Headquarters, Minneapolis, MN; Hennepin County HSPHD 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; Millennium Hotel, Minneapolis, MN; Buffalo Wild Wings, various locations

SKD ARCHITECTS, INC.



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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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Shawn Gaither, AIA, LEED AP
Janice Carleen Linster, FASID, CID, LEED AP

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; Truce Juice Bar, Minneapolis, MN

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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

DIRECTORY OF INTERIOR DESIGN FIRMS

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

Legend

AIA	Registered and a Member of the American Institute of Architects
Assoc.	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

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Daniel C. Moll, AIA, CID, NCARB, LEED AP

ATS&R 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 cleaner environment. ATS&R 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; New Lourdes High School, Rochester, MN; High School Auditorium Remodeling, White Bear Lake, MN; Burnsville High School Alterations, Burnsville, MN; Minnetonka Middle School East and West Pool Alterations, Minnetonka, MN; Groveland Elementary School Learning Commons Renovation & Addition, Minnetonka, MN; Owatonna High School Options Renovations, Owatonna, MN

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Firm Principals

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Kim Dennis, CID, IIDA, LEED AP ID+C
Darcy Hield, CID

bdh+young is a full service Architectural + Interior Design firm that provides comprehensive architectural services, interior design + space planning for a wide range of project types + settings. bdh+young is a client-driven firm that dedicates our creativity, integrity and commitment to our clients.

Representative Projects

CliftonLarsonAllen, Multiple Locations; Towerlight, St. Louis Park, MN; The Vue, Minneapolis, MN; Vadnais Heights Medical Office Building, Vadnais Heights, MN; Fairview Medical Office Building, North Branch, MN; Redstone, Maple Grove, MN; St. Cloud Hospital, St. Cloud, MN; Emerson Process Management, Bloomington, MN

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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 Snarr Renovation, Minnesota State University Moorhead; Trinity Church Addition 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

BKV GROUP

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William Jensen, AIA, LEED AP

Bruce Schwartzman, AIA

Gretchen Camp, AIA, LEED AP

Kelly Naylor, CID

Melissa Metzler, IIDA

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

BWBR

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Richard W. Dahl, AIA

Katherine J. Leonidas, AIA, LEED AP

Thomas J. Dornack, RA

Gregory E. Fenton, AIA

BWBR is a design solutions firm with practices in architecture, interior design, and planning. One of the Upper Midwest's oldest and largest firms, BWBR has established a reputation for service and quality designing complex facilities in the health care, higher education, justice, government, corporate, manufacturing, transportation, worship, and recreation markets. BWBR identifies solutions that align with an organization's mission and improve operations. BWBR engages and empowers people and organizations to enhance what they do.

Representative Projects

Avera Prairie Center, Sioux Falls, SD; Global Design Lab, Saint Paul, MN; Thrivent Financial for Lutherans Dining Center Renovation, Minneapolis, MN; Gustavus Adolphus College Beck Academic Hall, St. Peter, MN; Amplatz Children's Hospital Child/Adolescent Mental Health Program, Minneapolis, MN; Mayo Clinic Health System in Austin, Austin, MN; Univ. of Minn. School of Nursing Bentson Healthy Communities Innovation Center, Minneapolis, MN; Lakeview Medical Center, Rice Lake, WI

CLOSE ASSOCIATES INC., ARCHITECTS

75TH ANNIVERSARY

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Firm Principal

Gar Hargens, AIA, CID

Consultants and contract help as needed

Steeped in seventy-five years of Mid Century Modernism, Close Associates is also very skilled at remodeling, restoring and combining earlier styles. Owner Gar Hargens was a Saint Paul HPC Commissioner for nine years and is a registered Interior Designer. We enjoy helping reuse older buildings like the Seward Co-op, and have designed countless additions and remodelings. We work hard to help you maximize your budget.

Representative Projects

Seward Co-op Grocery & Deli renovation, Minneapolis, MN; Louis & Maude Hill House restoration, 260 Summit Avenue, St. Paul, MN; Saint John the Evangelist Church renovation, St. Paul, MN; River Towers Condominium Plaza restoration, Minneapolis, MN; Lakeside remodeling, Wayzata, MN (see website); Johnson Residence remodeling, St. Paul, MN; Cooper Foster addition, St. Paul, MN; Mann-Benson renovation-additions, Deephaven, MN

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Timothy Dufault, AIA, NCARB, LEED AP

Brian Tempas, AIA, NCARB

Margaret Parsons, AIA, NCARB, LEED AP BD+C

Chad Clow, AIA

Thomas Hoskens, AIA, NCARB, LEED AP

David Hyde, AIA

David Solner, AIA, NCARB, LEED AP

Cunningham Group® transcends tradition with architecture, interior design, urban design and landscape architecture services for a diverse mix of clients and project types. Our client-centered, collaborative approach incorporates trend-setting architecture and environmental responsiveness to create projects that weave seamlessly into the urban fabric. Founded in 1968, the firm is recognized as a leader in numerous markets and has grown to more than 275 in Minneapolis, Los Angeles, Las Vegas, Biloxi, Denver, San Diego, Phoenix, Seoul and Beijing. For more information, visit www.cunningham.com.

Representative Projects

Epic Farm Campus, Verona, WI; Greene Espe, PLLP, Minneapolis, MN; Canadian Pacific Plaza, Minneapolis, MN; Oceanaire Seafood Room, Minneapolis, MN; Northwest Eye Clinic, Golden Valley, MN; Gust-o-Blow Dry Bar, Minneapolis, MN; Hennepin County Northeast Library, Minneapolis, MN; Riverwood Covenant Church, Rockford, MN

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Art Bartels, AIA
Terry Gruenhagen, 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/Parlour, 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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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 and 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

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Firm Principals

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Richard Bonnin
Rand Liedl, 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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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

KRECH, O'BRIEN, MUELLER + ASSOCIATES, INC. (KOMA)**KRECH, O'BRIEN, MUELLER & ASSOCIATES, INC.**

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Michael J. Lisowski, PE
Cindy Douthett Nagel, CID
Stephen T. Iaria, AIA
Matthew J. VanHoof, PE

For more than 25 years, KOMA has been creating inspiring, functional, people-oriented structures and spaces to meet the varied needs of a broad spectrum of organizations and industries. Our professional capabilities are comprehensive, offering architectural, structural, and interior design services. Our wide-ranging project experience reflects our delight in rising to the unique challenges of each assignment and exceeding the expectations of each client.

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

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James G. Sokolowski, PE
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Jeremy Klysen, PE
Cindy McCleary, AIA

continued next column

Established in 1915, LEO A DALY is an international architecture, planning, engineering, and interior design firm. The company's portfolio includes award-winning projects in 75 countries, all 50 states and the District of Columbia. LEO A DALY currently employs approximately 1,000 architects, planners, engineers and interior designers in over 30 offices worldwide.

Representative Projects

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 Renovations, St. Louis Park, MN

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Josh Stowers, AIA, LEED BD+C AP
Paul Mellblom, AIA, LEED BD+C AP
Matthew Kruntorad, AIA, LEED AP

MS&R is an award-winning architecture and interior design firm committed to excellence. The firm has earned a national reputation for both designing exceptional new spaces and, 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.

continued next column

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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Firm Principals

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

For over 50 years, Miller Dunwiddie has worked to shape and preserve the environment through responsible, creative design. From providing decades of service to the Metropolitan Airports Commission - to completing over 700 historic preservation projects - our range of work is a testament to the firm's commitment to improving and preserving the building environment through excellent design - both in new facilities and existing structures. Our architects, interior designers, and building envelope specialists offer clients complete planning and design services.

Representative Projects

Beth El Synagogue Library Addition, St. Louis Park, MN; T2-Humphrey Terminal Auto Rental Facility, MSP International Airport, MN; HCMC Labor and Delivery Department Renovation, Minneapolis, MN; Basilica of St. Mary Narthex & 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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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: Mahtomedi Clinic, Mahtomedi, MN; Progressive Dental New Clinic Design and Build Out, Shakopee, MN; St. Croix Orthopaedics, P.A. Administrative Office Relocation, Stillwater, MN

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Scott Hierlinger, IIDA, 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; PAR 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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Greg Borchert, CDT, LEED AP
James Panko, PE/

Paulsen Architects' experienced and award winning architects and interior designers provide the vital link between aesthetics, function and efficiency. Our team understands that each interior space plays an important, unique role in a building's overall vision and purpose.

Our highly-creative team provides space analysis, planning and integrated design solutions and are supported with the latest in digital technology to help our clients visualize a wide range of design options, sustainable strategies, and finish and furnishing choices.

Representative Projects

Chankaska Creek Ranch & Winery, Kasota, MN; Coldwell Banker Commercial Fisher Group Corporate Offices, Mankato, MN; Waseca Public Safety Center, Waseca, MN; Cannon Falls Clinic, Cannon Falls, MN; Public Safety Center, Mankato, MN; St. John the Baptist Catholic Church, Mankato, MN; Mankato Family YMCA Renovations, Mankato, MN; Monk's Avenue Mixed-Use Development, Mankato, MN

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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

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Firm Principals

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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 MN, WI, NY, CA and IA

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Thomas B. Kuck, AIA, LEED AP
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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; Baldinger 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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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

LifeSource Headquarters, Minneapolis, MN; Hennepin County HSPHD 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

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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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Kathryn Poore-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

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

Antoinette Westphal College of Media Arts and Design URBN Center

Page 22

Location: Philadelphia, Pennsylvania
Client: Drexel University
Architect: Meyer, Scherer & Rockcastle, Ltd. (MS&R)
Principal-in-charge: Jeffrey Scherer, FAIA
Lead designer (architecture): Garth Rockcastle, FAIA
Lead designer (interiors): Traci Engel Lesneski
Project manager: Stephen Bellairs, RIBA
Project architect: Ethan Marchant, AIA
Project team: Nuno Cruz; Amanda Aspenon; Sam Edelstein; Greta Foster; Leanne Larson; Aaron Wittkamper; Jaclyn Ostertag; Steven Rothe
Energy modeling: BALA/PHY Engineers
Structural engineer: O'Donnell & Naccarato, Inc.
Mechanical and electrical engineer: BALA/PHY Engineers
Civil engineer: Advanced GeoServices
Interior design: Meyer, Scherer & Rockcastle, Ltd. (MS&R)
Lighting design: Gallina Design, LLC
Acoustics and audiovisual: Walters-Storyk Design Group
Signage: a+b Studios Inc.
Specifications: Kalin Associates
Cost consulting: Faithful+Gould
Construction manager: Turner Construction Company
Landscape architect: Oslund and Associates
Landscape project team: Tom Oslund; Tadd Kreun
Cabinetwork and millwork: Neshaminy Valley Millwork
Flooring systems/materials: North Eastern Floors, Inc.

Window systems: GMI Contractors, Inc. (EFCO 5600)

Architectural metal panels: Architectural Metal Designs (Alucobond)

Concrete work: D'Andrea Brothers Concrete Co., Inc.

Photographer: Lara Swimmer

Ford Center and HGA Office

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Location: Minneapolis, Minnesota
Client: United Properties
Architect: HGA Architects and Engineers
Principal-in-charge: Stephen Fiskum, AIA
Lighting design: Pat Hunt
Sustainability coordinator: Joe Tarlizzo
Cabinetwork: Wilke Sanderson
General contractor: RJM Construction
Photographer: Paul Crosby

Ford Center

Project lead designer: Loren Ahles, FAIA
Project manager: Greg Haley, AIA
Project architect: David S. Kippen, AIA
Project team: Jennifer McMaster; Andy O'Hare, AIA; Dana Hlebichuk, AIA
Interior design: Doris Rolfshus
Structural engineer: Paul Asp
Structural team: Tim Liebhold; Zina Dvoskin
Mechanical engineer: Craig Lemma
Electrical engineer: Greg Aune
Civil engineers: Kenneth W. Horns; Deanna Sokolowski
Landscape architect: Theodore E. Lee
Landscape project team: Trgve Hansen
Energy modeling: HGA; The Weidt Group
Signage design: Visual Communications
Concrete work and face brick: Northland Concrete and Masonry
Stone: Stoneworks Architectural Precast, Inc.; Cold Spring Granite
Access flooring: TecCrete
Carpet: Tandus Flooring
Curtain wall: All Metro Glass, Inc.
Windows: National Window Associates, Inc.
Architectural metal panels: M.G. McGrath, Inc.
Millwork: Wilke Sanderson

HGA Office

Project lead designers: Rich Bonnin; Victor Pechaty, AIA
Project manager: Debra Barnes
Project architect: Paul Crosland, AIA
Project team: Doris Rolfshus; Matt Hart; Courtney Grapper; Kendra Beaubien, AIA
Interior design team: Rich Bonnin; Doris Rolfshus; Matt Hart; Courtney Grapper
Structural engineers: Amanda Clements; Johanna Harris
Structural team: Soon Sim Hakes; Zina Dvoskin
Mechanical engineer: Glenn Hawkinson
Electrical engineer: Michael Woodson
Information technology: Nancy Schmidt; Laura Luson
Signage design: Roland Eidahl
Flooring systems/materials: Tandus Flooring; Ardex
Historical consultant: Hess Roise and Company
Security/low voltage: ERC
Audiovisual technology: SED; Video Guidance

Home by Architects Home 1

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Location: Minnetrista, Minnesota
Architect: Peterssen/Keller Architecture
Principal-in-charge: Gabriel Keller, Assoc. AIA
Project lead designers: Gabriel Keller, Assoc. AIA; Ryan Fish, AIA; Lars Peterssen, AIA
Project manager: Ryan Fish, AIA
Project architects: Lars Peterssen AIA; Ryan Fish, AIA
Additional project team: Jason Briles, Assoc. AIA; Andrew Edwins, Assoc. AIA
Structural engineer: Mattson MacDonald Young
Lighting design: Peterssen/Keller Architecture
Interior design: Peterssen/Keller Architecture
General contractor: Streeter & Associates
Landscape architect: Travis Van Liere Studio
Landscape project team: Landscape Renovations
Cabinetwork: Admiral Wood Products

Flooring systems/materials: Schaefer Hardwood Floors
Window systems: Marvin Windows
Architectural metal panels: Allstar Construction
Concrete work: Stockness
Millwork: Shaw Stewart Lumber
Photographers: Paul Crosby; Philip Prowse

Home by Architects Home 19

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Location: Marine on St. Croix, Minnesota
Clients: Tom and Yoka Omdahl
Architect: SALA Architects
Principal-in-charge: Katherine Hillbrand, AIA
Project lead designer: Katherine Hillbrand, AIA
Project manager: Katherine Hillbrand, AIA
Project team: Ann Hauer
Energy modeling: Anderson Heating
Structural engineer: Archistructures
Interior design: SALA Architects
Lighting design: SALA Architects; Muska Lighting
General contractor: Cates Fine Homes
Millwork: Cates Fine Homes
Cabinetwork: Sunset Custom Cabinets
Window systems: Anderson 400 Series
Photographer: Troy Thies Photography

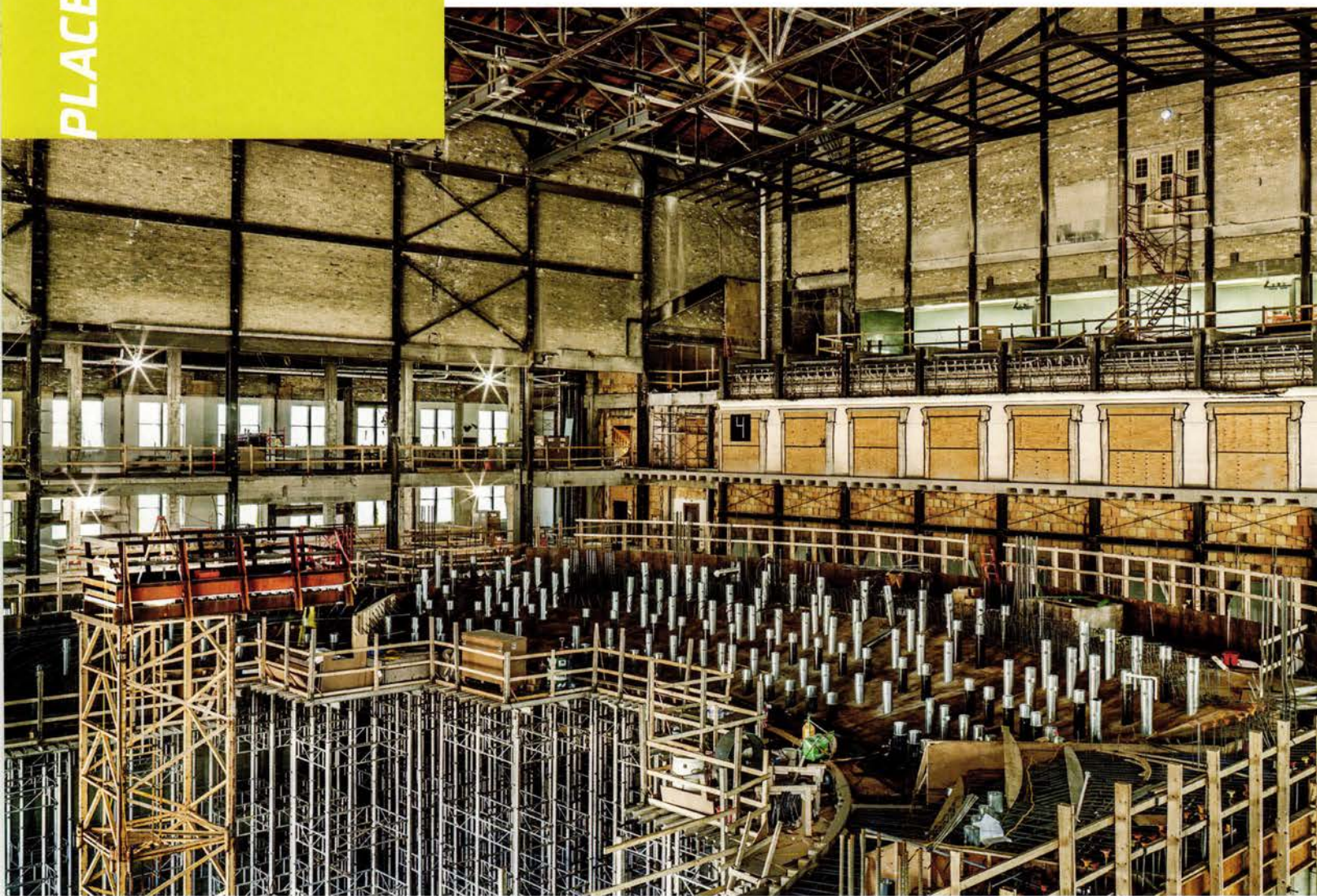
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Landscapes. The places we
call home, as seen through
a photographer's eye.



"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