

ARCHITECTURE MN

JUL/AUG 16 \$3.95 architecturemn.com

NEW INTEL

A revamped
intelligence
community
campus

DESIGN TRAVEL

Colorful
Havana on
the cusp
of change

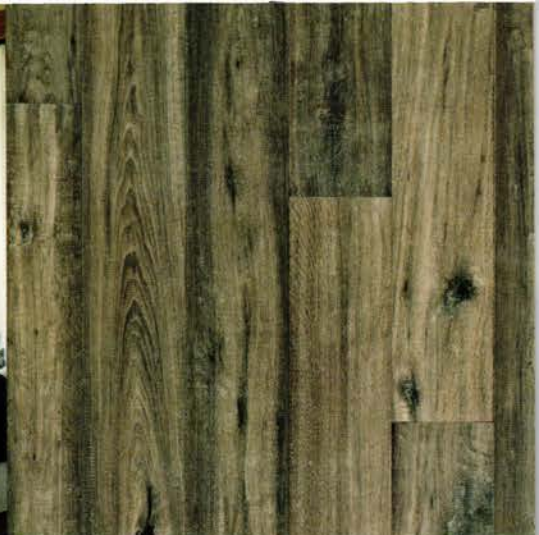
RENOVATION DIRECTORY

Rustic Refined

Two northern lake retreats
blend past and present

JUMPSTART
YOUR REMODEL

B3 COUNTERS
CLIMATE CHANGE



FRANÇOIS & Co.

ARCHITECTURALS | SURFACES

INTERNATIONAL MARKET SQUARE

275 MARKET STREET | SUITE 161 | MINNEAPOLIS | MN | 55405

ATLANTA | SAN FRANCISCO | NASHVILLE
CHARLOTTE | DENVER | PALM BEACH | MINNEAPOLIS

FRANCOISANDCO.COM

612.375.9540



EMERGENCY

OUR COMMITMENT TO DESIGN PROFESSIONALS

RESPECT | COLLABORATION | COMMUNICATION | FLEXIBILITY | TRUST

ARCHITECTURE MN

Architecture MN is a publication of
The American Institute of Architects Minnesota
architecturemn.com

Architecture MN, 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.



ON THE COVER
Northern Light
Northern Minnesota

"Sometimes rooms are perfect frames for their natural surroundings, and this living space is one such place," says photographer **Scott Amundson**. "I wanted to capture the lighting, textures, and angles in the room but also how the space blends perfectly with the beauty on display through the windows."



Features

20 *Big Issue, Big Thinking, Big Change*

Interview by Mary-Margaret Zindren

The story of B3—Minnesota's pioneering energy management system for public buildings—in the words of four individuals who have helped shape it.

23 *Rustic Refined*

Two northern lake retreats offer a seamless blend of the classic and the contemporary.

Madeline Island Retreat
page 24

By Joel Hoekstra

Northern Light
page 28
By Linda Mack

34 *New Intel*

By Joel Hoekstra

The Minneapolis office of Leo A Daly brings a 1940s National Intelligence Agency campus in Bethesda, Maryland, into the 21st century with a striking exterior design and bright, modern interiors that enjoy wide views of the natural surroundings.

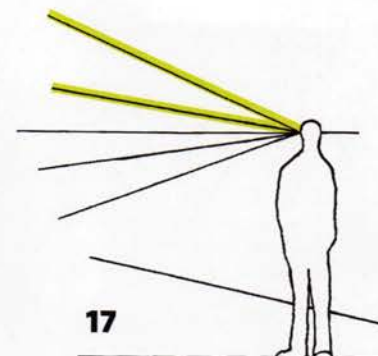
40 *Five Days in Havana*

By Thomas Meyer, FAIA

"Much of life in Havana has an on-the-edge-of-adversity immediacy that seems to deny a long-term future," writes Thomas Meyer, who recently traveled to the Cuban capital with his architecture firm, MSR. "Yet Havana's remarkable architectural legacy, deteriorated as it may be, endures."



40



17



14



34

NEW INTEL

Departments & Directories

5 EDITOR'S NOTE

9 CULTURE CRAWL

BY AMY GOETZMAN

Celebrate summer at Duluth's Bayfront Festival Park with great music, sky-filling fireworks, and Minnesota beer.

11 SPEED READING

BY CAROL AHLGREN AND
FRANK EDGERTON MARTIN

A new book on midcentury American religious architecture spotlights the work of Minnesota architect Edward Sövik.

13 CITIZEN ARCHITECT

BY AMY GOETZMAN

Minneapolis' Corcoran neighborhood makes sense of heavy redevelopment with help from resident Phillip Koski, AIA.

14 IDEA

BY CHRISTOPHER HUDSON

Maintenance buildings can be light-filled and aesthetically pleasing—even ones that get pummeled by errant golf balls.

17 PERSPECTIVE

BY THOMAS FISHER, ASSOC. AIA

In the years ahead, architects will increasingly be asked to apply their design-thinking skills to more than just buildings.

19 HOW TO

BY CHRISTINE ALBERTSSON, AIA

Ready to remodel? A streamlined consultation with a residential architect can get you off on the right foot.

68 PLACE

PHOTOGRAPH BY COREY GAFFER

It's hard to lose sight of the big picture at the Metropolitan Design Center—it's always there on the conference table.

59 DIRECTORY OF RENOVATION, REMODELING, RESTORATION

66 CREDITS

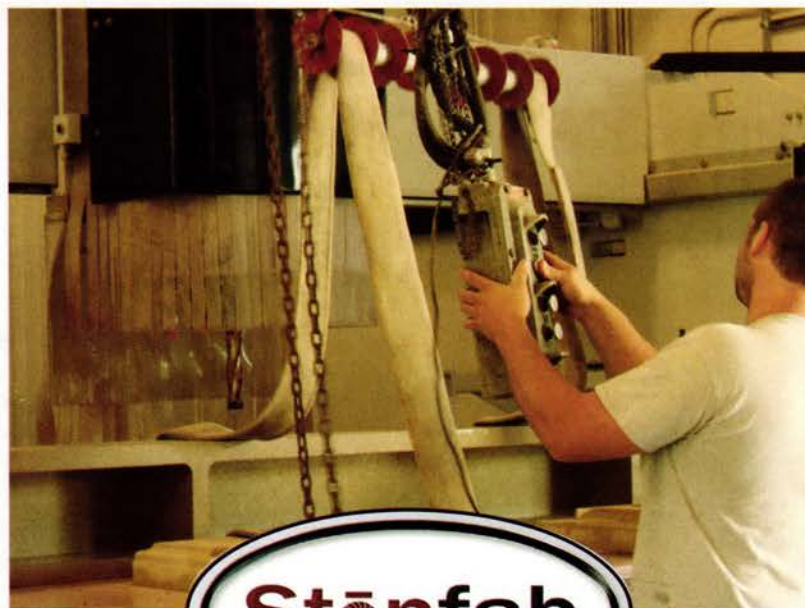
67 ADVERTISING INDEX

STÖNWERK

TRUE CRAFTSMEN, TIMELESS QUALITY.



www.stonwerk.com



Stönfab

local
V

The all new cut stone fabricator, here to supply the Twin Cities with all its cut stone needs. From basic sills to complex ramp and twist wall caps or intricate profiled edges, our team can make it all.

www.stonfab.com

Watertown, Minnesota
952.955.3322

From left to right in the back seat: MSR's Thomas Meyer, FAIA, and Traci Lesneski and photographer Lara Swimmer.



LARA SWIMMER

Hola, Havana

When I first learned that Minneapolis architecture firm MSR was planning a trip to Havana (page 40), I thought: Their travel experience could give us a lens through which to view the city at a remarkable moment in its history. When I learned a few weeks later that the actual lens would be attached to a camera carried by photographer Lara Swimmer, I got even more excited.

Swimmer, who lives in Seattle, has an exceptional eye for shooting people inhabiting designed environments—whether it's a gleaming modern library or a late-19th-century industrial building. So I knew the visuals from the trip would be every bit as compelling as the narrative by MSR's Thomas Meyer, FAIA.

INTERACT & CONNECT



Monthly tours of
Surly Brewing MSP

architecturemn.com/events



Instagram travel:
Dallas-Fort Worth

@archmnmag



Greycoats music video
at the Glass Cube

architecturemn.com/videos



@archmnmag

"We wanted to capture the essence of the people and the buildings together," she says. "But street photography is obviously very different from commercial work, where you're set up on a tripod and everything's very static except for the people and vehicles and light moving through the shot. With street photography, you're kind of one of the moving elements yourself."

MSR's ambitious itinerary meant that Swimmer had to work fast at every location. "Our group would go in different directions to photograph and sketch when we got to places," she recalls. "I tried to stick with Tom so we could talk through the emerging themes for the story. The shot of the colorful houses with the Russian car out front, for example, was something that stood out for Tom as we moved through the Vedado neighborhood."

Swimmer was especially drawn to Havana's extreme contrasts: a colonial-style residence with a Soviet-era apartment building towering behind it; an expressive concrete stadium structure lying in significant disrepair along the otherwise vibrant Malecón.

"I also really loved the National Art Schools campus," she adds. "We toured the functioning School of Plastic Arts and the ruins of the School of Ballet on our last day. We were pretty tired at that point, but we couldn't get enough of it. The labyrinthine ballet complex had a haunted feel to it, but in a magical sort of way."

Chris Hudson

Christopher Hudson
HUDSON@AIA-MN.ORG



AIA
Minnesota

It's time to show the
architectural
industries the
best of what's
new.

**THE
EX**



AIA Minnesota Annual Convention
November 8–11, 2016
Minneapolis Convention Center

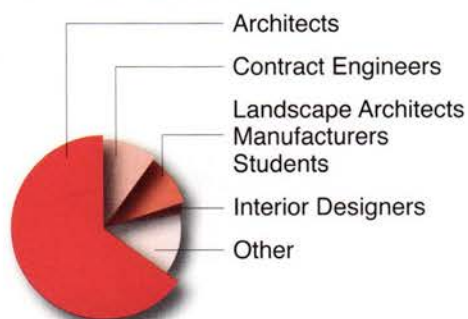
Reach the largest architecture and design market in Minnesota! The AIA Minnesota Annual Convention & Product Exposition is known for consistently attracting 2,000+ attendees, offering exceptional programs, and opportunities to network with cutting-edge exhibiting companies.

Visit us online to see which industry leaders will join us this year with the latest in product innovation and services.

www.aia-mn.org

For questions about booth space reservations contact
Pam Nelson at 612-338-6763 or nelson@aia-mn.org.

Who attends?



Other category includes:
Specifiers
Builders
Facility Managers
Graphic Designers
other related design &
building professionals

ARCHITECTURE MN

Architecture MN Staff

Editor:
Christopher Hudson
hudson@aia-mn.org

Advertising Sales:
Pam Nelson
nelson@aia-mn.org

Circulation:
Amber Allardyce
subscriptions@aia-mn.org

Art Direction and Design:
Tilka Design
info@tilka.com

Publisher:
Mary-Margaret Zindren
zindren@aia-mn.org

Architecture MN Committee

Matthew Finn, AIA,
Chair

Jonathan Bartling, AIA

Amy Douma, AIA

Steven Dwyer, AIA

Edward Eichten, Assoc. AIA

Chuck Evens

Monica Hartberg, AIA

Tony Rauch, AIA

Nasir Sakandar

Brandon Stengel, Assoc. AIA

Tom Wasmoen, AIA

Peggy Weller

Heather West

Daniel Yudchitz, AIA



AIA
Minnesota

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.

AIA Minnesota Board of Directors

Michelle Mongeon Allen, AIA
President

Meredith Hayes Gordon, AIA
President-Elect

Timothy Dufault, AIA
Past President

Nathan Johnson, AIA
Secretary

Brian Tempas, AIA
Treasurer

Michael Schellin, AIA
AIA Minneapolis President

Brian Larson, AIA
AIA St. Paul President

Tari Rayala, AIA
AIA Northern President

Gretchen Camp, AIA
AIA Minneapolis Director

Derek McCallum, AIA
AIA Minneapolis Director

Matt Johnson, AIA
AIA Minneapolis Director

Sara Guyette, AIA
AIA St. Paul Director

Steven Wolf, AIA
AIA St. Paul Director

Rachel Spire, AIA
AIA St. Paul Director

Aaron Kelly, AIA
AIA Northern Director

Marc Swackhamer, Assoc. AIA
College of Design

Claire Lonsbury, Assoc. AIA
Associate Director

Travis Rukamp, AIA
AIA Representative

Henry Kosarzycki, AIA
Regional Director

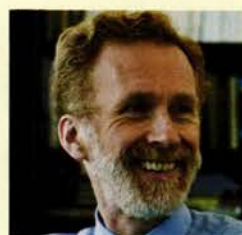
Mary-Margaret Zindren
Executive VP

CONTRIBUTORS

Get to know our writers and photographers. They're an interesting bunch.

Historic preservation consultant **CAROL AHLGREN** is working on a cultural resource survey for the city of La Crosse, Wisconsin, with a focus on the period 1950-75.

Architect **CHRISTINE ALBERTSSON, AIA**, is founding partner of Albertsson Hansen Architecture. Both her Swedish heritage and her New England upbringing inform her design thinking.



THOMAS FISHER, ASSOC. AIA, is director of the University of Minnesota's Metropolitan Design Center. His latest book is *Designing Our Way to a Better World* (2016).

Architectural photographer **COREY GAFFER** learned his trade while apprenticing with Hedrich Blessing of Chicago. He now resides in Minneapolis, where he works for top architects and designers.



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



Minneapolis writer **JOEL HOEKSTRA** contributes frequently to *Architecture MN*.

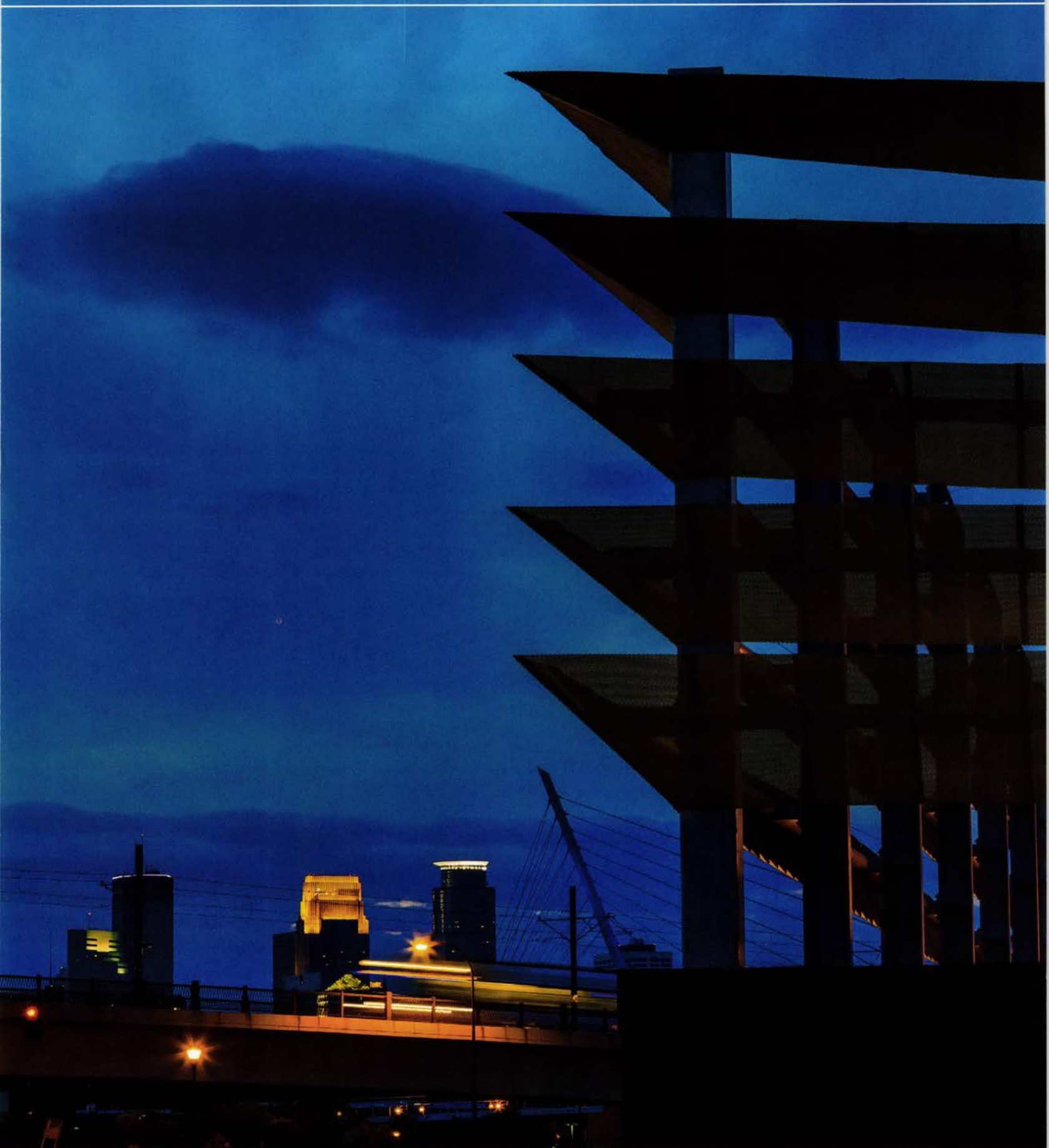
Minneapolis-based **LINDA MACK**, author of *Madeline Island Summer Houses: An Intimate Journey* (2013), writes on architecture and design for local and national publications.

FRANK EDGERTON MARTIN is a veteran contributor to *Architecture MN*, *LAM*, and other design journals. He specializes in historic landscape preservation and teaches at the University of Baltimore.



A founding principal of MSR, **THOMAS MEYER, FAIA**, is widely known for his strong interest in the correlation between old and new architecture.

MARY-MARGARET ZINDREN is the executive vice-president of AIA Minnesota.



Bayfront Festival Park sits on the water just a short walk from the Duluth Entertainment Convention Center and Canal Park. For more about the park, visit bayfrontfestivalpark.com



BAYFRONT FESTIVAL PARK

Why is Duluth such a draw in summer? When the rest of the state is scorching, that vast, cool lake is a-calling. Plus the Zenith City is an interesting town for architecture: Sullivan-style downtown buildings, a futuristic library by Gunnar Birkerts, neo-gothic churches, mod motels, sandstone mansions built for lumber barons, and, of course, Glensheen. Modern masters Salmela Architect and Loll Designs find inspiration here, and Frank Lloyd Wright designed a gas station next door in Cloquet. When you've had your fill of architecture, check out the music, fireworks, and beer.

Duluth's Bayfront Festival Park is synonymous with summer fun

Last year's Bayfront Blues Festival featured Girls with Guitars (below left) and the Holmes Brothers (below right).



JOHN HAMMER



JOHN HAMMER

on the WATERFRONT

FOURTH FEST CELEBRATION » JULY 4

Duluth claims to have Minnesota's largest fireworks display. Is it true? Could be, or maybe all that sparkle and boom just looks extra deluxe reflecting off the big lake.

If you love being part of the madding crowd, Bayfront Festival Park beckons with live music, food, and a full range of free festivities. But Duluth's topography offers good vantage points all over town. Canal Park, Skyline Parkway,

Enger Park, and the rooftops and balconies of many downtown hotels are all great places to catch the show.

The pyrotechnics start at 10:10 P.M.



RYAN SIEMERS

BAYFRONT BLUES FESTIVAL » AUGUST 12-14

Every year, this longtime blues and blues-rock extravaganza marks the beginning of the end of summer for 20,000 people. The best living practitioners of the art of the blues gather at Bayfront Festival Park to play in the open air with sweet lake breezes keeping things cool. At this year's jamboree—the 28th annual—Shane Henry, Reverend Raven, Southern Hospitality, Jennie DeVoe, Nathan & the Zydeco Cha Chas, Ina Forsman, and John Mayall are among the dozens of players taking the stage.



MINNESOTA CRAFT BREWERS GUILD

ALL PINTS NORTH SUMMER BREW FEST » JULY 23

Long before the craft beer craze, Fitger's Brewhouse in downtown Duluth was pouring rich pints brewed on the premises using Superior water. Today, the city maintains its reputation as an exceptional beer town thanks to newer breweries including Bent Paddle, Lake Superior, and Canal Park. The fifth annual All Pints North Summer Brew Fest, hosted by the Minnesota Craft Brewers Guild at Bayfront Festival Park, celebrates all Minnesota beer, not just the ones made locally. But the vibe is pure Duluth. If beer tastes better outside, it tastes best by the shores of the Gitche Gumeew.

—Amy Goetzman

COREY GAFFER

PHOTOGRAPHY
STILLS+MOTION
WWW.GAFFERPHOTOGRAPHY.COM



Long Museum West Bund
Shanghai, China 2012
Atelier Desha



Edward Sövik, *Westwood Lutheran Church*, St. Louis Park, Minnesota, 1963.

THE SUBURBAN CHURCH: MODERNISM AND COMMUNITY IN POSTWAR AMERICA

By Gretchen Buggeln
University of Minnesota Press, 2015

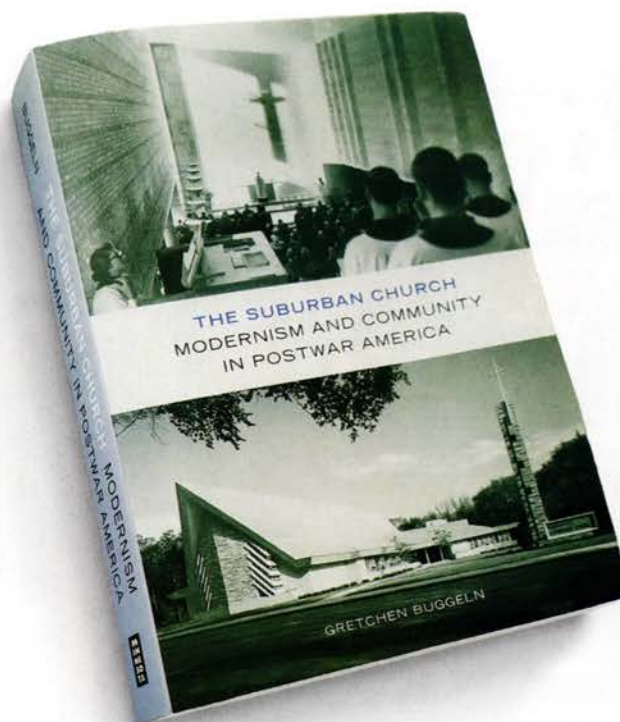
Churches played an important role in the creation of postwar suburbia. By 1953, investments in new churches amounted to a half-billion dollars nationwide. Sometimes after intense debate, many congregations opted to build a modern design rather than a traditional or neo-traditional structure. With their clean and bold lines and their use of steel, concrete, large windows, and laminated wooden beams, these modern churches proclaimed the beginning of a new, optimistic era. Ample parking, less formal liturgical design, and flexible spaces for community and education all aimed to accommodate young families.

In *The Suburban Church*, author Gretchen Buggeln tells the story of this seismic shift in sacred architecture through the work of three Midwestern architects: Edward Dart (1922–75), who practiced in Illinois; Charles Edward Stade (1923–93), also based in Illinois; and Minnesota's Edward Sövik (1918–2014). The son of Lutheran missionaries to China, where he spent his childhood, Sövik designed numerous churches in the Midwest and much of the campus at St. Olaf College in Northfield, Minnesota.

Buggeln believes that Sövik shaped thinking about church architecture more than any other American Protestant architect of the late 20th century. Following service in World War II

CHURCH & STATE

Minnesota gets its due in a new book on a pivotal era in religious architecture



The cover showcases the interior of Minneapolis' Christ Church Lutheran (1949), designed by Eliel and Eero Saarinen.

and an architecture degree from Yale in 1949, Sövik established his practice in Northfield. He served on numerous national boards, including the Church Architecture Guild (later the Guild for Religious Architecture) affiliated with the American Institute of Architects, and he published articles on church design showing how modernism could meet the needs and tastes of a new generation.

The Suburban Church places the three architects' stylistic innovations in the extraordinary social context of the 1950s with its booming suburbs and newfound prosperity. Today, Buggeln argues, midcentury churches can go unnoticed because they're ubiquitous and sometimes unremarkable, lacking "the distinction of the colonial New England meetinghouse or

the Gothic revival church." Yet a closer look reveals just how much the architects of the time were experimenting with new forms and ornament.

One chapter is devoted entirely to the house-like A-frame church. The book's core question is: Why in these postwar years did "the style and

form of new American churches and synagogues take such an apparently radical turn?" Buggeln finds the answer in broad changes in demographics and liturgy and a desire for more welcoming sanctuaries.

The volume includes a thorough index, and its ample illustrations include photographs of Sövik churches in Austin, St. Louis Park, and Fargo. *The Suburban Church*

is highly recommended for readers interested in seeing midcentury American religious architecture with fresh eyes.

—Carol Ahlgren and Frank Edgerton Martin



Edward Sövik, *Our Savior's Lutheran Church*, Austin, Minnesota, 1962.



We built a better way to access AIA Contract Documents.

THE FREEDOM TO WORK ON YOUR TERMS

Transform the way you access, edit, and manage design and construction documents and forms with ACD5.

- Create, share, and edit over 180 contracts and forms online with a Mac or PC
- Get editable contracts as you need them — one at a time, bundles of documents, or unlimited use of the entire AIA portfolio of documents
- Easily save and manage your personal custom clauses and templates for future use

Find out the benefits of working on your terms at aia.org/contractdocs.

AIA Contract Documents®
Powered by **ACD5**

How to Jumpstart a Remodeling Project

BY CHRISTINE ALBERTSSON, AIA

HOW TO

Anxious to remodel your kitchen or bathroom but feel like you need help seeing new possibilities for the space? Albertsson Hansen Architecture's **Christine Albertsson** has developed a streamlined, three-part consultation service that can get homeowners off and running in as little as two hours.



1. Listen and see

The first thing we do is actively listen to the homeowners, to understand their goals for the project. Then we tour the house and the backyard to see how the different rooms relate to each other and to outdoor living spaces. We ask about the types and sizes of the appliances they need, and whether an island or a table is a goal. Often a banquette has a major impact on the usability of a dining space—or the living room and dining room work better flipped. Is there an opportunity to open the dining room up to the kitchen via a wide cased opening?



2. Measure and draw

Next, we measure the space—noting the location of doors and windows—and create a scaled graph-paper drawing over which we can sketch ideas on trace paper. Often this phase centers on finding a new home for the refrigerator, experimenting with opening the kitchen up to an adjacent living space, or seeing if it is wide enough to accommodate an island. With a rigorous understanding of dimensional functioning and clearances, we can quickly develop two or three basic strategies for the remodel.



3. Review and tweak

Last, we meet with the owners to review the ideas and discuss the benefits of each. Often, something very special happens in the first 10 minutes: The clients begin to see new possibilities for an efficient, spatially satisfying home. Together, we work out which idea they like best and make some tweaks to the sketch. After cleaning it up back at the office, we scan and email a copy to the owners. Sometimes they can work directly with a builder to implement the design from this simple sketch. Other times, it makes sense for us to provide more thorough documentation to build the project.

Christine Albertsson in one of her recent projects—her own kitchen.

"The team's approach was: Sure, it's a maintenance building, but that doesn't mean employees can't have light-filled workspaces. The previous structure had no windows through which to enjoy the beautiful surroundings, so we proposed wide views in the lunchroom and office. Which meant we had to address the obvious issue of errant-golf-ball-meets-window. We said, 'Well, there's our design challenge—we are going to create something really cool with big windows that won't get broken.'"

—Shelter Architecture principal
Kurt Gough, Assoc. AIA

The building sits in close proximity to the 14th, 15th, and 16th holes—where the views are serene but the hooks and slices are dangerous.



Even the workshop area enjoys wide views and ample natural light. Other interior spaces include an office, a lunchroom, and locker rooms.

"Without some shading, the large windows would transmit a lot of solar gain, so we wanted to essentially screen the mesh with something else. We started by placing the black-locust slats on the sun side of the windows, and from there we worked on the graphic composition, to balance the elevation."

—Shelter Architecture principal
John Barbour, FAIA

PHOTOGRAPHY: BRANDON STENGEL, ASSOC. AIA / FARMKIDSTUDIOS.COM

Maintenance Modern



DWAN MAINTENANCE BUILDING

Location: Bloomington, Minnesota **Architect:** Shelter Architecture **Construction manager:** Jorgenson Construction, Inc. **Completion:** September 2014

When the City of Bloomington needed to replace a portion of a golf-course maintenance building damaged by heavy snow, it turned to Shelter Architecture for a design that would exceed expectations for the building type. The designers responded with an artful screen wall composed of galvanized wire mesh and angled black-locust slats. The mesh protects the building from wayward tee shots while allowing sunlight and views to enter the interiors through expansive windows; the wood slats provide pattern, visual warmth, and shading.

—Christopher Hudson



MANUFACTURER OF PREMIUM CONCRETE
PAVING STONES, SLABS & WALLS

Borgerts' Bulovar™ slab was developed especially to mimic the look of a classic boardwalk. This slab gives you the traditional look of wood with enhanced longevity by the quality that is Borgert Products.

Put your trust in Borgert Products for your next commercial project. We have a wide range of products to choose from and have the ability to make any color that is specific to your unique project.

Design without limitations

NEW! - WWW.BORGERTPRODUCTS.COM



Bellevue Plaza - Denver



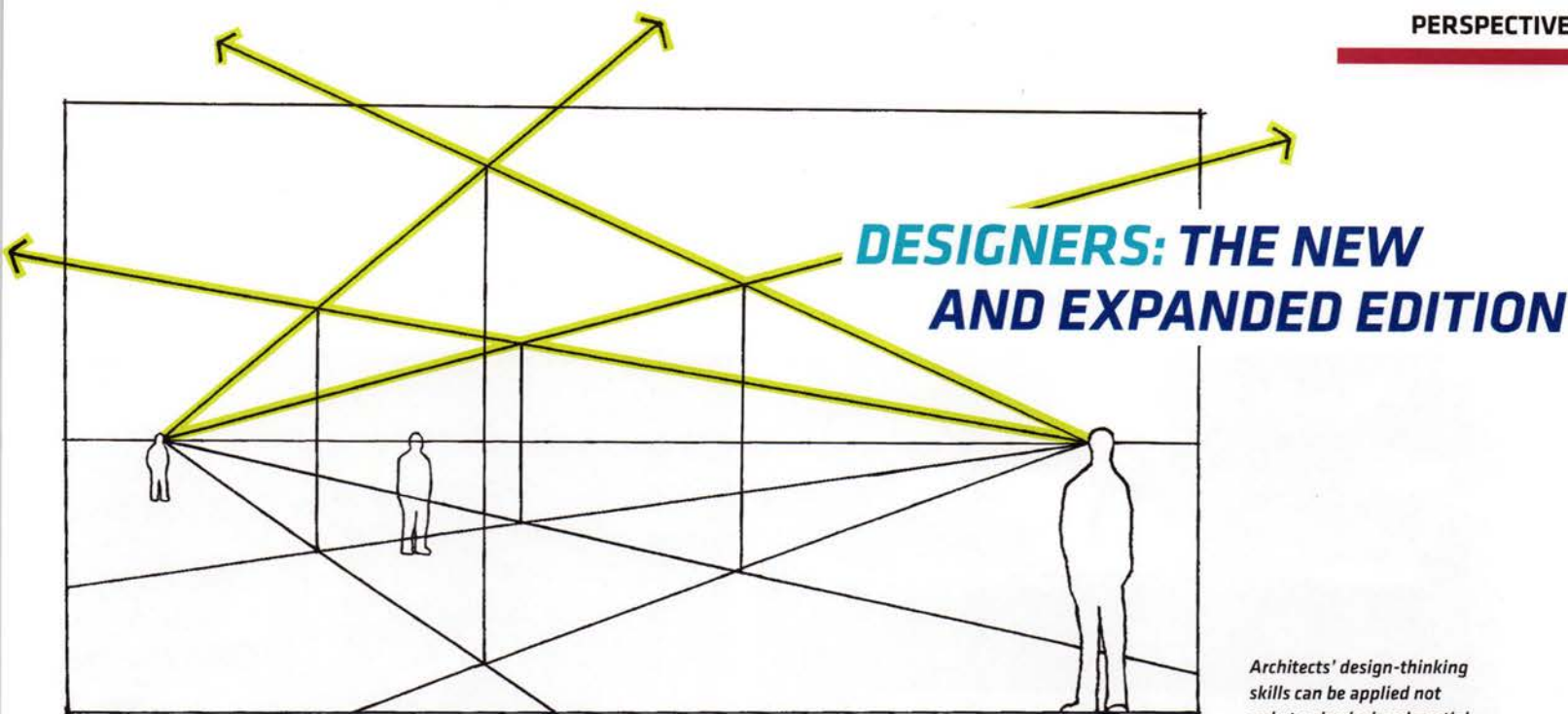
LBA Plaza - Colorado



Bellevue Plaza - Denver

For more information or for a free Borgert catalog call 800.622.4952
Visit our showroom at: IMS, Suite 12C





Architects' design-thinking skills can be applied not only to physical and spatial needs but also to social and organizational challenges.

In the coming years, communities, businesses, and nonprofits will increasingly look to architects for design solutions that extend well beyond buildings

By Thomas Fisher, Assoc. AIA,
director of the Metropolitan Design Center

No profession seems better poised to prosper in the 21st century than architecture. The on-demand economy, in which goods and services are temporarily accessed rather than permanently owned, favors creative innovators who can imagine new ways of living and working, something at which the architectural profession has always excelled. Architects are trained to envision what doesn't yet exist, provide for unanticipated needs, and accommodate future changes through greater flexibility. To varying degrees, they are practical futurists, a profile very much in demand in our new paradigm-shifting economy.

Likewise, the rise of what economists refer to as the third or fourth industrial revolution—depending on how they recount our industrial past—has brought a transformation in how we make things. Architects like Albert Kahn played a major role in creating the environments for the early-20th-century industrial revolution ushered in by Henry Ford's assembly-line process, and the current industrial revolution, fueled by 3D

printing, CNC (computerized numerical control) fabrication, and robotics, requires new kinds of facilities and new approaches to zoning that architects seem well suited to lead.

We will, of course, always need buildings, and architects' building-design skills will still be in demand, especially as the mix of uses in facilities and the density of development will likely increase. New-economy entrepreneurs seem to prefer highly flexible space that allows for rapid change and seemingly radical combinations of activities, with residential, commercial, and light-industrial uses in close proximity to each other—or even in the same building. The 21st century may look increasingly like a high-tech version of preindustrial cities, in which people lived very close to where they worked, shopped, and socialized.

The new economy, though, appears to need design-thinking skills even more. The pressure to do everything faster, cheaper, and better has forced private, public, and nonprofit organizations

to reimagine what they do and how they do it, which has made the paradigm-shifting process of design thinking increasingly important. What architects do every day in the design of buildings now also applies to the design of social and organizational phenomena.

In the medical and legal professions, traditional practices such as surgery and litigation have become more rare as less invasive or less costly services have emerged; architecture will likely take the same path. Buildings, which can be both invasive and costly, may become the last option rather than the first one pursued in meeting client

[The new approach] opens up all kinds of services that architects now rarely offer, such as service design, strategic design, and innovation design, expanding the profession's reach to those who need design help but not necessarily a building.

or community needs. As a result, projects may start not with site analysis and schematic design but with design thinking to explore all of the ways clients can get their needs met without going through the time and expense of building.

>> continued on page 49

My Vision...

was to design a home for my family that honors our ancestry with modern style.

© 2016 Kolbe & Kolbe Millwork Co., Inc.



I wanted to embrace the picturesque view of the Mississippi River throughout all the major living spaces of my home. The simple and enduring European style of my home was achieved with Kolbe's made-to-order windows and doors. These large expanses of glass elegantly frame my river views, allowing me and my family to enjoy blended spaces for gathering as well as retreating.

- Andrea Swan, AIA
Swan Architecture | Minneapolis, MN

KOLBE Gallery
TWIN CITIES

7545 Washington Ave. S in Edina
866.460.4403 | kolbegallerytwincities.com

Bringing your vision to life takes a higher level of creativity and expertise. Who you choose matters. Contact the experts at Kolbe Gallery Twin Cities for your personal design consultation.

Our extensive showroom and knowledgeable staff will help you view, operate, and choose the right Kolbe products for your project.

KOLBE
WINDOWS & DOORS
We're for the visionaries.™



Much of the construction activity in the Corcoran neighborhood can be seen from the Blue Line's Lake Street/Midtown platform.

ACTIVE VOICE

Architect Phillip Koski, AIA, helps his Minneapolis neighborhood navigate a surge in redevelopment and infrastructure enhancements

BY AMY GOETZMAN

Some people believe that home-ownership duties end at the property line. When Phillip Koski, AIA, bought an early-20th-century house in Minneapolis' Corcoran neighborhood, he saw his property as a starting point. First, he opened up the enclosed front porch to have the home engage more directly with life on his block. Then he looked at what he could do to make the neighborhood better.

"When you buy a house, you buy into a neighborhood," says Koski. In both his professional work for Miller Dunwiddie Architecture and his volunteer efforts for the neighborhood, his understanding of a building project radiates outward to the buildings next to it, the block that surrounds it, and the greater neighborhood beyond, including transit and even utilities.



"In drawing classes in school, I would include power lines, stop signs, and the utility boxes on the street when I drew a building. I've always been interested in those additional layers that are a critical part of the city," he says. "That's maybe an older way of looking at architecture, but architects were the original urban planners and engineers. When you look at David Burnham's plan for Chicago, for example, you realize that he had to take into account all of those 'invisible' layers of the city."

Koski's expansive perspective on architecture led him to join and ultimately chair the Corcoran Neighborhood Land-Use Committee, where he has had a hand in shaping the redevelopment around the intersection of Lake Street and Hiawatha Avenue, including Xcel Energy's dazzling substation enclosures (Nov/Dec 2015 and Mar/Apr 2016 issues), sustainability and street initiatives, and the Midtown Farmers Market.

"The neighborhood was experiencing a burst of redevelopment, and when they found out

>> continued on page 48

Koski encouraged Xcel Energy to turn its Hiawatha substation into a design opportunity. The end result was an award-winning sculptural enclosure by the architecture firm Alliance.

The B3 leadership team through early 2016. The Weidt Group's Chris Baker, AIA, recently took the reins from Tom McDougall, who retired.



RICK
CARTER, FAIA



RICHARD
GRAVES, AIA



TOM MCDUGALL,
ASSOC. AIA



JANET
STREFF

BIG ISSUE BIG THINKING BIG CHANGE

A roundtable interview
with the team that has
shaped and administered
Minnesota's **B3 PROGRAM**—
a robust, nation-leading
energy management system
for public buildings

INTERVIEW BY MARY-MARGARET ZINDREN

Reducing the energy we use and the carbon we produce is an easy cause to get behind, whether we're trying to save money, curb climate change, or minimize our dependence on foreign oil. But it's one thing to pursue energy savings and carbon reduction; it's quite another to aim to, by 2030, make all new public buildings "net zero"—an achievement in which the total amount of energy used annually by a building is roughly equal to the amount of renewable energy created onsite.

In Minnesota, we're on track to reach that net-zero goal thanks to two intertwined, groundbreaking efforts: the B3 Benchmarking program, which tracks and summarizes the energy consumption, energy costs, and carbon emissions for all public buildings; and Sustainable Building 2030 (SB 2030), an energy standard enacted by the Minnesota State Legislature that sets out progressively ambitious energy targets for all state-funded projects. Together, B3 Benchmarking and SB 2030 have established a powerful, practical, data-driven approach to energy reduction—a living, iterative, increasingly impactful cycle of continuous improvement.

To learn more about B3's past, present, and future, *Architecture MN* sat down with four key players in the effort: Rick Carter, FAIA, Integrative Design Team leader at LHB; Richard Graves, AIA, director of the University of Minnesota's Center for Sustainable Building Research; Tom McDougall, Assoc. AIA, past president of and recently retired from the Weidt Group; and Janet Streff, recently retired from the State Energy Office, which is housed in the Minnesota Department of Commerce.

So this team has been working on B3 from the very beginning, back in 2001?

JANET STREFF: Yes—essentially, the same partners were there from the start. We put out an RFP from the departments of Administration and Commerce, and the proposal we chose was the team from the Weidt Group, LHB, and the Center for Sustainable Building Research [CSBR]. This Minnesota team was the only one to have the vision of creating design guidelines for new buildings to be followed by benchmarking to ensure that new data was continually fed into a building's performance equation. B3 includes the benchmarking tool as well as the design guidelines. In 2009, the Legislature required the addition of a net-zero energy standard to the design guidelines—SB 2030.

TOM MCDUGALL: Because the Weidt Group specializes in energy-data modeling and analysis, we've had the role of developing the benchmarks for energy consumption.

RICHARD GRAVES: John Carmody, the former director of CSBR, created the guidelines, making sure the latest research in green building informed the effort. We still have this role today, focused on sustainable, resilient design and construction. Part of what attracted me to come to Minnesota to head the CSBR was the B3 program.

RICK CARTER: At LHB, we've been the project managers and implementers. We've been the architects and engineers primarily responsible

for testing out the benchmarks in our designs and informing the refinement of the guidelines based on our experience.

STREFF: When these architects put together their response to the RFP, they really had a vision. They asked, "How can we build the best buildings possible in Minnesota? How can they be as efficient, durable, and beautiful as they can be? And then how can we make sure that these buildings continue doing what we thought they would be doing?"

MCDUGALL: That's really the core of B3: It's a measurement system for setting goals. We simulate and model to figure out if we're meeting

our goals. At the end of the day, we actually measure the energy consumption of every building that goes through the benchmarking system and compare its performance to the goals.

GRAVES: We don't just do models and say, "Well, I think this building will be better." We actually know.

MCDUGALL: When we find that some buildings aren't going to meet their goals, we learn why they're not and figure out how we're going to be able to correct the issues. And for the next building that gets built, we'll apply what we've learned from the performance of similar buildings. It's time that this sort of research and benchmarking gets done in a widespread way. It's just good science.

CARTER: This is sort of your dream job, from an architect's perspective. Janet said, "Here's the program: You're going to do work, and you're going to measure how it performs. You're going to learn from it, and then we'll redo the guidelines based on what you learn. We're going to commit to it over a long period of time." In effect, what Janet did with this project was put together an intelligent system with a feedback loop and commit to it over time. Wonderful.

MCDUGALL: B3 puts us on the path to zero carbon emissions. That's a goal set out by SB 2030. What we've developed here with B3 is a measurement system that can be applied comprehensively. It can measure any kind of building, against benchmarks specific to that building type, customized to Minnesota's climate and conditions. That's truly unique. No other state is doing this.

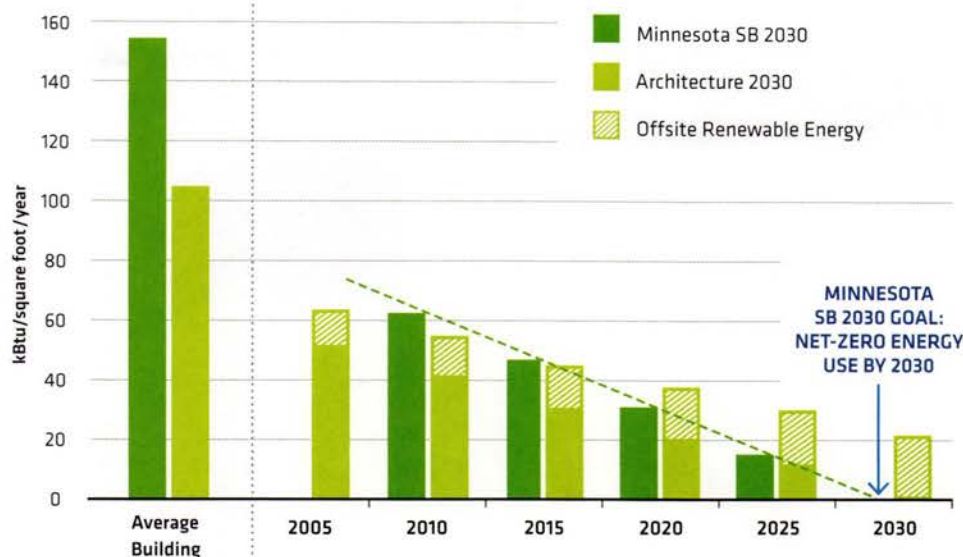
GRAVES: What I see in B3 is some of the essential components of the future of green-building programs. It's *performance-driven*, and that's something to build on, that can help inform not only doing better buildings in Minnesota but also LEED and other programs like the International Green Construction Code.

MCDUGALL: We're spearheading a different way forward—different from what was started with the Industrial Revolution 150 years ago. The way we've been creating and using energy is not a way that can continue. We have to start changing course, and that's what B3 and SB 2030 are about.

STREFF: The B3 benchmarks have been an extremely valuable tool for our public sector to use—not just State buildings, but all public buildings.

NET SITE ENERGY TARGETS

Medium Office Building in Minneapolis



2030 vs. 2030

Minnesota SB 2030 is notable for adapting Architecture 2030—a 2002 initiative that challenged the architecture and construction community to meet increasingly demanding targets for reducing greenhouse-gas emissions in their buildings—into a state energy standard for all new and renovated public buildings. But there are interesting differences in the two efforts: Early in the timeline, for example, Architecture 2030's targets are more rigorous, but by 2020 Minnesota's is the more ambitious program. In addition, Architecture 2030 allows for the purchase of offsite renewable energy to help reach the goals; SB 2030 doesn't.

For more information on SB 2030 and B3 Benchmarking, including an easy-to-navigate database of case studies of all of the buildings in the B3 program, visit www.b3mn.org.

By 2030, do you expect there will be zero carbon emissions for all public buildings in Minnesota?

STREFF: Well, to be clear, while it's encouraged for all buildings in Minnesota, SB 2030 is only required for new public buildings or big renovations of public buildings. So it's not going nearly as fast as we think it should in order to meet the goals for reducing greenhouse-gas emissions set out by the Legislature in 2007.

MCDUGALL: To reduce the amount of energy needed to build a building, it's going to take all of our related industries working together. It will take architects, engineers, and building owners. It will take the trades—electrical, mechanical, and carpentry. It's going to take all of us to build better buildings that conserve energy. And if B3 were accepted as a performance-based code—an alternative to the prescriptive building codes we're dealing with today for private-sector buildings—then we could really make a difference.

>> continued on page 50

"B3 puts us on the path to zero carbon emissions. What we've developed here is a measurement system that can be applied comprehensively. It can measure any kind of building, against benchmarks specific to that building type, customized to Minnesota's climate and conditions. That's truly unique. No other state is doing this." —TOM MCDUGALL, ASSOC. AIA

Hess sofa, \$2599, Allard tables, \$429 each; Rayne floor lamp, \$799.
7010 France Avenue South, Edina
roomandboard.com



Room&Board

AMERICAN MADE SINCE 1980

Rustic Refined

When it comes to the ideal getaway, tastes run the gamut from knotty log cabin in the forest to glass-lined jewel box with a view. But for most Minnesotans, it's something in between. In the following pages, we tour two northern lake retreats that reveal how architects can seamlessly integrate the classic and the contemporary into one soul-stirring escape.

Rich in character and charm: lake escapes on Madeline Island in Wisconsin (top, page 24) and in northern Minnesota (bottom, page 28).

MADELINE ISLAND RETREAT

Location:
Madeline Island, Wisconsin

Client:
Victoria Erhart

Architect:
Albertsson Hansen
Architecture
www.aharchitecture.com

Principal-in-charge:
Christine Albertsson, AIA

Project lead designer:
Mark Tambornino, Assoc. AIA

General contractor:
Leafblad Construction

Size:
1,509 square feet
(total conditioned space)

Completion: December 2012

Photographer:
Pete Sieger
(except where noted)



CHRISTINE ALBERTSSON, AIA

*The screened porch offers shaded comfort on the sunny south side of the cottage.
Owner Victoria Erhart says it's her favorite living space.*



Madeline Island **Retreat**

Albertsson Hansen Architecture melds modern and traditional in a cozy shoreline cottage

BY JOEL HOEKSTRA

Victoria Erhart has made the trip more than 500 times: a four-hour drive from the Twin Cities to Bayfield, Wisconsin, followed by a 25-minute ferry ride across the sometimes choppy waters of Lake Superior, and then a few minutes' traverse along a forested two-lane road. Once Erhart is on Madeline Island, though, minutes and hours cease to matter. The island is a timeless kind of place.

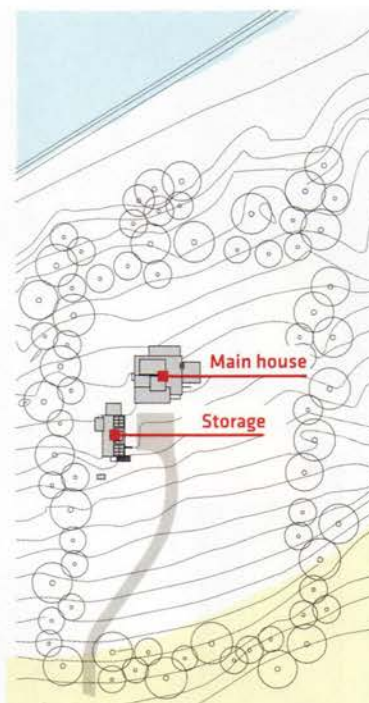
Erhart, a retired physician, first visited the island in 1978, shortly after she moved to the Midwest from New York. The water, rocks, and coves of Madeline reminded her of childhood summers spent in Maine. "I instantly fell in love with the place," says Erhart. She rented a cabin on the island for years, and in 1994 she purchased a rustic beach house without electricity. In 2009, she purchased nine acres with 500 feet of sandy

shoreline at the far northeastern end of the island. She intended to build a place of her own.

Following a friend's advice, she hired Christine Albertsson, AIA, of Minneapolis-based Albertsson Hansen Architecture to design a cottage that she hoped would be simple, small, and cozy. Albertsson's firm had designed several residences for clients who vacationed on the island. Her Scandinavian sensibility—Albertsson is a dual citizen of the U.S. and Sweden—seemed to match the island's Northwoods vibe. What's more, says Erhart, the architect had grown up in Vermont and appreciated the beauty of New England-style cottages. It was an influence Erhart hoped would shape her cottage's design.



CHRISTINE ALBERTSSON, AIA



A red, barn-like outbuilding—also part of the project—houses kayaks and gardening tools and includes a loft for overflow sleeping.



Left: The lake side of the cottage is lined with windows. Below: Inside, exposed wall studs create added visual interest everywhere you look.

"Victoria wanted to re-create the magic of a place filled with special memories," says Albertsson. "For me, that's the ultimate project—to create a place that has real magical power."

Albertsson talked with her client, walked the land, strolled the beach, and responded with a design that's just 1,500 square feet, with two bedrooms, a sleeping loft, and one bathroom. A small

screened-in porch provides additional space for sleeping when the weather is warm, and there's a small red barn a few steps away that provides storage space and houses Erhart's pottery studio. "We didn't want it to be big and fancy," says Albertsson. "We wanted it to be beautiful—which in some ways is the most sustainable long-term. We wanted to build something that would be cherished for generations."

Cedar shakes and a metal-clad chimney give the cottage a visual charm akin to the buildings you'd find in a mining camp. The vertical board-and-batten, fiber-cement siding on the barn has a rustic appeal. And white trim around the doors and rows of windows gives added pop, making the residence seem simultaneously contemporary and classic.

Indoors, Albertsson instructed the builder, Leafblad Construction, to leave the wall studs and even elements like electrical conduits exposed. "We put all of the insulation on the outside, so the interior has a much less formal, more shack-like feel," says the architect.

>> continued on page 57





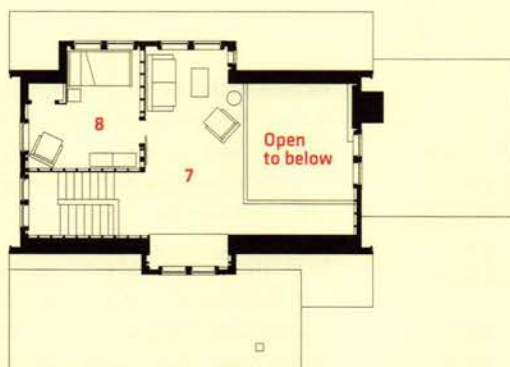
“Victoria wanted to re-create the magic of a place filled with special memories,” says architect Christine Albertsson. “For me, that’s the ultimate project—to create a place that has real magical power.”



The efficient-yet-satisfying arrangement of living spaces fits the owner's summer lifestyle to a T.

FIRST FLOOR

- 1 Entry hall
- 2 Kitchen
- 3 Screened porch
- 4 Living room
- 5 Dining room
- 6 Bedroom



SECOND FLOOR

- 7 Loft
- 8 Bedroom



Crisp modern lines continue in the loft (above) and the main-level bedroom (below). White-painted ceilings, railings, and trim brighten the interiors while also providing needed contrast.





Northern Light

*A new retreat by Rehkamp Larson Architects
is the Minnesota cabin at its most sophisticated*



BY LINDA MACK

Going to the lake is a Minnesota tradition, and summer places that have been in the family for generations have a certain charisma. The paths to the dock are well worn, the sunset views familiar, the smell of cedar and pine evocative.

Building a new house in such a setting requires a sensitive hand, which Minneapolis' Rehkamp Larson Architects supplied in spades when they

replaced a defunct structure at a family retreat in northern Minnesota. It's clear that the new gable-roofed, log-and-stone cabin isn't old, but its stately presence and location on the footprint of the previous house ground it.

To create a house that feels like it grew over time, Jean Rehkamp Larson, AIA, and Amanda Kay started with a long gable form clad in logs and added wings of classic Minnesota fieldstone to break up the masses. The central form houses

The dark-stained wood in the 20-foot-high gabled living room contrasts with lighter walls elsewhere in the cabin. Clerestory windows add to the generous daylighting.



the kitchen, dining area, and den on the first floor and bedrooms above. A soaring living room extends to the north, where the house is closest to the lake, and a guest room tacks onto the den.

A charming entry on the south wing is covered in stone both outside and in; it welcomes guests with a rustic wood door and a wide mudroom that shares an elegant tile with the dining room and kitchen. "We wanted to get up close and personal with the stone," says Rehkamp Larson.



An Italian lime wash applied by specialty-finish artist Darryl Otto lightens the interior. "We wanted it to feel organic and rustic but also sophisticated," says Rehkamp Larson.



Classic materials in the dining space (above) combine to create an air of elegant simplicity. The pergola-topped terrace (left) is the family's gathering place on summer evenings.



Building on the footprint of the earlier cabin limited the size of the new house, and the scale was set as well: "The family wanted a log cabin, and that wish lends itself to a scale of a story and a half," says Rehkamp Larson. Another given was the terrace tucked into the northwest corner: "They knew this is where they wanted to be at sunset," she adds. Anchored by a large-stone fireplace and topped with a log trellis,

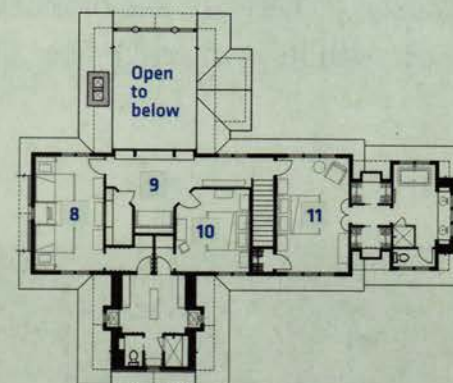


The airy kitchen (above) and dining room are all of a piece. Both spaces look onto the soaring living room.



MAIN FLOOR

- | | |
|---------------|------------------|
| 1 Mudroom | 5 Den |
| 2 Kitchen | 6 Guest bedroom |
| 3 Living room | 7 Outdoor living |
| 4 Dining room | |



UPPER FLOOR

- | | |
|-------------|-------------------|
| 8 Bunk room | 10 Guest bedroom |
| 9 Loft | 11 Master bedroom |

the outdoor room conjures images of cool, late-summer nights when a fire feels good and the crickets are calling.

Inside, the balance and symmetry of the exterior carry through. In the 20-foot-high living room, for example, a stacked-boulder fireplace sits across from a stone-clad game niche. Windows dominate three of the walls, and logs are stained dark. Elsewhere, an Italian lime wash applied by specialty-finish artist Darryl Otto lightens the

interior. "We wanted it to feel organic and rustic but also sophisticated," says Rehkamp Larson.

The second floor is comfortably zoned for three generations of the family. The master suite, with its roomy closets and a bathroom with windows on three sides, occupies one side of the stairway. Two bedrooms, one with birch-bark bunk beds that sleeps six, share a dormered bathroom on the other side. The design team enlarged the upstairs hallway at one end by angling off a corner of both

From the kitchen to the bedrooms, the rooms are generous but not oversized. Every space has windows on two sides.



“It’s a house to be discovered,” says Rehkamp Larson. “There are lots of intimate spaces assembled, each with its own heavy dose of charm.”

NORTHERN LIGHT

Location:
Northern Minnesota

Architect:
Rehkamp Larson
Architects
rehkamplarson.com

Principal-in-charge:
Jean Rehkamp Larson, AIA

Project manager:
Amanda Kay

Interior designer:
Alecia Stevens Interiors

Structural engineer:
Bunkers & Associates

General contractor:
Nor-Son

Photographer:
Scott Amundson

The widened upstairs hall (above) functions as an extra room with a couch for relaxing and a window seat overlooking the living room. Even the bunk beds for the grandchildren (top left) fit the aesthetic.

a bedroom and a hideaway Lego room; the move creates a getaway space with a couch for reading or napping and a window seat overlooking the living room.

“It’s a house to be discovered,” says Rehkamp Larson. “There are lots of intimate spaces assembled, each with its own heavy dose of charm.” How do you create charm? “It’s the way the light comes in, the room is shaped, the materials are used,” she says.

From the kitchen to the bedrooms, the rooms are generous but not oversized. “They are tailored to the way they will be used,” says Rehkamp Larson. And every space has windows on at least two sides. From the watery views to the rustic materials, “there’s no questioning that you’re at the cabin,” she notes.

How does an architect plumb the depths of a client’s life so completely that she knows that the grandchildren would like a little room for playing

with Legos, and a drinking fountain on the back stoop? “Conversation,” Rehkamp Larson explains. “We meet with the clients for two to three hours every two to three weeks over six to nine months.”

“It’s like taking a road trip,” she adds. “First you understand the main direction, and then you get into particulars like where you’re going to stop for lunch. We ask a lot of questions and let the answers percolate. There’s no shortcut to good design.”



The cabin sits on the footprint of the former structure on the site. A birch-bark ceiling adds a sophisticated rustic texture to the comfortable den (below)



The payoff in this case is a place where generations can come together, enjoy the water and the woods and each other, and return to their separate lives refreshed. "The owners say they can't keep their kids away," Rehkamp Larson reports. "I think that these summer retreats have a cultural impact on creating strong families. Perhaps our 10,000 lakes are more than just a place to jump in the water on a hot day." **AMN**

CEREMONIAL ENTRANCE



Windows that mirror the sky
and surrounding woods add
to the dynamism of the facade.

NEW INTEL

THE MINNEAPOLIS OFFICE OF LEO A DALY GIVES AN
INTELLIGENCE COMMUNITY CAMPUS NEAR THE NATION'S
CAPITAL A STRIKING NEW LOOK

By Joel Hoekstra

The Intelligence Community Campus in Bethesda, Maryland, lies on a wooded bluff overlooking the Potomac River. The stately neoclassical structures of Washington, D.C., are just a few miles away, and the elegant midcentury-modern slab that houses the Central Intelligence Agency in Langley, Virginia, is visible in the distance on a clear day. The brown-brick boxes on the Bethesda campus, by comparison, had always lacked charm.

Constructed in the 1940s, the buildings reflected the institutional aesthetic of their time. Even as the interiors were "hardened" to increase security, and as technology was added to bolster the increased workload of the U.S.

Defense Intelligence Agency (DIA), the buildings' exteriors remained largely unchanged: dull and drab. Finally, Congress authorized design and construction dollars to overhaul the facilities.

But the DIA's first attempt at a redo failed. The campus adjoins a residential area, and neighborhood groups complained that the initial designs drawn up for the campus remodel were too monolithic. Relenting, the government put out a second request for proposals and eventually awarded the design-build project to the team of Whiting-Turner, Leo A Daly, and URS.

Bill Baxley, AIA, design director of Leo A Daly's Minneapolis office, says his firm found inspiration in the landscape and in the idea of creating a campus with structures that house multiple functions, rather than a singular building. "We were really concerned about scale and the landscape," says Baxley. "Those became the drivers."

The Leo A Daly team proposed a Z-shaped building that would link three existing buildings. The new structure contains the main-entry lobby, a cafeteria, a fitness facility, an auditorium, and several levels of secure operational functions, but from a design



MAIN ENTRANCE LOBBY

The minimalist lobbies and galleries are characterized by bold contrast and wide views.

A picturesque landscape design by OvS (Oehme, van Sweden) helps blend the campus into its residential neighborhood.

COURTYARD AND WELLNESS GARDEN

perspective its chief function is to connect the existing structures. Baxley refers to it as a “stitch” that pulls the fabric of the campus together. Officially known as the Centrum, it winds its way between two existing buildings and attaches to a third via a multilevel elevated bridge.

Baxley also wanted the campus to feel porous. While most of the DIA’s employees are engaged in work that is hidden behind secured doors and thick walls, safe from prying eyes, nobody wanted the place to feel like a bunker. Using glass wherever possible, the architects created galleries with long, unimpeded views of the surrounding woods. A dining terrace outside the cafeteria overlooks a green roof, and a 14,000-square-foot plaza with linear concrete pavers provides a sunlit spot for meeting colleagues, drinking coffee, or simply enjoying the fresh air.

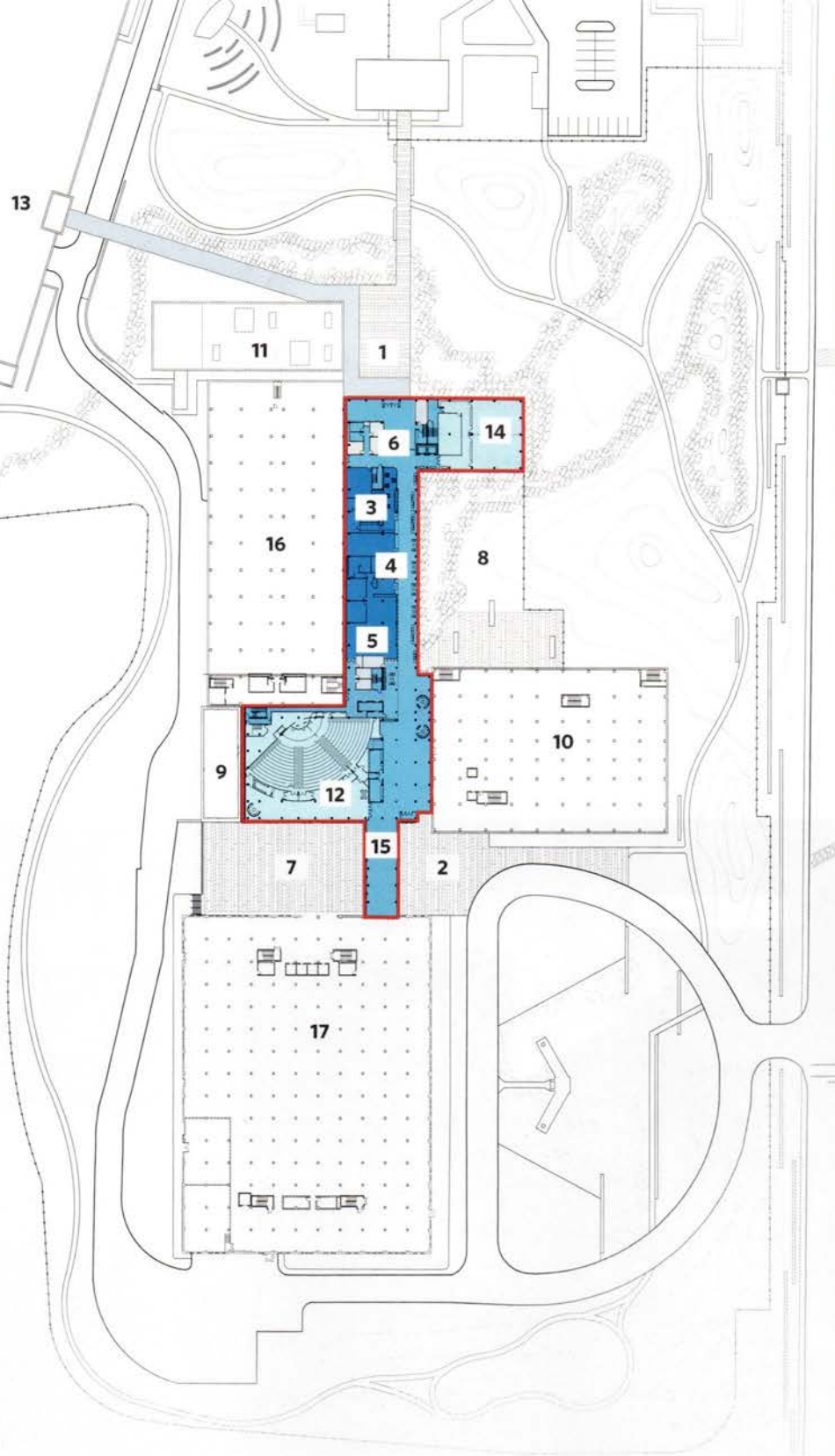
“We wanted to manage the buildings’ relationship to the landscape in a more humanistic way,” says Baxley. “We also wanted something that looked nongovernmental, so you

INTERIOR ORANGE ANGLED WALL

**“WE WANTED TO MANAGE THE BUILDINGS’
RELATIONSHIP TO THE LANDSCAPE IN A
MORE HUMANISTIC WAY.”**

CENTRUM MAIN LEVEL AND SURROUNDING CAMPUS

- | | |
|---------------------------------|---------------------------------|
| 1 Main entrance | 9 Vegetated terrace |
| 2 Ceremonial entrance | 10 Roberdau Hall |
| 3 Café | 11 Electric substation |
| 4 Atrium amenities gallery | 12 Auditorium |
| 5 Fitness center | 13 Parking garage |
| 6 Main lobby | 14 Conference center |
| 7 Assembly plaza | 15 Multi-level circulation link |
| 8 Courtyard and wellness garden | 16 Maury Hall |
| | 17 Erskine Hall |



- LEARNING SPACES
- PUBLIC SPACES
- SHARED AMENITIES
- CENTRUM



ASSEMBLY PLAZA

Framed views of the verdant surroundings continue outside in a 14,000-square-foot plaza.

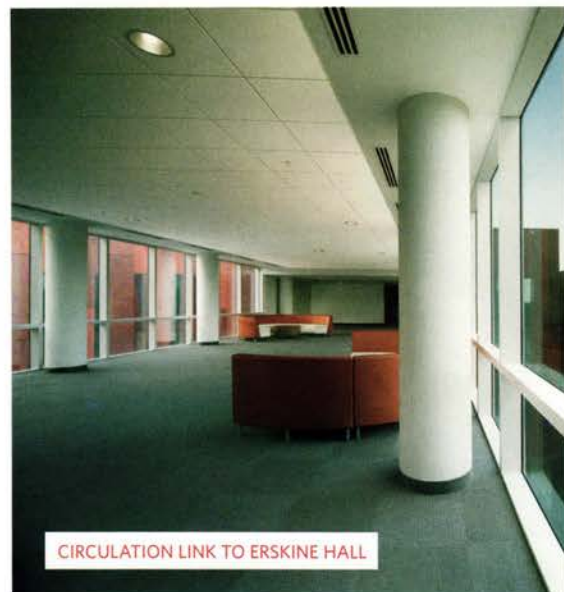
wouldn't look at it and think, 'ah, that's an FBI building,' or 'that's a CIA building.'"

To further integrate the new building with the existing ones, Leo A Daly clad the Centrum and two other buildings in a composite metal with a deep-red custom coating. The vertically set panels vary in shade, adding texture to the exterior while also keeping the unified campus from appearing monolithic. Tall narrow windows with mirrored surfaces lend additional interest. Seemingly frameless, the windows are set flush with the smooth skin of the building, creating a compelling visual effect. "It messes with your perception, quite honestly. The building looks plastic, almost artificial," says Baxley. "But it also changes as the light and the sky change."

Baxley compares the pattern in the cladding to a natural camouflage. It's mottled and varied like the leaf patterns in the trees surrounding the campus. In the fall, the "camouflage" blends in with the bright foliage; the rest of the year, it disguises the building's scale and governmental function.

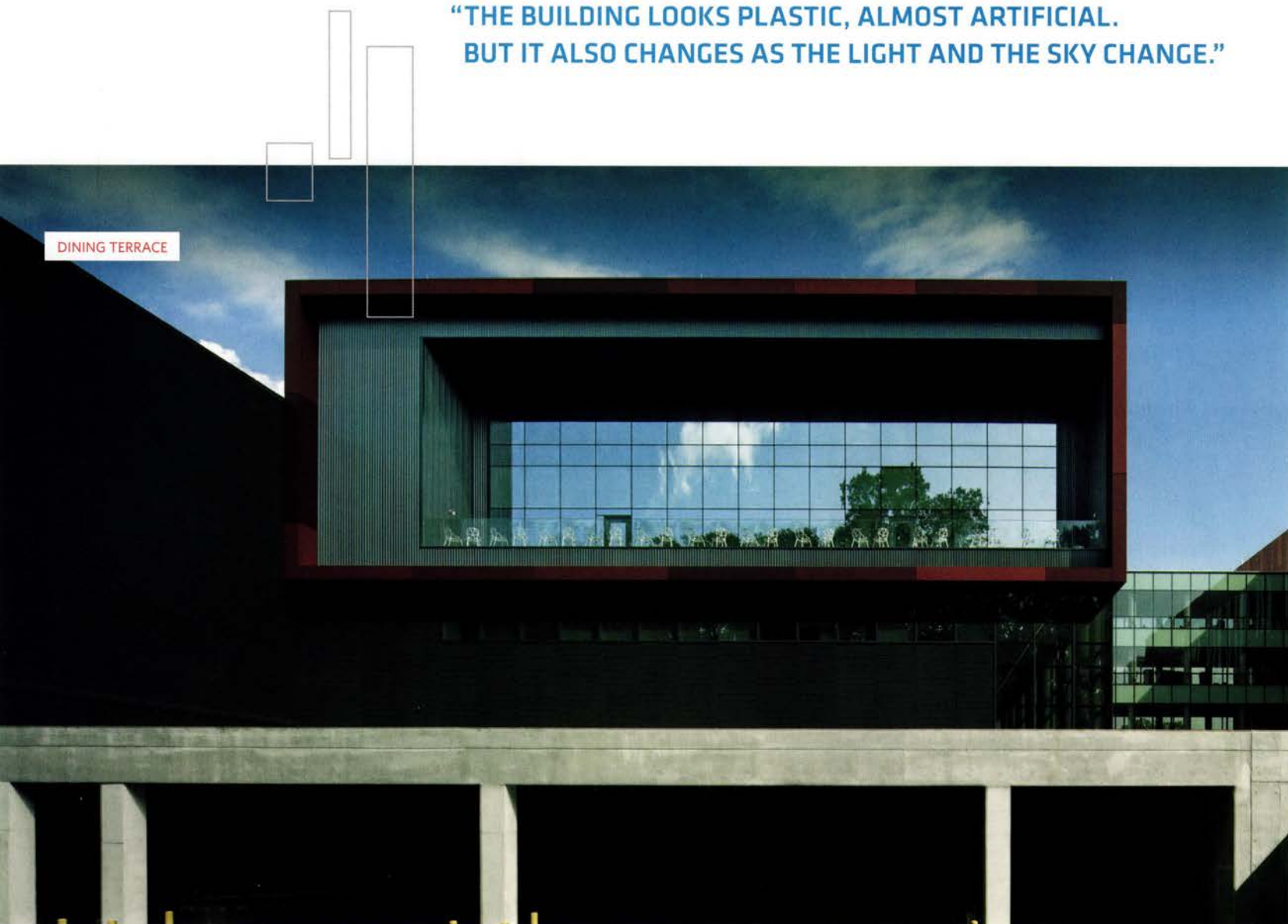
Inside, the interiors are minimalist and sweeping. Bright white and deep black surfaces dominate, but occasionally an orange wall is set at an eye-catching angle. A 500-seat, amphitheater-style auditorium is furnished with orange seats. A smattering of designer lawn chairs populates the plaza. Furnishings and finishes are all simple but of high quality.

>> continued on page 57



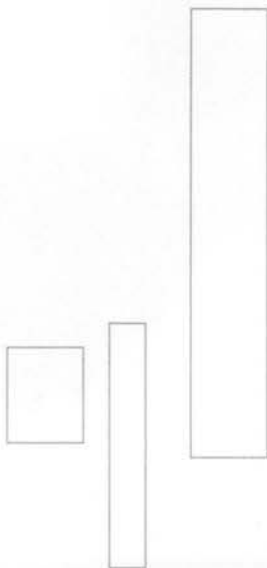
CIRCULATION LINK TO ERSKINE HALL

**"THE BUILDING LOOKS PLASTIC, ALMOST ARTIFICIAL.
BUT IT ALSO CHANGES AS THE LIGHT AND THE SKY CHANGE."**



DINING TERRACE

DINING AND VEGETATED TERRACES



A dining terrace (below and right) outside the cafeteria overlooks a vegetated terrace one level below.



INTELLIGENCE COMMUNITY CAMPUS-BETHESDA

Location:
Bethesda, Maryland

Client:
National Intelligence Agency

Design architect of record:
Leo A Daly
leoadaly.com

Principal-in-charge:
Bill Baxley, AIA

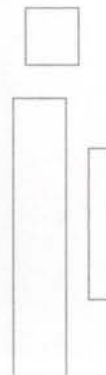
Project design team:
Bill Baxley, AIA; Tim Duffy, AIA;
Linn Bjornrud, AIA; Andrew
Graham, AIA; Jessie Bauldry

Design-build contractor:
Whiting-Turner Contracting
Company

Size:
225,000 square feet new,
500,000 square feet renovated

Completion of new construction:
September 2015

Photographer:
Bill Baxley, AIA



FIVE DAYS IN HAVANA





Left: In Old Havana's Vedado district, grand colonial-style dwellings in various stages of facade renovation have been divided into multifamily residences.



BY THOMAS MEYER, FAIA ★ PHOTOGRAPHY BY LARA SWIMMER

Minneapolis architecture firm MSR travels to the Cuban capital—and returns with indelible impressions of its architectural beauty and economic hardship. In an *Architecture MN* exclusive, MSR's Thomas Meyer, FAIA, and photographer Lara Swimmer focus on the vitality and incongruities of a city on the cusp of great change.

Thirty-eight staff from the architecture firm MSR, where I am a principal, took an exploratory field trip to Havana in late February. The architecture we discovered is a well-worn collage, the result of 500 years of fortification, slavery and colonialism, religion and organized crime, capitalism and communism, revolutions and an embargo, utopian dreams and harsh realities.

On two previous field trips, we visited the newest and most acclaimed contemporary architecture in modern American cities. Havana would be different. A place oddly frozen in time and ripe with complex history and impending change, Cuba's capital city promised a rich architectural experience of both the vernacular and the exotic.

The contrast with our previous trips was immediately clear. Unlike the crowded and noisy chaos of sprawling American airports, Havana's José Martí International Airport, which serves a city of two million and a country of 11 million, was more like visiting an aging small-town supermarket in 1960. A cow grazed in sight of the front door, and birds chirped in the trees as an occasional colorful 1950s car cruised into the little parking lot. The charm of this tranquility and the lack of traffic, pollution, and other auto-oriented ugliness characterized our five-day visit. Commercial billboards and overt signage are banned. Everywhere people were warm and welcoming. We saw few police officers and little sign of the oppression that has gripped the island for decades. With no Internet, I had no thought of deadlines, violent crime, or terrorism. And, yes, February in the tropics is a wonderful relief from Minnesota.

Things got more complicated as we settled into the 1994 Spanish-operated, 20-story Hotel Melia Cohiba. We learned that hotel workers are paid a fair wage of \$8 to \$10/hour, but the money goes to the government, which in turn pays perhaps a dollar or two a day to staff eager to have the opportunity. A dollar tip left daily for the maid received an enthusiastic thank-you note. Until recently, Cuban citizens were not allowed in hotels such as the Hotel Melia Cohiba, where they might be corrupted by



Right: A concrete 1960s stadium structure sits in disrepair on the Malecón, the boulevard that runs along the waterfront in the Vedado.



Much of life in Havana has an on-the-edge-of-adversity immediacy that seems to deny a long-term future. Yet Havana's remarkable architectural legacy, deteriorated as it may be, endures.

materialism or be an unpleasant distraction to the guests. The hotel building itself, like its management, is an incongruity: generically luxurious to attract much-needed tourists but reflecting a placeless corporate hotel architecture that, if propagated, is a threat to the distinctive character the tourists are coming to experience.

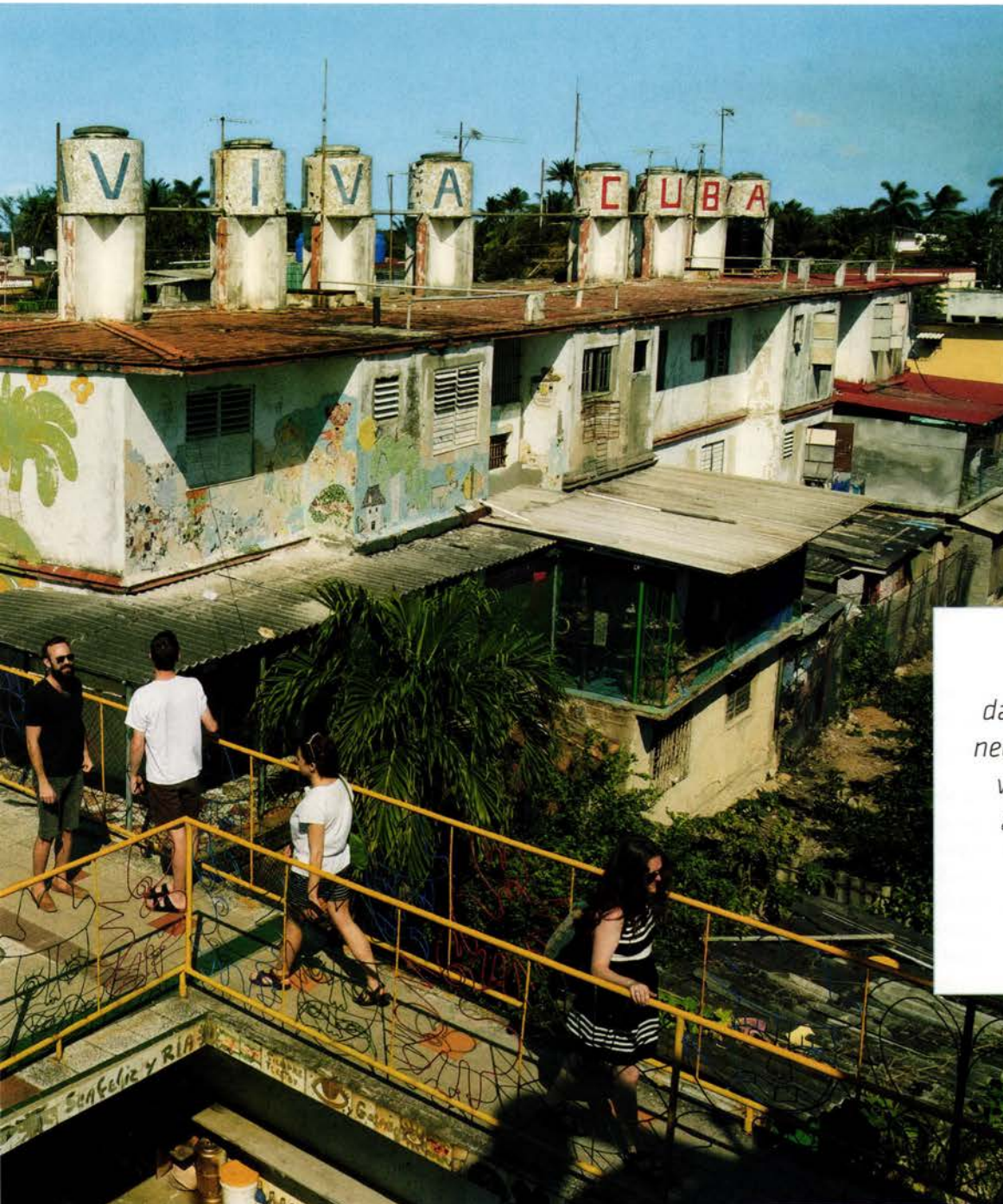
While the communist government sanctions pockets of privilege such as the hotel, 57 years of their policies (they would argue it was the U.S. embargo) have created disastrous economic conditions. These circumstances prompt the continuous repair of vintage American cars and have created a housing crisis that leaves most of the city's residents living in the near-ruins of pre-revolution buildings. The flamboyant and tropically colored cars have become a big part of Havana's identity and a tourist attraction. They embody something of the Havanan spirit of adaptability and resourcefulness in an age of mass-produced, throwaway materialism.

Music, art, and daily life in general, needing little in the way of funding or a reliable plan for the future, seem to pulse with vitality and joy. But decades of poverty and improvisation have overwhelmed the values and ideals we architects take for granted. Architects plan for the future. Much of life in Havana has an on-the-edge-of-adversity immediacy that seems to deny a long-term future. Yet Havana's remarkable architectural legacy, deteriorated as it may be, endures.





Center of spread: The view from atop the home of José Fuster, an artist who's transformed his entire neighborhood into a ceramic-tiled wonderland.



Music, art, and daily life in general, needing little in the way of funding or a reliable plan for the future, seem to pulse with vitality and joy.



Clockwise from left: Plaza Vieja, flagpoles at the American embassy, Cathedral Square, and a colonial residence juxtaposed with a Soviet-era residential building.



CONSERVATION AND COLLAGE ★ Historic Old Havana, a UNESCO World Heritage Site, is a well-planned preservation effort that centers on five distinctive and appealing city squares. Preservation is much too slow to keep up with general deterioration across the city, but concentrating limited funds in the historic district has made a real impact. Between the five squares, much work still needs to be done, but the National Capitol building, Great Theater of Havana (home to the National Ballet of Cuba), historic Bacardi Building, and other prominent landmarks have been or are being restored. The visitor experience here is a very pleasant mix of the shabby and the historic.

Elsewhere, in the dilapidated buildings, we saw a resourcefulness and a rough beauty in the collage of divisions, additions, patches, and personal flourishes. Everywhere, elegant buildings built for one purpose have been taken over as multifamily residences: Mansions, arcaded street fronts, and even a former General Motors office building are now dense with dwellings. The claim is made that more than 90 percent of Cubans own their homes, but the majority of the housing stock is clearly inadequate and deteriorating. I don't recall seeing any residential building that might have been built in the last 25 years. Instead, makeshift interventions are added inside, in front of, in between, and on top of the original structure. Pipes, water tanks, TV antennae, wires, clotheslines, and AC units accrue.

There are no apparent building codes or life-safety standards. No effective legal or financial structure defines how the common envelope enclosing individual units is to be maintained. Tropical dampness and termites continue to erode wood, metal, and porous limestone. Even in our fancy hotel, the water was undrinkable, and the lights flickered with power surges. As with houses in Detroit or post-Katrina New Orleans, Havana's inhabited-but-decaying homes have a kind of sensational, voyeuristic, even romantic appeal that masks the misery and untapped human potential beyond the facade. Photography of these places by those privileged enough to live in better circumstances has become known as "ruin porn." It's all a lesson in the necessity of infrastructure, maintenance, and a functional economy and government.

Preservation is much too slow to keep up with general deterioration across the city, but concentrating limited funds in historic Old Havana—a UNESCO World Heritage Site—has made a real impact.





Below and right: The beautifully ornate Great Theater of Havana lies adjacent to the National Capitol. Colorful vintage cars and cabs abound in Old Havana.



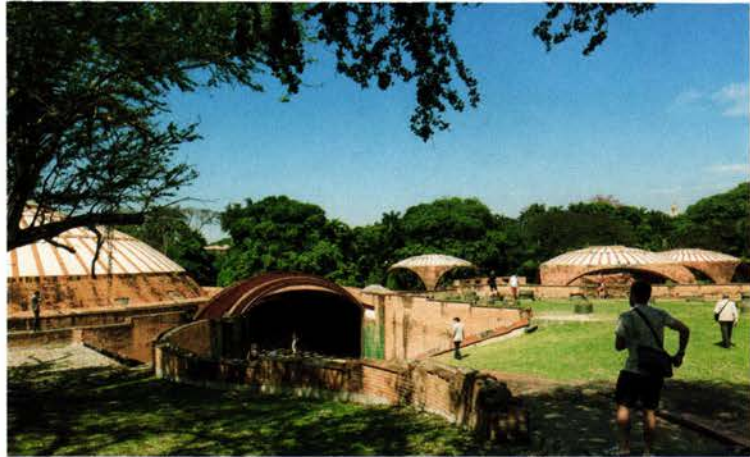
I see optimism for the architecture in the resourcefulness of people who not only can keep a 1959 Buick running and beautiful but also can transform it into a proud icon of Cuba.

ART AND ARCHITECTURE ★ Visiting the improbably radical utopian architecture that is Cuba's National Art Schools (Instituto Superior de Arte) is like nothing I have experienced before. Everything from its allusions to African villages and the female body to its conceptualization by army-boot-clad revolutionaries playing golf and its current state as a glorious ruin is fantastic. Shortly after the 1959 revolution, Fidel Castro and Che Guevara visited the Havana Country Club (whose members had fled the country) to consider its future. They proposed creating a complex of experimental, tuition-free art schools on the site to serve talented young people from all over the socialist world.

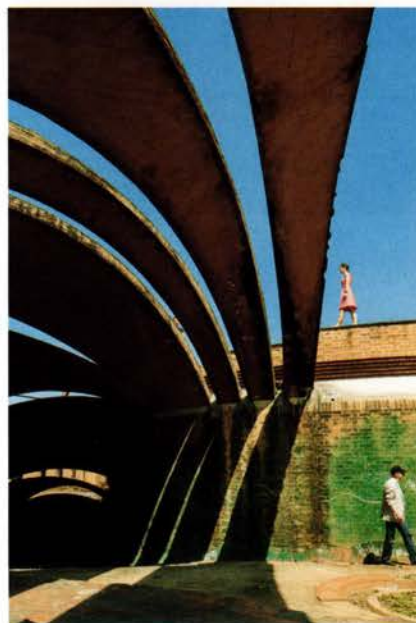
There were to be buildings for the fine arts, drama, music, modern dance, and ballet. The schools were planned to create a "new culture" for the "new man," with buildings that would reinvent architecture much like the Cuban Revolution sought to reinvent society. These were heady times. Architects Ricardo Porro, Roberto Gottardi, and Vittorio Garatti set up their design studio on the site. They agreed on three guiding design principles: integration with the rolling landscape of the golf course; use of locally produced brick and terra-cotta tile (the U.S. embargo made more conventional modern materials very costly); and use of a construction system based on the Catalan vault and organic form similar to what Gaudí had used in Spain.

In 1961, construction began on five eccentric, sensuous, and serpentine buildings spaciouly arrayed across the verdant landscape. The design was thought of as a critique of the prevailing "capitalist" right-angle International Style. Soon setbacks in the socialist world brought reality to utopia. The government began to see the project as an extravagance in a declining economy, and the architects were criticized as elites. The schools themselves were criticized for "ideological errors." In 1965, construction came to a halt, leaving the project incomplete. Recent international attempts to fund completion have been stalled by new complexities. Today, the School of Modern Dance and the School of Plastic Arts continue to be used while the other three structures sit in various states of abandonment and decay. We visited the functioning School of Plastic Arts and the abandoned School of Ballet.





In 1961, construction began on the National Art Schools, five eccentric, sensuous, and serpentine buildings spaced across the verdant landscape.



Left: The School of Plastic Arts, designed by Cuban-born architect Ricardo Porro, is one of two of the five National Art Schools still in use.





*Ruins on this spread: Immortalized in the documentary **Unfinished Spaces**, the **School of Ballet**, designed by Italian architect **Vittorio Garatti**, features undulating passageways and a vast theater-in-the-round.*



The School of Plastic Arts is a wonder of curves and light and human activity with its sinuous streets, oval studios, and open-air spaces. Rainwater is collected in a consciously vulviform interior courtyard. A lush landscape of entwined, multi-trunked banyan trees surrounds the earthy warmth of the open-air, terra-cotta complex. It all makes you smile and want to be an art student.

An empty shell of vaults, domes, and stairs, the School of Ballet is nestled into the land along a shady creek. The ruins of the 1,000-foot-long Music School lie in the far distance, across a great green lawn; the only sounds are birdsong and the breeze. The dramatic entry sequence begins at the

top of a wooded hill. As one proceeds down, the terra-cotta domes emerge, and the path descends into a winding passage that links the major spaces. In places, the landscape leads onto the roofs, merging earth and structure into an organic whole. The spiraling spatial experience of moving through and around the building is a marvel of architectural choreography made magical by the emptiness. It is easy to imagine the whirling ghosts of ballet dancers.

The spiraling spatial experience of moving through and around the ballet building is a marvel of architectural choreography made magical by the emptiness. It is easy to imagine the whirling ghosts of ballet dancers.

HOPE ★ As an architect, I wonder what the future may hold for Havana. Will the deterioration of the housing stock and landmarks continue under failed communism until it is too late to save the rich fabric that has built up over centuries? Or will the need for tourism and money lead to the worst of capitalism—anywhere/everywhere corporate architecture, fast-food joints,

and traffic jams? Although many buildings are too decayed to salvage, I see optimism for the architecture in the resourcefulness of people who not only can keep a 1959 Buick running and beautiful but also can transform it into a proud icon of Cuba. More money, better governance, and more professional design will be needed. But I see hope in the currently deployed strategies of incremental adaptation, which preserves the most useful and the most beautiful of the past while prudently and beautifully changing for the future. **AMN**

SEE STRUCTURE.

STRUCTURE IS ALL AROUND US, IN THE NATURAL WORLD
AND THE WORLD WE MAKE. LARGE OR SMALL, SIMPLE OR
COMPLICATED, YOUR PROJECT HAS OUR COMPLETE FOCUS.

MEYER | BORGMAN | JOHNSON

STRUCTURAL DESIGN + ENGINEERING

MINNEAPOLIS
GREEN BAY
DULUTH

ROCHESTER
PHOENIX

www.seestructure.com

Active Voice

<< continued from page 19

I was an architect, they were excited to bring me in, because architects are pretty good at understanding how to take complicated ideas and make them accessible to the general public," he explains.

Koski brought a wealth of advocacy experience to the role. He's worked with Preserve Minneapolis, served as president of AIA Minneapolis, and chaired the Minneapolis Heritage Preservation Commission. He's also served as an adjunct instructor in the University of Minnesota School of Architecture, and he's written about architecture and urban design for *Architecture MN*, *Metro*, and the *Star Tribune*.

In 2015, he was awarded AIA Minnesota's prestigious Louis Lundgren Award, which recognizes exceptional volunteerism on behalf of the profession. His goal in all of his advocacy work is to create a better, healthier, and more beautiful city one piece at a time—and to help those who live there understand how architecture works.

"A lot of people think it's just some architect waving his hands and saying, 'I think it should look like this.' But there are zoning requirements, building codes, bank loans, and economic impulses that are part of the process. I try to help people gain a richer understanding of their built environment," says Koski, who's become adept at working with the different parties behind every new development.

At Miller Dunwiddie, he's currently tasked with a project that merges his affinity for urban design with his ability to balance a complex array of competing interests: a half-billion-dollar revitalization of MSP International Airport that will elevate the way air travelers experience transit. When it's completed, parking, car-rental facilities, and improved pathways to the terminal will be integrated, easier to navigate, and more functional. Koski aims to make it all add up to a beautiful, memorable place for the beginning or end of a journey.

"A lot of what is missing in public spaces is intangible—the kind of details that you can't exactly quantify," he notes. "When people step into a space like Grand Central Terminal or Penn Station in New York City, they are filled with a sense of wonder. We can design that into modern experiences." **AMN**

(CREATIVE) x 2
FORM + FUNCTION =



Alexandria High School - Alexandria



St. Paul Academy - St. Paul

THEATRE PLANNERS
LIGHTING DESIGNERS

Schuler Shook



Chicago Minneapolis Dallas Melbourne
schulershook.com

Designers: The New and Expanded Edition

<< continued from page 17

This approach has several benefits. First, it disconnects the architectural profession from the building trades by doing what the construction industry cannot: avoid building. Professions serve people, while businesses sell services, and professions thrive when they are clear about that distinction. Second, it opens up all kinds of new services that architects now rarely offer, such as service design, strategic design, and innovation design, expanding the profession's reach to those who need design help but not necessarily a building. Only a tiny percentage of the global population has the wealth to commission buildings, but everyone can benefit from design services, just as they can from public health services and legal aid.

Finally, it deepens architects' engagement with the clients and communities they already serve. Rather than compete with every other firm for those relatively few clients that truly need a building, architects could begin to serve existing clients with a much wider range of services, becoming design consultants, much as attorneys serve as their clients' legal counsel.

The Metropolitan Design Center (page 68) at the University of Minnesota, which I now direct, has started down this road. We continue to do urban design and community-engagement work, as the center has done since its founding in the late 1980s with an endowment from the Dayton Hudson Foundation (now Target Foundation), helping communities recognize their assets and see the opportunities they have. Some of the opportunities become projects that architecture firms are commissioned to design, and some become strategies that will guide the communities' decision-making and inform their identity. All of this work involves the creative imagining, lateral thinking, and connective reasoning that architects and designers do so well.

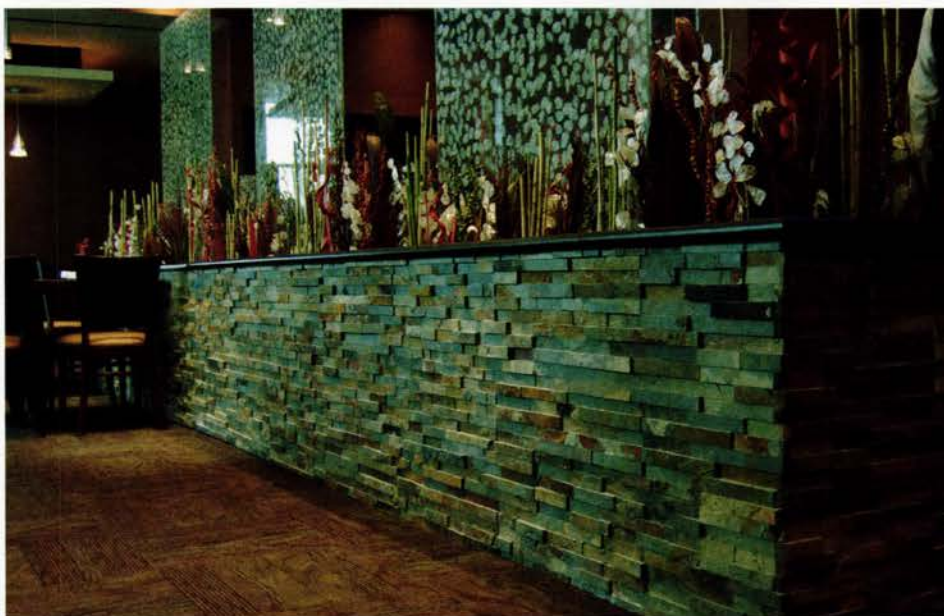
At the same time, the center has begun to do design work that we know will have no physical outcome. We have started a project with four Minnesota counties—Hennepin, Ramsey, Anoka, and Dakota—in partnership with the university's Humphrey School of Public Affairs, to engage a range of stakeholders in reimagining the housing process for adult foster care, to give people options in how they live. And we have begun a project, in partnership with Allina Health, to

REALSTONE

Real, Reclaimed & Prefabricated Natural Stone Systems

revolutionize the installation of natural stone veneer because they come in 6-inch x 24-inch pre-formed panels. These panels make installation much easier than selecting individual pieces, reducing COST, WEIGHT and TIME.

realstone**SYSTEMS**™



Realstone System panels are made of authentic split stone — slate, quartzite or sandstone — cut and formed into panels for exterior or interior applications. Realstone System panels join together seamlessly. Corner pieces are cut with fingered ends joining each panel together with strength and without visible seams. Realstone System panels are available in multiple colors and textures. They revolutionize the installation of natural stone, reducing cost, weight and installation time.


Minnesota Brick & Tile

520 W. 86th Street, Bloomington, Minnesota 55420 tel 952-888-9239 fax 952-888-0077
www.mnbrick.com Click on **Related Sites and Products** to see all of our products.

>> continued on page 50

Step Ahead With Ceramic

High-traffic lobbies, stairways and work areas require strong and durable materials. That's why more than 50,000 sq. ft. of Imola Micron, Stonepeak Sky and American Olean Urbantones grace the floors, steps and walls at the new Ambulatory Care Center. You're always a step ahead with porcelain ceramic tile.

A timeless wall design in soothing earth tones, utilizing 2CM slabs of Stormy Grey Travertine and Simena Limestone, welcomes visitors to the Masonic Cancer Clinic. Engraving was done onsite.

JOB
U of M Ambulatory
Care Center
Minneapolis

OWNER
University of
Minnesota
Minneapolis

ARCHITECTS
Cannon Design -
Chicago
Studio Five -
Minneapolis

CONTRACTOR
McGough
Construction
St. Paul

TILE CONTRACTOR
Twin City Tile &
Marble, Inc.
Eagan

**TILE & STONE
SUPPLIERS**
Kate-Lo
Tile & Stone,
Stone Source, Inc.,
and American
Olean Midwest -
Plymouth

team



UNION MAJORITY CRAFTSMEN
CONTRACTORS & CONSULTANTS



CERAMICA

MINNESOTA CERAMIC TILE INDUSTRY

www.Ceramicatitle.net
www.ceramicatitle.info

Our skilled craftworkers install ceramic tile and stone products in commercial architecture and interior design applications.

Designers: The New and Expanded Edition

<< continued from page 49

provide the leadership of the Centers for Disease Control and Prevention in Atlanta with design-thinking skills so that they can respond to global health challenges more effectively. The list goes on, from helping North Minneapolis youth create a healthier community for themselves to helping a St. Paul middle school deal more creatively with student behavior.

As I write in my new book, *Designing Our Way to a Better World*, design-related opportunities vastly exceed the amount of work the architecture and design community has traditionally pursued. The world of physical design—the buildings, products, and landscapes around us—encompasses only a small percentage of the systems and services that affect us every day. It's this broader whole that can benefit from the creative skills of the design community—and ensure that architecture will thrive in the 21st century. **AMN**

Big Issue, Big Thinking, Big Change

<< continued from page 21

CARTER: Prescriptive codes say, "Thou shalt put in this kind of glass," and "Thou shalt put in this kind of insulation." You can do that, but you don't know what effect you're really having. Instead, B3 says, "Here's the energy consumption of your building per square foot for this building type, and here's what it should be." The B3 case studies help show how architects and their partners have worked to close the gap and meet the benchmark. If the B3 program were instituted as a statewide building code today, we'd have a pretty good chance of getting to our goal of net-zero carbon emissions by 2030.

GRAVES: A study conducted on the cost of carbon-reduction efforts looked at making B3 code for all buildings. It found that the cost of implementation is far outweighed by the dollars and societal benefits gained.

CARTER: It actually saves money.

Saves taxpayers money?

GRAVES: Yes—taxpayers and the public of Minnesota as a whole. It also gives Minnesota architects a competitive advantage in knowing how to build better buildings.

>> continued on page 52



REHKAMP LARSON ARCHITECTS INC.

www.rehkamlarson.com 612.285.7275

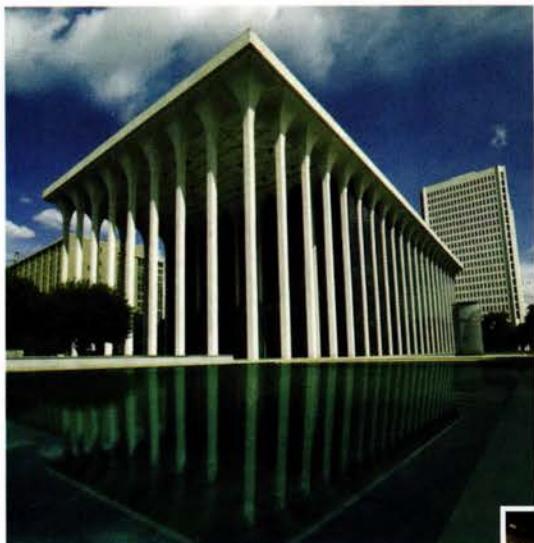


biota 
LANDSCAPE DESIGN + BUILD

Complement your architecture.

biotalandscapes.com

612.781.4000



Its Just Water Without Us

Providing:

Concept Development & Budgeting Assistance
Consultation
Engineering & Construction Document Services
Single Source- Design / Build Services



Contact gstoks@caqua.com
for a complimentary conceptual
design & budgetary analysis.

Specializing in The Complete Fountain

Structure
Waterproofing
Finishes
Mechanical Systems
Electrical & Control Systems



Big Issue, Big Thinking, Big Change

<< continued from page 50

I don't think anyone's ever quantified it, but in my conversations with the firms that are doing work to the B3 benchmarks, I understand they're exporting those services to other parts of the country and the world. That's real economic value our architecture community is creating. Unfortunately, as things stand, Minnesota cities aren't allowed to create a code that's stricter than the current state building code. Their hands are tied.

STREFF: We're hopeful that state-building-code folks will adopt this as an option through an appendix chapter, which wouldn't require any additional State legislation.

Beyond working toward broader application of B3 beyond public buildings, what else is in the works?

MCDUGALL: One thing has to do with the fact that B3 and SB 2030 have guidelines beyond energy. There's something new called the operations module that's almost like car maintenance. Just like you get a notification that it's time to take your car in for an oil change, there are things you need to check in a building. Let's say you held a special event and the time clock for the building's lighting system was changed from the usual approach of turning off at midnight; now the system is running all night because someone forgot to change it back. The operations module is designed to help catch these errors that waste energy.

GRAVES: We're also working on metrics that have to do with post-occupancy evaluations and how to measure building benefits to human beings. We're asking questions like "Do people have enough light to do their tasks?" and "How are the acoustics?" Down the road, there will be some findings coming out of the post-occupancy evaluations that will lead to standards on acoustics and lighting.

CARTER: We've been doing case studies of what's worked in the past, and that's awesome—we need to keep doing that. But to hit these increasingly difficult targets, we need to start prototyping the future. We've started to do some of this so that the design community doesn't have to go down every rabbit hole. We can say, "We've explored that path and found that those particular mechanical systems won't get you to the benchmark." We can do some of these

>> continued on page 54



mechanical | electrical | plumbing | fire protection

100 South 5th Street, Suite 2060
Minneapolis, MN 55402
612.354.2442

www.akfgroup.com






MSR
msrdesign.com

Investing in our people and the places that inspire us.



MSR staff touring Havana, Cuba (#msrincuba contest photo by Ken Martin)

MORGAN SHEFF PHOTOGRAPHY



THE MODERN ART MUSEUM OF FORT WORTH | TADA0 ANDO

WWW.MORGANSHEFFPHOTOGRAPHY.COM | 651.283.9801



LAND VISTA LLC

**32 ACRE BUILDING SITE IN RICE COUNTY, MN
LAND FOR SALE!**



**TAKE A 1
MINUTE
TOUR**

**FOR INFO, CALL
KEVIN GREEN AT
952.292.2370**

**TAKE A 3
MINUTE
TOUR**



*Architecture MN is a publication of
The American Institute of Architects Minnesota
www.aia-mn.org*

Advertise here.

Reach your audience in our upcoming issues.

SEP/OCT ISSUE

**Commercial Interiors
& Homes by Architects Tour**

*Including the Directories of Interior
Architecture & Interior Design*

NOV/DEC ISSUE

**AIA Gold Medal
& US Bank Stadium**

*Including the Directory
of General Contractors*

For more information, please contact:

Pam Nelson (612) 338-6763 nelson@aia-mn.org



Big Issue, Big Thinking, Big Change

<< continued from page 52

prototypes on the most common building types to give people a head start.

So why has this come about in Minnesota, and not in the 20 or so other states that have passed goals similar to SB 2030?

MCDUGALL: We've tried to do benchmarking in lots of different states, and there's something unique here. I've spent some time thinking about this and believe it has a lot to do with our land. Minnesota has a beautiful landscape with more than 10,000 lakes.

We've gone through Independent governors, Republican governors, and DFL governors during the course of the B3 program, and they have all maintained its funding and support. I think there is an environmental ethic here in this state that allows us to have this long-term consistency of environmental vision.

GRAVES: It also has a lot to do with the great architecture community we have here in Minnesota. The designers who are using B3 are very close to us, and if we get something wrong they don't just say, "That's not right." They come to our offices and say, "What if we did it this way?" They're smart enough to be collaborators and propose solutions.

MCDUGALL: It's amazing how far we've come. We couldn't have done it had it been just a three- or four-year program. The long-term commitment from the State and legislators to maintain funding has made a real difference.

And, I should clarify, B3 stands for . . . ?

MCDUGALL: That came from Janet. It stands for "Buildings, Benchmarks and Beyond!"

STREFF: I had just watched the movie *Toy Story*—"To infinity and beyond!" It was going to be some long legislative title, but I thought, "If we're going to do this, it's going to be around awhile." Buildings, benchmarks, and beyond—and we're already way beyond. As Tom and I retire, we expect those with fewer wrinkles to carry the torch.

MCDUGALL: It will go beyond. In fact, my password is "b3forever."

Once we publish this interview, you should probably change your password.

MCDUGALL: I actually retire in just a few days, so it's OK. Go for it. **AMN**

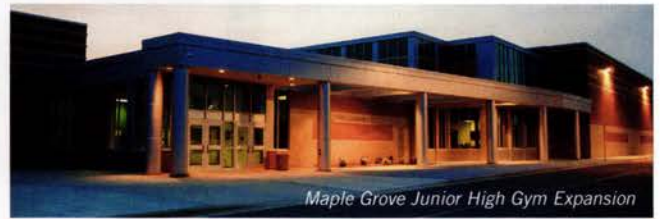
CIVIL & STRUCTURAL ENGINEERING SERVICES



Ecumen Emmanuel Lutheran Home



Isleta Resort & Casino



Maple Grove Junior High Gym Expansion



Fort Carson Wilderness BBHQ



Roseville Fire Station

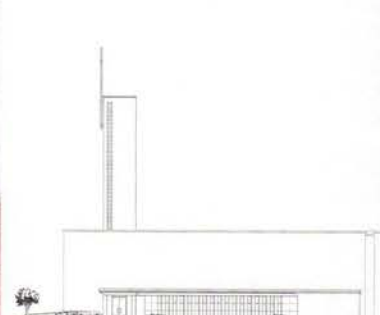
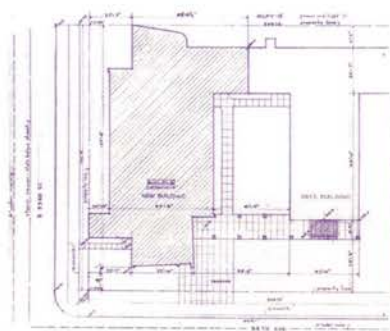


2300 Berkshire Lane N., Suite 200 | Plymouth, Minnesota
763.559.9100 | www.vaaeng.com



www.chadholder.com

CHAD HOLDER
PHOTOGRAPHY



Christ Church Lutheran, Minneapolis > Historic Structure Report, accessibility upgrades, and masonry restoration. After photos by Pete Sieger.

MACDONALD & MACK ARCHITECTS

research > investigate > analyze > **DESIGN FOR A BUILDING'S NEXT ERA** > www.mmarchltd.com

**IDEAS THAT OPEN UP FLOOR PLANS.
AND MINDS.**

SAVE THE DATE 2016 HOMES
SATURDAY & SUNDAY, SEPTEMBER 17-18 **BY ARCHITECTS**

EXPERIENCE ARCHITECT-DESIGNED HOMES IN THIS ONE-OF-A-KIND HOME TOUR



Learn how easy it is to
work with an architect at
homesbyarchitects.org
[facebook.com/HBATour](https://www.facebook.com/HBATour)

Photo: Paul Crosby; Project: Peterssen/Keller Architecture

Madeline Island Retreat

<< continued from page 26

"Fortunately, we had a builder who was willing to look at every stud and select it for its quality and character. Without that, the interior might have looked a little shoddy. Leafblad executed it with thought."

The interior spaces are spacious and bright and revolve around a large stone hearth. The ceiling and the loft's railing panels are painted white to reflect additional light into the living area. Extensive use of wood—including a floor made of reclaimed barn lumber—gives the cottage a traditional feel.

Erhart says she can't wait to return to her retreat every summer. The bee balm and lupine are in bloom. There's a cooling breeze off the lake. "My favorite place might be the screened-in porch," says Erhart. "I could live out there all summer—it's the best of being indoors and being outdoors." **AMN**

New Intel

<< continued from page 38

In keeping with federal requirements, the Centrum was designed to meet LEED Silver standards. Technology upgrades contribute to the building's consuming 31 percent less energy than a typical project of its type. In fact, one of the technology investments—solar hot water arrays—was made to help put the campus on a path to net-zero energy use. A 30,000-gallon cistern collects rainwater for reuse in irrigation. And retrofitting existing buildings allowed the government to produce a state-of-the-art facility for roughly 60 percent of the cost of demolition and new construction, according to a DIA official.

In the wake of 9/11, intelligence agencies have worked harder and harder to share information to prevent additional terrorist attacks. Government leaders see the work of the DIA, and by extension the redesign of its campus, as critical to improving interagency cooperation and communication. "I believe this world-class facility is a beautiful addition to the community," National Intelligence director James Clapper said at the ribbon cutting for the facility last October. "This facility is—in so many ways—the physical manifestation of 'intelligence integration.'" **AMN**



THE WEIDT GROUP®

the energy practice of EYP Inc.

Proud to partner with the State of MN, CSBR, LHB, building owners and design teams for the last 15 years. We look forward to the next 15.

Thank you, Janet and Tom, for your dedicated service.



Comparative Energy Analysis
Advanced Energy Software
Benchmarking and Verification

theweidtgroup.com

Returning to the 2016 AIA Minnesota Convention



Ryan Siemers

Sign up today at RyanSiemers.com/portraits

PETER VONDELINDE VISUALS

Architectural Photography & Experiential Cinema



AUTHENTICITY

+

CRAFT

essential elements
for timeless designs

Featuring



SUBWAY
CERAMICS

Est. 2006

A HERITAGE TILE COLLECTION

Celebrating 10 Years of Preserving Our Tile Heritage



HERITAGETILE™

WE CARE ABOUT THE CRAFT

**ALBERTSSON HANSEN
ARCHITECTURE, LTD.**

2800 Lyndale Avenue South
Minneapolis, MN 55408
Tel: (612) 823-0233
Fax: (612) 823-4950
Email: queries@aharchitecture.com
www.aharchitecture.com
Contact: Christine Albertsson,
(612) 823-0233, ext. 1

Firm Principals

Christine L. Albertsson, AIA, CID, NCARB
Todd P. Hansen, AIA, CID
Mark E. Tambornino, Assoc. AIA

Thoughtful Design. Delightful Living.
Founded in 2000, Albertsson Hansen creates residential architecture for clients who value beautiful, functional design. We take pride in being able to subtly transform traditional details and sources with a clean, modern sensibility. Our goal is to honor and serve our clients through transformative and meaningful design. We offer a full spectrum of work – from small remodeling projects and additions, to new houses, retreat houses, cabins, outbuildings, and barns.

Madeline Island Retreat, Madeline Island, WI; A House in White, Minneapolis, MN; North Woods Lake Home, Grand Rapids, MN; English Kitchen, Long Lake, MN; Deephaven Colonial, Deephaven, MN; Loft Remodeling, Minneapolis, MN; Cannon Falls Residence, Cannon Falls, MN; Crocus Hill Residence, St. Paul, MN

ALLIANCE**ALLIANCE**

400 Clifton Avenue
Minneapolis, MN 55403
Tel: (612) 874-4100
Fax: (612) 871-7212
Email: thysell@alliance.us
www.alliance.us
Contact: Tom Hysell, AIA, LEED AP
BD+C, (612) 874-4191

Firm Principals

Eric Peterson, AIA, LEED AP
Carey Brendalen, AIA, LEED AP
Thomas DeAngelo, FAIA, LEED AP
Mamie Harvey, AIA, LEED AP BD+C
Thomas Hysell, AIA, LEED AP BD+C
Ken Sheehan, AIA, LEED AP
April Meyer, NCIDQ, LEED AP
Cliff Dunham, AIA, LEED AP

Alliance is a group of individuals with specialized expertise who work with clients to realize their goals. We are planners, architects, and interior designers skilled in the art of creative problem solving and knowledgeable about every step it takes to achieve it. Since 1970, we have solved real-world problems with design that is inspiring, innovative, responsive, and sustainable. Our clients rely on us to provide innovative solutions for aviation, business, civic, entertainment, learning, and science environments.

University of Minnesota Tate Science and Teaching Renovation, Minneapolis, MN; Target Center Renovation, Minneapolis, MN; Reif Center for the Performing Arts, Grand Rapids, MN; Minneapolis-St. Paul International Airport, multiple projects; Ecolab North Tower Remodel, St. Paul, MN; Memphis International Airport Concourse B Modernization, Memphis, TN; Wells Fargo Center Renovation, Minneapolis, MN; Cargill Minneapolis R & D Center, Plymouth, MN

**ANDERSON SUSTAINABLE
ARCHITECTURE**

Anderson
Sustainable
Architecture, Inc.

616 Summit Avenue, Ste. 104
St. Paul, MN 55102
Tel: (651) 472-4847
Email: info@asustainablearchitecture.com
www.asustainablearchitecture.com
Contact: Mark Carsten Anderson, AIA,
CPHC, (651) 472-4847

Firm Principal

Mark Carsten Anderson, AIA, CPHC

Anderson Sustainable Architecture designs buildings that are more comfortable, healthier, provide larger energy savings, require lower maintenance, are more resilient to power outages, are quieter, provide greater investment value and allow us to live more within our means than typically provided in the market today. We serve residential, institutional and commercial clients. Gratefully, this plan is viable for existing buildings since we can't knock down all our existing buildings and start over again. Ask us how.

Webster Passive House, Northfield, MN; Sunset Passive House, Somerset, MN; Crocus Hill Residence, St. Paul, MN; St. Andrew Church, Deephaven, MN; St. Odilia Church, Shoreview, MN; St. Therese Church, Deephaven, MN; St. Adalbert Church, St. Paul, MN; Messiah Episcopal Church, St. Paul, MN

**RENOVATION, REMODELING,
RESTORATION**

The firms advertising on the following pages include design professionals who are members of the American Institute of Architects Minnesota (AIA Minnesota). These firms have a wealth of experience in the areas of renovation, remodeling and restoration. Contact them to discuss your specific project needs!

For information on all AIA Minnesota firms, please visit our website, www.aia-mn.org, or pick up a copy of the May/June issue of *Architecture Minnesota* at newsstands or from our office.

Legend

AIA	Registered Member, American Institute of Architects
Associate AIA	Associate Member, American Institute of Architects (not registered)
ASID	American Society of Interior Designers
CCS	Certified Construction Specifier
CID	Certified Interior Designer
FAIA	Fellow, American Institute of Architects
IIDA	International Interior Design Association
LEED AP	Leadership in Energy and Environmental Design, Accredited Professional
LEED AP BD+C	Leadership in Energy and Environmental Design, Accredited Professional Building Design + Construction
PE	Professional Engineer
REFP	Recognized Educational Facility Professional

**BENTZ/THOMPSON/
RIETOW, INC.****BENTZ / THOMPSON / RIETOW**
ARCHITECTURE • URBAN DESIGN • PLANNING • INTERIORS

801 Nicollet Mall, Suite 801
Minneapolis, MN 55402
Tel: (612) 332-1234
Fax: (612) 332-1813
Email: info@btr-architects.com
www.btr-architects.com
Contact: Ann Voda or Randy Moe,
(612) 332-1234

Firm Principals

Ann Voda, AIA, CID
Randy Moe, AIA, CID, NCARB
Bob Zimmerman, AIA, CID

Whether a project requires right-sizing, changing functions or refreshing spaces that need a lift, BTR plans options and provides solutions with the client's mission in mind. Each renovation is a unique blend of current needs with existing space, which inspires design possibilities! Our capabilities include complete renovations, space planning, interior design and furnishings selection. BTR collaborates with each client to achieve outcomes, which add value, surpass expectations, and breathe new life into existing resources.

Academic Learning Center & Campus Renovation, Bemidji State University; Memorial & Plaza Hall Demolition and Campus Renovation, Rochester Community & Tech. College; South & East Snarr Renovation, Minnesota State University Moorhead; Hennepin County Jury Assembly Relocation, Minneapolis, MN; Hennepin County Southdale Service Center, Edina, MN; Edina Community Lutheran Church Addition & Renovation, Edina, MN; College of St. Benedict Nursing Dept. Renovation, St. Joseph, MN; Fergus Falls Public Library Addition & Renovation, Fergus Falls, MN

BKV GROUP**BKV** Architecture
Interior Design
Landscape Architecture
Engineering
G R O U P

222 North Second Street, Ste. 101
Minneapolis, MN 55401
Tel: (612) 339-3752
Fax: (612) 339-6212
Email: mkrych@bkvgroup.com
www.bkvgroup.com
Contact: Mike Krych,
mkrych@bkvgroup.com, (612) 339-3752

Firm Principals

Mike Krych, AIA
Jack Boarman, AIA, NCARB
Melissa Metzler, CID, LEED AP
Kelly Naylor, CID, LEED AP
Mark Bradby, PE
Chad Kurdi, PE
Chris Hartnett, PE, LEED AP
Tom Daszkiewicz, Assoc. AIA

Established in 1978, BKV Group has extensive experience planning and designing for the renovation and re-purposing of structures, including government, corporate and residential buildings. BKV Group strives to develop creative, practical solutions that meet our client's goals and serve the needs of the greater community. Structured as a comprehensive design source, the firm provides project services in planning, architecture, interior design, landscape architecture, structural/mechanical/electrical engineering and construction administration.

A-Mill Artist Lofts, Minneapolis, MN; Custom House & Hyatt Place, St. Paul, MN; Pennington County Justice Center, Thief River Falls, MN; Soo Line Building City Apartments, Minneapolis, MN; InterContinental St. Paul Riverfront Renovation, St. Paul, MN; Eddy's Resort, Mille Lacs, MN; Schmidt Artist Lofts, St. Paul, MN; Owatonna Arts Center, Owatonna, MN

**BLUMENTALS/
ARCHITECTURE, INC.****Blumentals**
Architecture

1600 Marshall Street NE, Suite 1
Minneapolis, MN 55413
Tel: (612) 331-2222
Fax: (612) 331-2224
Email: info@blumentals.com
www.blumentals.com
Contact: James Moy, AIA, CID

Firm Principals

James Moy, AIA, CID
Andy Swartz, AIA, CID
Janis Blumentals, AIA, CID

Blumentals/Architecture feels very strongly that almost every existing building, with or without historic significance, can be made usable through the renovation of existing spaces, additions to the building and/or changing the use of the facility. Reuse cuts down on the amount of waste, reduces the need of new building materials, and is a very important part of the Green Building strategy. We have designed over 700 Renovation/Historic Preservation projects covering approximately 3,500,000 SF.

Riverside Plaza Renovation, Minneapolis, MN; North Minneapolis/Work Force Center, 800 W. Broadway, Minneapolis, MN; Hennepin County Human Services and Public Health Dept. South Suburban Regional Hub, Bloomington, MN; Minnesota Army National Guard Renovations, various locations; Munger Terrace Renovation, Duluth, MN; Orness Plaza Renovation, Mankato, MN; Ebenezer Tower & Ebenezer Park Apartments Renovation, Minneapolis, MN; Multi-Family Housing across Minnesota and 14 other states.

CF DESIGN, LTD.***CF**
design

230 East Superior Street, Ste. 102
Duluth, MN 55802
Tel: (218) 722-1060
Email: Cheryl@cfdesignltd.com
www.cfdesignltd.com
Contact: Cheryl Fosdick, (218) 722-1060 /
(218) 343-0983

Firm Principals

Cheryl Fosdick, Assoc. AIA
Jake Kieper, Assoc. AIA
Jeremy Jones, Assoc. AIA

A regional residential design firm including new and remodeling projects across Northern and Central Minnesota and Wisconsin, specializing in energy conscious, site specific, durable and functional design, using regional materials, and well-detailed, beautiful assemblies.

Dwan Lodge, Pike Lake, MN; Sebranek Project, Madeline Island, WI; Heffelfinger Retreat, Bayfield, WI; Sweere-Bergstrom Transformation, Silver Bay, MN; Rosenbloom Cabin, Island Lake, MN; Ojard Project, Knife River, MN; Grove Projects, Falcon Heights, MN; Babst Residence, Duluth, MN

*Associate Owned Firm

CHRISTOPHER STROM ARCHITECTS

3308 Gorham Avenue
St. Louis Park, MN 55426
Tel: (612) 961-9093
Email: chris@christopherstrom.com
www.christopherstrom.com
Contact: Christopher Strom,
(612) 961-9093

Firm Principal

Christopher Strom, AIA

Christopher Strom Architects is an award-winning, full-service architecture firm that specializes in additions, remodels, custom homes, cabins, accessory dwelling units, and projects of historical significance. Our unique strength is bringing design, budget, and program requirements into convergence for every project. Insistence on natural light, views to the landscape, and a high level of craft enable Christopher Strom Architects to create spaces as unique as their inhabitants.

North Shore Retreat, Lutsen, MN; Lake Superior Residence, Washburn, MN; Modern Mediterranean, Minneapolis, MN; Lake of the Isles Addition/Remodel, Minneapolis, MN; Lake Harriet Guest House, Minneapolis, MN; Chagrin Falls Addition/Remodel, Chagrin Falls, OH; Luce Line Residence, Orono, MN; Tangletown Residence, Minneapolis, MN

CLARK ENGINEERING



621 Lilac Drive North
Minneapolis, MN 55422
Tel: (763) 545-9196
Fax: (763) 541-0056
Email: info@clark-eng.com
www.clark-eng.com
Contact: Gary Larson, AIA, CID,
(763) 595-3126

Firm Principals

Abi Assadi, PE, PhD
Tim LaBissoniere, PE
Cory Casperson, PE
Vladimir Scheglowski, PE
Douglas Fell, PE
Kevin Goff, PE

Clark Engineering is an experienced multi-disciplinary engineering and technology firm with over 75 years of dedication to meeting the needs of government institutions, property developers, consultants, contractors, industrial manufacturers, and others worldwide. Clark Engineering provides expertise in project development, project management, building restoration, civil and structural engineering, survey, and renewable energy and resource recovery technologies.

New Life Church-Building Envelope Restoration, Princeton, MN; HealthEast-Structural Frame Restoration, Window & Curtain Wall Replacement, St. Paul, MN; HealthEast Corporate Office-Building Envelope Recladding, St. Paul, MN; Princeton Middle School-Building Envelope Reconstruction, Princeton, MN; Lake Superior College-Reroofing & Skylight Replacement, Duluth, MN; LaQuinta Hotel & Suites-Lobby and Tower Restoration and Remodeling, Bloomington, MN; Anoka Metro Regional Treatment Center-Brick Facade Restoration Design, Anoka, MN; Science Museum of MN-Building Envelope Consultant, Roofing Assessment & Repair, St. Paul, MN

CUNINGHAM GROUP ARCHITECTURE, INC.



CUNINGHAM
GROUP
201 Main Street SE, Suite 325
Minneapolis, MN 55414
Tel: (612) 379-3400
Fax: (612) 379-4400
Email: RMartinez@cunningham.com
www.cunningham.com
Contact: Rebecca Martinez, 612-379-3400

Firm Principals

John Cunningham, FAIA, NCARB, LEED®AP
Timothy Dufault, AIA, NCARB, LEED®AP
Brian Tempas, AIA, NCARB, LEED®AP
Margaret Parsons, AIA, REFP, NCARB, LEED®AP
Chad Clow, AIA, NCARB
Thomas Hoskens, AIA, NCARB, LEED®AP
David Hyde, AIA
Kathryn Wallace, AIA, NCARB, LEED®AP

Cunningham Group transcends tradition with architecture, interior design, landscape architecture, urban design and planning services for a diverse mix of client and project types. The firm's 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 has grown to over 300 employees in nine offices.

Minnesota State Fair, Saint Paul, MN; Sharing and Caring Hands, Minneapolis, MN; Saint Paul Public Schools, Saint Paul, MN; Krista Tippet Public Productions, Minneapolis, MN; Radisson Hotel, La Crosse, MN; Bloom Health, Minneapolis, MN; Twin Cities Public Television, Saint Paul, MN; Galleria, Edina, MN

ELNESS SWENSON GRAHAM ARCHITECTS



architects

500 Washington Avenue South
Minneapolis, MN 55415
Tel: (612) 339-5508
Fax: (612) 339-5382
Email: ann.fritz@esgarch.com
www.esgarch.com
Contact: Ann Fritz, CID, IIDA, LEED AP,
(612) 373-4685

Firm Principals

Aaron Roseth, President
Mark G. Swenson, FAIA, LEED AP
David L. Graham, FAIA, LEED AP
Dennis Sutliff, AIA, AICP
Art Bartels, AIA, LEED AP
Paul Mittendorf, AIA, CID, LEED AP
Trace Jacques, AIA, CID
Terry Gruenhagen, AIA, LEED AP

The interior environments created by ESG's designers transform lives, communicate the spirit of living, support and enhance our daily activities, and set clients' projects apart in the marketplace. Our designers bring more than 50 years of combined experience to every project; with that shared knowledge, we generate ideas, pool our vast resources, and deliver unparalleled service. ESG's designers create experiential environments in which space is shaped, responses are stimulated, feelings are evoked and programs developed. They solve problems, generate synergies, design for sustainability and longevity, and merge the tactile, the visual and the sensory to create vibrant urban places in which to live, work and play.

The Hewing Hotel (Historic Jackson Building Renovation), Minneapolis, MN; The St. Louis Hotel, St. Louis, MO; The Stillwater Hotel, Stillwater, MN; Embassy Suites, (Historic Plymouth Building Renovation), Minneapolis, MN; The Depot Renaissance Hotel, Minneapolis, MN; The Lexington Restaurant, St. Paul, MN; Monello Restaurant & Constantine Bar (Historic Ivy Building Renovation), Minneapolis, MN; The Hotel Monroe Hilton Garden Inn, Phoenix, AZ

**FOSS ARCHITECTURE
& INTERIORS, INC.**

810 1st Avenue North
 Fargo, ND 58102
 Tel: (701) 282-5505
 Fax: (701) 232-5338
 Email: info@fossarch.com
 www.fossarch.com
 Contact: Robert Ames, AIA, (701) 282-5505

Firm Principals

Robert Ames, AIA
 Wade Erickson, AIA

Foss Architecture & Interiors is a multi-faceted company whose experience includes municipal, 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, a Minnesota company since 1898, emphasizing excellence in design, documentation and project management. Each project recognizes the importance of aesthetics, while focusing on functionality, technical accuracy and judicious budget management.

Concordia College Integrated Science Center, Moorhead, MN; Central Lakes College Renovation, Staples, MN; Sanford Downtown Hospital Renovations, Thief River Falls, MN; LifeCare Medical Center Renovations, Roseau, MN; St. Cloud VA Medical Center Outpatient Mental Health Clinic Expansion, St. Cloud MN; NCTC Aviation Expansion, Thief River Falls, MN; Ada Public Schools Renovations, Ada, MN; YMCA Family Pool Addition, Fargo, ND

HGA

420 North 5th Street, Ste. 100
 Minneapolis, MN 55401
 Tel: (612) 758-4000
 Fax: (612) 758-4199
 Email: info@hga.com
 www.hga.com
 Contact: Nick Koch, Bus. Development,
 (612) 758-4543

Firm Principals

Michael Bjornberg, FAIA, NCARB, CID
 Hal Henderson, AIA
 David Loehr, AIA, AICP, AP
 Tim Carl, AIA, LEED AP
 Gary Reetz, FAIA
 John Cook, FAIA
 Mia Blanchett, AIA, LEED AP
 Deb Barnes, IIDA, CID, LEED AP

HGA has been entrusted with some of the State's most prized historic resources and is committed to the preservation, restoration, and rehabilitation of our State's heritage. Our services include understanding the historic regulatory processes, initial building assessments, developing project priorities, program development, project concepts, development of construction documents, and construction administration. HGA's staff actively participates on local, state and national historic preservation committees and trade organizations, and also teaches at the University of Minnesota.

Minnesota State Capitol, St. Paul, MN; Union Depot Intermodal Transportation Hub, St. Paul, MN; Ford Center, Minneapolis, MN; American Swedish Institute, Minneapolis, MN; Pantages Theater, Minneapolis, MN; Orpheum Theater, Minneapolis, MN; Mayowood Historic Mansion, Rochester, MN; Winona Historical Society, Winona, MN

**KODET ARCHITECTURAL
GROUP, LTD.**

15 Groveland Terrace
 Minneapolis, MN 55403
 Tel: (612) 377-2737
 Fax: (612) 377-1331
 Email: arch@kodet.com
 www.kodet.com
 Contact: Edward J. Kodet, Jr., FAIA,
 (612) 377-2737

Firm Principals

Edward J. Kodet, Jr., FAIA, ALEP, CID,
 LEED AP BD+C
 Ken Stone, AIA, CID, LEED AP BD+C
 Mike Schellin, AIA
 John Brandel, Assoc. AIA
 Daniel Kodet, 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. Design experience includes: educational facilities, churches, libraries, parks and recreational facilities, maintenance and public works, fire stations and other community buildings.

Gerald W. Heaney Building Historic Restoration & Courtroom Renovation (General Services Administration), Duluth, MN; Hmong College Preparatory Academy, St. Paul, MN; Minnesota State Academy Dormitory for the Deaf, Faribault, MN; Lutheran Church of the Good Shepherd Restoration, Minneapolis, MN; Hennepin Avenue United Methodist Church Restoration, Minneapolis, MN; Westwood Lutheran South Campus Renovation, Minneapolis, MN; Minnehaha Academy South Campus Renovation, Minneapolis, MN; City of Crystal Public Works Facility, Crystal, MN

**LAUREL ULLAND
ARCHITECTURE ***

1718 Logan Avenue South
 Minneapolis, MN 55403
 Tel: (612) 874-1086
 Mobile: (612) 377-5984
 Email: laurel@laurelulland.com
 www.laurelulland.com
 Contact: Laurel Ulland, (612) 874-1086

Firm Principal

Laurel Ulland, Assoc. 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 within 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 finishes and a high level of project management.

Cedar Lake English Manor Remodel, Minneapolis, MN; Lake Minnetonka Summer Residence, Orono, MN; Woodlawn Remodel & Addition, St. Paul, MN; Golden Valley Modern Renovation, Golden Valley, MN; 510 Groveland Co-op Renovation, Minneapolis, MN; Town & Country Spanish Revival, St. Paul, MN; Huntington Road Guest House, Wayzata, MN; Lake of the Isles Dutch Colonial, Minneapolis, MN

*Associate Owned Firm

LUKEN ARCHITECTURE, PA



424 Washington Avenue North
Minneapolis, MN 55401
Tel: (612) 630-0074
Email: eluken@lukenarch.com
Contact: Ellen A. Luken,
(612) 630-0074

Firm Principal

Ellen A. Luken, AIA

Luken Architecture, PA is a small firm with over 30 years of experience that remains dedicated to the personal service and commitment necessary to produce quality design within an invigorating and creative process while being responsive to its clients. Luken offers renovation and new construction experience in public, education, transit, utility infrastructure, office/commercial sectors and historic renovation or adaptive reuse of facilities. Luken Architecture is registered and holds a DBE Certification as a small woman-owned business.

Minneapolis Public Schools, Lake Harriet Lower School Addition, Minneapolis, MN; Minneapolis Public Schools, Ramsey Science Classroom Improvements, Minneapolis, MN; St. Cloud State University, Riverview Hall Restoration, St. Cloud, MN; St. Cloud State University, Stewart Hall Exterior Shell Repair, St. Cloud, MN; The Fremont, Uptown Minneapolis, MN; Union Depot Multimodal Transit and Transportation Hub Restoration, St. Paul MN (sub to HGA); Minnesota State Capitol Restoration, St. Paul MN (sub to HGA); Johnson building renovations, Minneapolis, MN

MACDONALD & MACK ARCHITECTS

400 South Fourth Street, Suite 712
Minneapolis, MN 55415
Tel: (612) 341-4051
Fax: (612) 337-5843
Email: info@mmarchltd.com
www.mmarchltd.com
Contact: Todd Grover, AIA,
(612) 341-4051

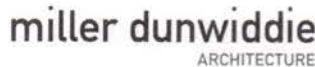
Firm Principals

Stuart MacDonald, AIA
Robert C. Mack, FAIA
Todd Grover, AIA
Angela Wolf Scott, AIA

MacDonald & Mack Architects was founded in 1976 and received the AIA Minnesota Firm Award in 2011. We specialize in the preservation, restoration, and adaptive reuse of existing properties of all ages, whether they're 100, 50, or 10 years old. We provide full architectural and consultation services to investigate, analyze, and design for a building's next era. Because of our proven expertise, our projects routinely receive approval without question from Heritage Preservation Commissions and other governing bodies.

Christ Church Lutheran Historic Structure Report and Restoration, Minneapolis, MN; Washburn-Crosby "A" Mill Complex Historic Structure Report, Minneapolis, MN; Avalon Theater Conditions Assessment, Minneapolis, MN; MnDOT's Inspiration Point Wayside Area Restoration, Lanesboro, MN; Tate Hall Restoration, Minnesota State Academy for the Deaf, Faribault, MN; Municipal Building Clock Face Restoration, Minneapolis, MN; Minneapolis Grain Exchange Suite Modernization, Minneapolis, MN; Riley Bartholomew House Historic Structure Report, Richfield, MN

MILLER DUNWIDDIE ARCHITECTURE, INC.



123 North Third Street, Suite 104
Minneapolis, MN 55401
Tel: (612) 337-0000
Fax: (612) 337-0031
Email: info@millerdunwiddie.com
www.millerdunwiddie.com
Contact: Craig Lau, AIA, (612) 337-0000

Firm Principals

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

Since 1963, 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 built environment through excellent design—both in new facilities and existing structures. Our architects, interior designers and building envelope staff offer clients complete planning and design services.

Terminal 2-Humphrey Renovations & Remodels, MSP International Airport, MN; Columbia Metropolitan Airport Terminal Renovation, West Columbia, SC; Civil Engineering Building Remediation & Remodel, U of MN, Minneapolis, MN; Glensheen Estate Repairs, Restorations, & Renovations, U of MN Duluth, Duluth, MN; Sanford Middle School Addition & Renovations, Minneapolis Public Schools, Minneapolis, MN; Minnehaha Refectory & Sea Salt Eatery Renovation, Minneapolis, MN; Basilica of St. Mary Restorations & Renovations, Minneapolis, MN; Grant County Courthouse Restorations & Renovations, Elbow Lake, MN

MSR



msrdesign.com

710 South 2nd Street, 8th Floor
Minneapolis, MN 55401
Tel: (612) 375-0336
Fax: (612) 342-2216
Email: info@msrdesign.com
www.msrdesign.com
Contact: Josh Stowers,
(612) 359-3248

Firm Principals

Garth Rockcastle, FAIA
Jack Poling, AIA, LEED AP
Jeffrey Scherer, FAIA
Josh Stowers, AIA, LEED AP BD+C
Matthew Kruntorad, AIA, LEED AP
Paul C.N. Mellblom, AIA, LEED AP BD+C
Thomas Meyer, FAIA
Traci Lesneski, CID, IIDA, LEED AP BD+C

MSR Design is an award-winning architecture and interior design firm committed to excellence. Since 1981, our firm has produced work of enduring value: buildings that are expressly right for their time and place and that culturally and physically age gracefully. Our projects are diverse in type, size, and location, with specific depth of experience serving library, office, cultural, higher education, and residential clients. The firm has earned a national reputation for both designing exceptional new spaces and, through preservation, renovation, and adaptive reuse, designing innovative ways to reuse buildings.

Almono Mixed-Use Mill 19 Redevelopment, Pittsburgh PA; BAYADA Office Headquarters Renovation, Moorestown, NJ; Fayetteville Public Library Expansion, Fayetteville, AR; Haverford College VCAM, Haverford, PA; Madison Municipal Building Renovation, Madison, WI; Minnesota Children's Museum Renovation, Saint Paul, MN; Tulsa City-County Library Central Library Renovation, Tulsa, OK; Wooddale Church Expansion, Eden Prairie, MN

NEWSTUDIO ARCHITECTURE

NewStudio Architecture

4431 Lake Avenue South
White Bear Lake, MN 55110
Tel: (651) 207-5527
Fax: (651) 207-8247
Satellite Office:
61 Greenpoint Avenue, 6th Floor
Brooklyn, NY 11222
Email: mmartyr@
newstudioarchitecture.com
www.newstudioarchitecture.com
Contact: Melissa Martyr-Wagner,
(651) 207-5527

Firm Principal

Sean Wagner, AIA LEED AP

NewStudio Architecture offers a full scope of design and consulting services to its clients, including facility and sustainability surveys, programming and feasibility studies, architectural and interior design, energy assessments, code analysis and historical review, building documentation, project management and construction administration. The firm's aesthetic centers around renovated and repurposed interiors and exteriors, with thoughtful use of both reclaimed and natural materials. NewStudio excels at breathing new life into historic properties, always with respect and relation to the history and context of the space.

Fillebrown House, White Bear Lake, MN; Building 3 Urban Outfitters Headquarters, Philadelphia, PA; Terrain, Westport, CT; Anthropologie, Franklin, TN; Urban Outfitters, Knoxville, TN; Urban Outfitters, Tallahassee, FL; SCH Academy Lower School, Chestnut Hill, PA; Anthropologie Queen Street, Toronto, ON

PERKINS + WILL

PERKINS+WILL

80 South Eighth Street
Minneapolis, MN 55402
Tel: (612) 851-5000
Fax: (612) 851-5101
Email: jeff.ziebarth@perkinswill.com
www.perkinswill.com
Contact: Jeff Ziebarth, (612) 851-5104

Firm Principals

Jeff Ziebarth, AIA, LEED AP
Anthony Layne, AIA, LEED AP BD+C
David Dimond, AIA, CID, LEED AP
Lisa Pool, CID, LEED AP
Robert Novak, AIA, LEED AP BD+C
Jeanne Ekholm, LEED AP

Perkins+Will is an interdisciplinary, research-based architecture and design firm established in 1935 and founded on the belief that design has the power to transform lives and enhance communities. With hundreds of award-winning projects annually, Perkins+Will is highly ranked among top global design firms. Perkins+Will is recognized as one of the industry's preeminent sustainable design firms due to its innovative research, design tools, and expertise.

Capella Tower Lobby Transformation, Minneapolis, MN; Mayo - Rochester Methodist Hospital - Surgical Master Plan + Phase 1 Fit Out, Rochester, MN; Purina Animal Nutrition Center, Conference Center Renovation and Expansion, Gray Summit, MO; Rice Memorial Hospital, Willmar, MN; St. Louis County Government Service Center, Renovation, Duluth, MN; St. Olaf Holland Hall Renovation, Northfield, MN; Amundson Hall/Gore Annex UMN Twin Cities Campus, Minneapolis, MN; St. Anthony Falls Laboratory Infrastructure Upgrade, Minneapolis, MN

PETERSSEN/KELLER
ARCHITECTURE

2919 James Avenue South
Minneapolis, MN 55408
Tel: (612) 353-4920
Email: info@pkarch.com
www.pkarch.com
Contact: Gabriel Keller, (612) 353-4920

Firm Principals

Lars Peterssen, AIA
Gabriel Keller, Associate AIA
Kristine Anderson, Associate AIA

At P/K, collaborating with our clients is one of the most exciting and rewarding aspects of every project. Our clients are entrepreneurs, artists, art collectors, designers, world travelers, and other intriguing individuals who appreciate great design and have a vision for how they want to live. Our collaborative and iterative design process is structured to capture our clients' thoughts and ideas so that together, we can create a house that brings their story to life.

Cedar Lake Historic Modern Restoration/ Addition, Minneapolis, MN; Hudson River Astor Estate Renovation, Rhinebeck, NY; Mount Curve Renovation, Minneapolis, MN; Brownstone Renovation, New York City, NY; Lake of the Isles Tudor Renovation/Addition, Minneapolis, MN; Summit Avenue Historic Restoration/Addition, St. Paul, MN; Historic Mid-Century Modern Renovation, Golden Valley, MN; Lake Harriet Historic Home Restoration/Renovation, Minneapolis, MN

REHKAMP LARSON
ARCHITECTS, INC.REHKAMP LARSON
ARCHITECTS

2732 West 43rd Street
Minneapolis, MN 55410
Tel: (612) 285-7275
Email: info@rehkamplarson.com
www.rehkamlarson.com
Contact: (612) 285-7275

Firm Principals

Jean Rehkamp Larson, AIA
Mark Larson, AIA

We are great listeners, creative thinkers, and problem solvers who engage and explore with the homeowner to find the right balance of dreams and reality. We provide a full range of design services, partnering with our clients from conception through final punch list. Our design-focused projects include modest renovations, substantial additions, and grand new houses. Our design style is refined, energetic, and engaging. We bring warmth to modernism and a fresh eye to traditional design.

Proper Cottage, Edina; Harriet Refined, Minneapolis; Inside The Box, St. Louis Park; Farmhouse Evolved, Deephaven; Lake of the Isles Transformation, Minneapolis; Composed Colonial, Edina; Summit Hill Renovation, St. Paul; Gardenvue Renovation, Stillwater

SALA ARCHITECTS

SALA

326 E. Hennepin Avenue, Suite 200
Minneapolis, MN 55414
Tel: (612) 379-3037
Fax: (612) 379-0001
Email: info@salaarc.com
www.salaarc.com

Firm Principals

Bryan Anderson, AIA
Paul Hannan, AIA, CID
Joseph G. Metzler, AIA, CID, LEED AP
Eric Odor, AIA, LEED AP
David O'Brien Wagner, AIA, LEED AP

Since 1983, SALA has opened new possibilities through architectural and interior design for clients and projects of every scale and sensibility. Our professionals work collaboratively to uncover ideas that contribute to the beauty and function of each design we create. The results are highly inventive, thoughtfully crafted, and intimately connected to the lives of their users. Uniting our work is a devotion to the individual needs of the clients we serve.

Gnarly & NE, Minneapolis, MN; Kitchen Couture, Edina, MN; Urban Zen, Minneapolis, MN; Rolling Green Redux, Edina, MN; Bella Luce-Net Zero, Minneapolis, MN; Porch Cabin II, Fergus Falls, MN; Fulton Refresh, Minneapolis, MN; M(id) Century Modern, Edina, MN

TEA2 ARCHITECTS, INC.

TEA₂
Architects

2724 West 43rd Street
Minneapolis, MN 55410
Tel: (612) 929-2800
Fax: (612) 929-2820
Email: tea2info@tea2architects.com
www.tea2architects.com
Contact: tea2info@tea2architects.com,
(612) 929-2800

Firm Principal

Dan Nepp, AIA, CID

TEA2 Architects has 36 years of experience in creating exquisitely designed, thoughtfully detailed custom homes that are personally tailored to each client. Our work is sought after for its beauty and integrity, but our unparalleled professional process is just as critical to our clients' ultimate satisfaction with their home. This unseen part of our work means fewer surprises, better results, and better value, and allows our work to achieve the unsurpassed level of excellence our clients expect.

Mediterranean Revival (restoration/remodel), Lake of the Isles, Minneapolis, MN; Kenwood Carriage House (renovation), Minneapolis, MN; A New Face in Tangletown (addition/remodel), Minneapolis, MN; Mississippi River Boulevard Residence (addition/remodel), St. Paul, MN; Deephaven Revival (restoration/remodel), Deephaven, MN; Kitchen Remodel, Edina, MN; Front Porch Facelift (renovation/restoration), Minneapolis, MN; Master Suite Renovation, Country Club, Edina, MN

WOLD ARCHITECTS AND ENGINEERS

Wold

332 Minnesota Street
St. Paul, MN 55101
Tel: (651) 227-7773
Fax: (651) 223-5646
Email: mail@woldae.com
www.woldae.com
Contact: Vaughn Dierks, (651) 227-7773

Firm Principals

Michael Cox, AIA
R. Scott McQueen, AIA
Vaughn Dierks, AIA
Kevin Marshall, PE
Matt Mooney, PE
Joel Dunning, AIA
Paul Aplikowski, AIA
Roger Schroeffer, AIA

Wold Architects and Engineers has developed an expertise in planning, design and engineering of educational, government and medical facilities in the Midwest. Our firm brings a strong commitment to service, resulting in substantial long-term relationships with clients. We specialize in planning, new facility design, additions, renovations and remodeling.

Dakota County Judicial Center Remodeling, Hastings, MN; Anoka County Courts Remodel, Anoka, MN; City of Burnsville Police & City Hall Remodel, Burnsville, MN; Inver Hills Community College Activities Building Renovation, Inver Grove Heights, MN; Johnson Memorial Health Services Addition and Renovation, Dawson, MN; Hennepin County Medical Center Emergency Infrastructure Improvements, Minneapolis, MN; Edina High School Renovation and Addition, Edina, MN; St. Croix County Skilled Nursing Facility Addition/Renovation, Hudson, WI

YUNKER ASSOCIATES ARCHITECTURE (YA)

YA

811 Glenwood Avenue, Ste. 330
Minneapolis, MN 55405
Tel: (612) 371-9195
Fax: (612) 371-9199
Email: myunker@yaarch.com
www.yaarch.com
Contact: Martha Yunker, (612) 371-9195

Firm Principals

Martha M. Yunker, AIA
Rehn Hassell, AIA

Our work strives to define a specific architectural response to make each project particular to and uniquely suited for the owner and building site. Respect for our clients and the alliance we develop allows for the possibility of transcending expectations.

Wilkinson Townhouse, Minneapolis, MN; Orono Transformation, Orono, MN; Kenwood Addition, Kenwood, MN; West Isles Renovation, Minneapolis, MN; Fauth Guest House, Naples, FL; Elk Creek Home, Elk Creek, CO

Dwan Maintenance Building

Page 14

Location: Bloomington, Minnesota

Client: City of Bloomington

Architect: Shelter Architecture

Principal-in-charge:

John Barbour, FAIA

Project lead designer:

John Barbour, FAIA

Project manager: Joan Bren, AIA

Project team: John Barbour, FAIA;
Joan Bren, AIA; Jackie Millea, AIA;
Kurt Gough, Assoc. AIA; Graham
Ryan; Lisa Antenucci; Jackie Lyons;
Benjamin Olsen

Structural engineer: Mattson

Macdonald Young

Mechanical and electrical engineer:

Dolejs Associates, Inc.

Civil engineer: Rehder

& Associates, Inc.

Interior designer: Shelter Architecture

Construction manager: Jorgenson

Construction, Inc.

Precast architectural concrete:

Fabcon Precast, LLC

Window systems: Olde Town

Glass Company

Photographer: Brandon Stengel

Madeline Island Retreat

Page 24

Location: Madeline Island, Wisconsin

Architect: Albertsson Hansen
Architecture

Principal-in-charge: Christine
Albertsson, AIA

Project manager and lead designer:
Mark Tambornino, Assoc. AIA

Structural engineer: AM Structural
Engineering

General contractor: Leafblad
Construction

Flooring systems/materials:
Manomin Resawn Timbers

Window systems: Marvin Windows

Photographer: Pete Sieger

Northern Light

Page 28

Location: Northern Minnesota

Architect: Rehkamp Larson Architects

Principal-in-charge: Jean Rehkamp
Larson, AIA

Project manager: Amanda Kay

Project team: Jean Rehkamp Larson,
AIA; Amanda Kay

Structural engineer: Bunkers
& Associates

Interior designer: Alecia Stevens

General contractor: Nor-Son

Stonework: MJB Construction

Cabinetwork: Frost Cabinets

Fireplaces: Guida Masonry

Flooring systems/materials:
Exquisite Surfaces

Window systems: Marvin Windows;
Hope's Windows

Custom finishes: Otto Painting Design

Custom metalwork: Bo Jacobsson
Studio; Chariot Customs

Photographer: Scott Amundson

Intelligence Community Campus-Bethesda

Page 34

Location: Bethesda, Maryland

Client: National Intelligence Agency

Design architect of record: Leo A Daly

Principal-in-charge: Bill Baxley, AIA

Project lead designer: Bill Baxley, AIA

Project manager: Ryan Horner

Project architects: Linn Bjornrud, AIA;
Andrew Graham, AIA

Project design team: Bill Baxley, AIA;
Tim Duffy, AIA; Linn Bjornrud, AIA;
Andrew Graham, AIA; Jessie Bauldry

Energy modeling: URS

Structural, mechanical, electrical,
and civil engineer: URS

Lighting designer: URS

Interior designer: DBI Architects

Design-build contractor: Whiting-
Turner Contracting Company

Landscape architect: Oehme,
van Sweden

Flooring systems/materials:
National Stone

Window systems: Gardner
Metal Systems

Architectural metal panels:
Reynobond Composite Metal Panel
(custom finish/color)

Concrete work: Whiting-Turner
Contracting Company

Photographer: Bill Baxley, AIA

CORRECTION In acknowledgment of an unfortunate omission in the credits for the Alexandria Area High School feature in the May/June issue, Cuninghame Group Architecture, Inc. would like to recognize JLG Architects as a valued local partner on the project.

AIA Contract Docs	12	Knutson Construction	1
AIA Minnesota	C3	Kolbe Gallery Twin Cities	18
AIA MN Exhibit	6	LandVista	54
AKF Group	52	MacDonald & Mack	56
Biota Landscape	51	Meyer Borgman Johnson	48
Borgert Products	16	MN Brick & Tile	49
Ceramica	50	MSR	53
Commercial Aquatic Engineering	52	Rehkamp Larson	51
<i>Directory of Renovation, Remodeling, Restoration</i>	59-65	Room & Board	22
Emanuelson Podos	C4	Schuler Shook	48
Farm Kid Studios	8	Morgan Sheff Photography	53
Francois & Co	C2	Ryan Siemers Architectural Filmmaker	57
Gaffer Photography	10	Stonfab Stonwerk	4
Heritage Tile	58	VAA	55
Chad Holder Photography	55	Peter VonDeLinde Visuals	58
Homes by Architects Tour	56	The Weidt Group	57



Architecture MN is published bimonthly by AIA Minnesota. The opinions expressed herein are not necessarily those of the Board of Directors or the Editor of *Architecture MN*. **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 MN* at above address. Periodical postage paid at Minneapolis and additional mailing offices. **Advertising and Circulation:** *Architecture MN*, above address and phone. **Printing:** St. Croix Press. **Color separations:** Southern Graphics Systems. Copyright 2016 by *Architecture MN* (ISSN 0149-9106).



When meetings are held at the University of Minnesota **METROPOLITAN DESIGN CENTER**, directed by Thomas Fisher, Assoc. AIA (page 17), the people around the conference table have an ever-present reminder of the scale of the design issues they're seeking to address. That's because the tabletop is lined with an incredibly detailed satellite image of the Twin Cities region. "Visitors like to point out where they live," says Fisher. "And it's great for daydreaming!"

PHOTO BY COREY GAFFER



AIA Architects

The AIA Minnesota architect works in your best interest within the building industry to bring your idea to light



AIA Minnesota

A Society of The American Institute of Architects

www.aia-mn.org

WE'VE MOVED!

7705 Bush Lake Road
Edina, MN 55439

Details at epinc.com

It's
Tattersall

We're EP.
And We Like *Tattersall*.

It's about balance. It's about energy. It's about versatility. Tattersall does it all and makes it look easy. Is it both strong and subtle? Yes it is. Does it work in all seasons? You know it does. And will it make you look good? You can count on it.

We're Emanuelson-Podas. We're mechanical and electrical engineers. And we work hard to make sure our architect partners experience all our Tattersall-esque characteristics. Want to learn more? Let's connect.



emanuelson-podas
consulting engineers

Visit us online at epinc.com or call us at 952-930-0050.