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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.

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St. John's University in Collegeville, MN chose Holland Square from Borgert’s Holland Series paver line to create a welcoming entrance to one of their campus halls.

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Design for Pasta

On days we visit the homes and workplaces we'll be showcasing in the magazine, I always wish we had a full video crew with us. Capturing our hosts in motion in their spaces—passing through this, gesturing toward that—would add another layer to our storytelling.

For this issue, photographer Chad Holder and I got to spend some time with restaurateur Steven Brown and Stacey Kvenvold (page 76) in their newly expanded South Minneapolis home. It would have been nice to have had cameras rolling as the couple showed us how cramped the original kitchen had been (the toaster, they joked, had to be unwedged from beneath a low cabinet) and described how the new kitchen island is the family's center of gravity most mornings (dad is, of course, breakfast chef).

The island, we learned, has another important function.

"In Italy a number of years ago, I found I love rolling pasta," says Brown, who opened St. Genevieve last winter to the same acclaim he's received for Tilia. "It's a relaxing Zen thing for me. It's really, really simple when it's done well. So one of the jumping-off points for the kitchen redesign was that—this might sound strange to some people—I wanted a surface that was large enough to roll pasta on. The kitchen still has a relatively small footprint, but we were able to make room for an island."

Kvenvold loves the flow between the existing dining space, expanded kitchen, and new eating nook. "We've been so busy with the second restaurant that we haven't done much entertaining yet," she says. "But we have 20 kids on this block, and parents and kids come together for things like Halloween. We hosted last year's Halloween party—tons of children in the nook, grown-ups around the island and in the dining area. We were packed, and it was so much fun."

As you page through this issue—and as many of you make your way around the Homes by Architects tour in September—you'll be reminded that good design for home (40), work (23), and leisure (16) is so much more than just a stylish combination of forms and finishes; it's a seamless blend of beauty and functionality that makes all of the activities of daily life more enjoyable. Brown and Kvenvold tell that story especially well.

Christopher Hudson
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AIA Minnesota 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

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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).

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 writer JOEL HOEKSTRA contributes frequently to Architecture MN.

CHAD HOLDER has always felt most comfortable viewing the world from behind the lens of a camera. Harley-Davidson, Target, Marvin Windows, and Dwell magazine are a few of his past clients.

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

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Mia as Muse

Sometimes inspiration comes easy—you just reach into the ether and grab it. But if the page stays blank too long, it's time to get out of your own head. Visiting the Minneapolis Institute of Art is one of our standby outings for a creative recharge, and this fall's special events put the focus on process.

Third Thursday
Design Night with AIGA Minnesota

Many artistic people find inspiration in community. In September, Mia partners with AIGA Minnesota to explore the creative process in a free, hands-on multimedia event. There will be cocktails by Aga Culture, music by 89.3 The Current, and materials you can test out. Design a custom font using natural materials with Chank Diesel, or make a button using your favorite Pantone chip. Curators will lead design-minded tours of Mia's Prints & Drawings collection. You can't come away uninspired.

SEPTMBER 15, 6:00-9:00 PM

Austin Swearengen
Sweetheart the Rent Is Due

If anyone can figure out the formula for good design, it might be Minnesota artist Austin Swearengen, who explores design through a combination of physical and metaphysical tests. His sculptural reimagining of furnishings and other everyday objects is must-see art—especially if your taste in furniture runs toward the conversation piece. And we’re talking serious conversation—the artist has the first word in any exchange, and he demands more than a casual assessment. You can’t just ask, “What is it?” You have to think about why it is. We might call his work “challenging,” but what is the point of any other kind? Swearengen wants us to pay more attention to everything. The rewards show up in our own creative thinking.

Exhibition through OCTOBER 30
Artist talk on SEPTEMBER 15, 7:00 P.M.

—Amy Goetzman

23rd Annual
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It starts with something as simple as a drawing. Great art and great architecture alike glide into existence via an idea expressed on paper. In lines. Every fall, Mia makes hundreds of first ideas and fully realized prints available at its annual Print & Drawing Fair. A select group of dealers brings in works by emerging artists as well as masters such as Rembrandt, Picasso, and Rauschenberg. Prices start at $200. Pop-up talks and activities make this an opportunity to understand how art comes into being.

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Describe your culture in 140 characters or less: Interdisciplinary studio with a commitment to design excellence through the integration of building and landscape. Did you build out any of your space yourself? All of it! We used several materials and prototypes from past projects. One thing you'd change about your space: More square footage. We're growing. Office soundtrack: Plenty of Decemberists—and the late great Ronnie James Dio (our namesake) on Fridays. Dress code: Blue or muted tones, multicolored socks, occasional skinny ties. Chuck Taylors for special events. Favorite design tool: CNC router. How are John and Colin most different? Hairline, mainly—Colin has one. Recent brush with celebrity: Brandi Carlile, after a show. Recent volunteer activity: We're designing dynamic library environments for two elementary schools pro bono. Recent design travel that inspired you: The Barnes Foundation building in Philadelphia. The material palette and the integration of interior and exterior spaces are masterful. Design firms you admire: Tod Williams Billie Tsien Architects, Peter Zumthor, Andrea Cochran Landscape Architecture. Biggest misconception about design: It's created by a single genius working late at night. In reality, innovation comes from a broad, open-minded team. How is your firm changing? Our landscape work has exploded in 2016. Minnesota building you wish you had designed: Lakewood Garden Mausoleum.
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- Gabriel Keller, Assoc. AIA and Lars Peterssen, AIA
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Beyond Buildings

A new book by longtime Architecture MN contributor Thomas Fisher makes the case for bringing design-thinking skills to bear on society's most complex challenges.

When most people think about the work that architects and designers do, buildings and products leap to mind. But there are more expansive ways of thinking about design. In Designing Our Way to a Better World, Thomas Fisher, Assoc. AIA, shows how design impacts everything from economics and politics to education and public health. Why not engage architects and designers to design better services, systems, infrastructure, and environments?

To move toward this broader application of design thinking, Fisher proposes a fundamental shift in how we educate architects and think about design. "The design community does not have all the answers," he writes, "but it does have skill and experience with a process that can generate answers to some of our most pressing problems, and more and more businesses and organizations have begun to recognize the value of that contribution."

How might elementary and secondary education, for example, benefit from some redesign? Fisher calls for K-12 schooling to include more time spent on creative thinking and abductive reasoning skills. He also argues that efforts to advance the study of STEM subjects (science, technology, engineering, and math) would be enhanced by infusing those disciplines with another biologically themed acronym: SEED (social, economic, and environmental design). The goal? For young students to learn that work in these fields has the potential to create a "more socially just, environmentally sustainable, and economically equitable future."

In the realm of public health, Fisher looks to the past for a path to a better future. During the Civil War, he writes, U.S. Sanitary Commission head Frederick Law Olmsted, the noted landscape architect of New York's Central Park, demonstrated the links between the health and morale of Union troops and the sanitation of their camps and hospitals. Fisher sees a model for more dynamic leadership in public health in Olmsted's ability to articulate the connections between environmental quality and human quality of life and in his drive to gather and direct a multidisciplinary team of planners.

"The design community does not have all the answers," Fisher writes, "but it does have skill and experience with a process that can generate answers to some of our most pressing problems."

In essays that explore these and other wide-ranging challenges—from vulnerable financial systems and aging infrastructure to polarized politics—Fisher lays out a compelling case for addressing the "wicked problems" of our day with the power of design thinking. And he does so in a voice that seeks to appeal to a general audience—not just experts in the various fields. Highly recommended reading.

—Rosemary McMonigal, FAIA

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—Rosemary McMonigal, FAIA
“Mia asked us to create a more welcoming environment. Before, visitors would stop at the ticketing counter, but they weren’t spending time in the lobby spaces. Tange had conceived the lobby as a civic space. So we studied it and diagrammed patterns of circulation, highlighting elements that obstructed the flow of people and undermined Tange’s idea. We simplified the spatial flow and created points of interest—sculptural elements that support visitor engagement and wayfinding, open spaces in which to work and socialize—that would encourage people to spend more time enjoying the museum as a public space.”

—VIIA principal Jennifer Yoos, FAIA

The redesigned entry experience includes, among other amenities, a new coffee shop and craft beer and wine bar, an array of comfortable, contemporary furnishings, and VIIA-designed welcome and information bars whose lines echo those of the lobby’s dramatic open staircases.
The Minneapolis Institute of Art renovates the multilevel lobby in its Kenzo Tange–designed wing to create flexible, technology-infused spaces for a variety of uses. VJAA, a firm highly regarded for its sensitive updates and additions to landmark modern architecture, devised a series of light-handed enhancements that invite visitors to hang out—whether or not they're there to view the collections.

"We were fully confident in the excellence of our collection and our existing architecture. But by designing for a better mix of community, culture, and commerce at the entry we could create a welcoming visitor experience and encourage people to linger. Maybe it's just for 15 minutes to grab a coffee or buy a gift, or maybe it's bringing your laptop for an afternoon and taking inspiration from the surroundings."

–Mia venture innovation director
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Our Driverless Future

By Thomas Fisher, Assoc. AIA

In the first of a series of three essays on the accelerating evolution of the 21st-century city, the director of the University of Minnesota Metropolitan Design Center examines the impact that autonomous vehicles will soon have on the urban landscape—and on how we can better prepare for that change.

Imagine a future without car crashes, auto exhaust, or traffic jams; a tomorrow without parking ramps, surface lots, or wide roads. Such things have become so much a part of our physical environment that we’ve come to think of them as normal. But that’s about to change—and change quickly—as we go through a transformation in transportation like the one we experienced more than a century ago.

At the end of the 19th century, people depended on horse-drawn vehicles—as well as trains, streetcars, bikes, and walking—to get around. Horses had been used for so long as a primary means of transportation that people couldn’t imagine it any other way. While they read about the horseless carriage, few thought it would amount to anything, and most said that people loved their horses too much to give them up. Two decades later, not only had most people given up their horses, but most communities had banned the animals from city streets.

The same will happen with driven cars. That may sound extreme, but driverless cars are the horseless carriages of the 21st century. Many doubt they will amount to anything, arguing that people love to drive too much to give that up. But if history is any guide, not only will most of us move to driverless cars within 20 years; driven cars will be banished from urban and suburban streets and relegated, as horses have been, to competitive racing and rural roads.

This will happen for the same reason that cars replaced carriages: The new technology is cheaper, cleaner, and safer. By some estimates, sharing autonomous vehicles will cost about a third to a quarter of owning and operating a car today. Most vehicles will be electric-powered and primary cause of accidents, insurance rates will climb quickly on an ever-smaller base of high-risk policy holders, to the point where auto insurance as we know it may disappear. Meanwhile, with over 37,000 deaths and another 2.35 million injuries caused by automobile crashes each year, the savings in human suffering as well as hospital stays will also be enormous.

What will we do with a billion unneeded parking spaces? Restore the wetlands we’ve paved over in the last half-century? Build the affordable housing we so desperately need? Create denser urban fabric with the increased tax revenue that so many communities want? The list could go on. We’re about to come into a tremendous amount of underutilized land, and what we do with it will affect our cities for the next century.

Amid all of the press that driverless cars have received, relatively little has been said about their impact on our physical environment. The parking requirements now in place, the parking ramps now under construction, and the streets now being installed mostly assume that we need...
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How do you describe Streeter & Associates and its Elevation Homes division to prospective clients?
We're a highly design-focused team of builders. We prefer to work with architects, landscape architects, and interior designers, because that collaboration makes the whole much greater than the sum of its parts.

You've worked with more than a dozen architecture firms over the years. How is an architect chosen for one of your projects?
We're fortunate to have great relationships with a number of architects and firms. At the client's request, we can help with introductions and early conversations so that the choices are a good fit from the start. Ultimately, the clients make the decision.

Have you ever thought about bringing architecture and landscape architecture services in-house, or have you always been set on using outside partners?
For a short time we experimented with in-house designers for our renovation projects, but generally speaking we just feel like the work can become stagnant that way—the same style, selections, or approach over and over. We find it much more interesting to team with different architects and build homes in a variety of styles.

What's the builder's role during the design process?
The clients have their own relationship with the architect, but we're there in the background—and even in some of the meetings—as the preliminary design is developed so we understand what direction they're going to take. At that stage, we're advisors.

Our involvement really ramps up through design development. We bring in the right subcontractors and the right people behind the scenes to get all of the critical components of the home worked out. These complex houses require a lot of planning—you don't want to be figuring things out in the field. If you do careful planning up front, you're going to have a successful building phase and a great product at the end.

There are always a few tweaks to be made during construction, but when we hit the ground we have at least 90 percent of the really critical decisions and solutions figured out.

When needed tweaks have an impact on the design, do you consult with the architects?
We want the architects to be involved all the way through construction. If we run into any issues, we can talk through workable solutions and refinements that maintain the overall design intent.

Architect Tim Alt, who's collaborated with you in the past, describes that approach as "editing" the design rather than compromising it.
That's really the difference. One thing that I think sets our firm apart is our passion for design and carrying it all the way through to the detailing.

>> continued on page 53
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Offices that work

Three new office projects in very different buildings—an iconic glass skyscraper, a midcentury tower (pictured here), and a derelict industrial structure—offer the kind of open, collaboration-friendly, character-filled workspaces that creative professionals thrive in. Why do interesting older spaces often make such good shells for 21st-century work environments? Because their ingrained qualities and timeworn complexion spark the imagination of architects and designers.
After 15 years in the Essex Building at 10th and Nicollet in downtown Minneapolis, the local office of global architecture and design firm Perkins+Will was primed for a change. The space—leased pre-recession, when staffing levels were higher, and remodeled several times—had become a bit large for its 65 employees. Plus, the firm wanted to experiment with the kind of mobile work environments that its clients increasingly asked it to create.
“Our old office was beautiful at the time it was built,” says Perkins+Will associate Anne Smith. “But it wasn’t designed to be flexible and adaptive in the way that we’re working now.”

The search for a new space ultimately led the firm a few blocks up the street to the IDS Center, where it selected 9,800 square feet on the third floor, overlooking the Crystal Court and Nicollet Mall. “We liked the idea of staying in the central business district. We liked the idea that people who lived nearby could walk to work or have easy access to the transit system,” says Smith.

“And the opportunity to work in an iconic Philip Johnson building was pretty appealing, too.”

With 15-foot-high ceilings and a perimeter composed entirely of windows, the space felt bright and open—an asset that Perkins+Will hoped to make the most of. “Rather than partitioning the space, we decided to leave it open, adding glass-box conference rooms here and there,” says senior associate Russell Philstrom, AIA. “We imagined them as volumes within the super volume of the overall space.”
With their eyes on achieving LEED CI Platinum certification, Philstrom, Smith, and designer Jamey Berg chose to limit themselves to a palette of just five healthy, Red List-free materials: plywood, tackboard panels, markerboard, glass, and some carpeting. Narrowing the material choices drove the team’s creativity and helped keep costs down.

What’s more, says Smith, no element of the new design is too precious to be moved or replaced as the company’s space needs evolve. “We didn’t want to put a lot of resources into expensive permanent fixtures and materials like granite countertops,” she notes. Perkins+Will also made a concerted effort to reuse and upcycle materials from its old space. When existing sit/stand desks were cut down in size to fit the new studio, for example, scraps were repurposed into a community café table.

The team also sought to demonstrate how a workplace could be flexible, active, and adaptive. Instead of assigning each employee a permanent desk or office, the firm invested heavily in mobile phones, laptops, and docking stations, and it set up a system where employees could choose where they worked each day—at a desk, in a conference room, in a lounge chair, in the café.

“It was a technology challenge,” says Philstrom. “We had to make sure there was access to power and Wi-Fi in every corner of the space. We switched to universal laptop docks so people with different computer models could work at any station.” The design also had to incorporate lockers where employees could store personal belongings and work materials.
When the large conference room's glass-paneled garage door is open, the combined conference room and café can accommodate firm-wide meetings.
The large conference room (right), smaller meeting-space enclosures (above), kitchenette, and wall-length shelving are the only fixed elements in the studio. The firm considers the rest of the adaptable space a work-in-progress.
Visitors arriving via the elevator lobby enter immediately into the company café. "We didn’t want to create a special little zone with chairs and a reception desk," says Smith. "We wanted to welcome people right into the heart of our space." Each day, several staff members work at the community table in the café, keeping an eye out for clients and visitors who might wander through the door.

Opposite the café is an enormous conference room complete with video displays, a project screen, and a glass-paneled garage door that, when raised, makes the total space large enough to accommodate all employees for a meeting. Perhaps the most “finished” space in the office, the large conference room features a drop ceiling of perforated plywood and can be completely sealed off from the rest of the studio for management meetings or conversations with clients.

A path through the center of the space leads past small rooms where phone calls can be made, midsized rooms where meetings can be held, and rows of desks on casters that can be moved and rearranged as needed. A custom-made maple credenza and some funky yellow Haworth chairs add personality and color to various corners, while cocktail tables and chairs along...
Coffered ceilings and whitewashed masonry walls lend the open floors plenty of character and texture.
SNOW KREILICH ARCHITECTS CREATES A CRISP OPEN STUDIO ON THE TOP FLOORS OF A MIDCENTURY TOWER FOR CREATIVE AGENCY McCANN

BY JOEL HOEKSTRA
LAST WINTER, McCann Minneapolis (then called Mithun) vacated the glassy downtown skyscraper it had inhabited for decades and moved five blocks up the street. In doing so, the company abandoned not only a workspace that seemed increasingly dated but also the work styles of ages past. Gone would be the perimeter of offices usually reserved for management. Siloed efforts would be replaced with dynamic collaborations.

To realize that vision, McCann leased the top three floors and penthouse of the 510 Marquette building, whose nearly century-old, Cass Gilbert-designed base had been topped with 10 additional floors in the 1950s. The agency then hired Snow Kreilich Architects, a local firm known for its elegant modern aesthetic. The building wasn’t new, of course, but McCann’s managers hoped the architects could create a clean-lined, contemporary work environment—a place where creativity and clear thinking would stand out in sharp relief.

“What we discovered when we first toured the place was that it had this amazing light,” recalls firm founder and principal Julie Snow, FAIA. “It was reflected off other buildings, but it was warm, and when people walked into the space they just gravitated toward the windows.” From the start, Snow Kreilich focused on keeping walls to a minimum. Barriers to light, they reasoned, were also barriers to creativity.

Snow and designer Kar-Keat Chong, Assoc. AIA, mapped out floor plans that left much of the rectangular footprint open. They clustered conference rooms and individual offices into an L-shape along two sides of the building, and they dedicated large swaths of space along the street-
"THE SPACE WAS CONCEIVED WITH THE IDEA OF FLUIDITY AND MOVEMENT. WORK IS DYNAMIC AND MOBILE. AND GETTING UP AND MOVING AROUND IS ALSO GOOD FOR YOUR HEALTH."

A collaboration space on the 13th floor enjoys soft natural light and views of the surrounding towers. Partitions are kept low, as they are throughout the studio.
The studio's aesthetic of crisp modern lines finds its fullest expression yet on the rooftop deck.
facing windows to community gathering areas. Open staircases in these areas add to the sense of easy circulation. The center of each floor is filled with workstations, but their low partitions invite conversation and glimpses of projects others are working on.

Whites and grays prevail, reflecting the daylight that enters the space. Comfortable furnishings by Herman Miller, Knoll, and B&B Italia give the community spaces a relaxed, modern feel. And by leaving the sandblasted masonry of the exterior walls exposed, Snow Kreilich found a way to acknowledge the building's history. "We wanted to defer to the historic envelope of the structure," says Snow. "The colors that enter the space are mostly the colors of the buildings outside and the city beyond."

"The space was conceived with the idea of fluidity and movement," says Chong. "Work is dynamic and mobile. And getting up and moving around is also good for your health."

The biggest challenge was integrating infrastructure into the space without adding clutter. Lines and ducts for power, HVAC, lighting, and fire-protection systems were threaded almost seamlessly behind false sides on columns and beams. And Chong didn't shy away from insisting that the details related to such work be perfect. One custom-made surround for a bank of desks—composed of light-diffusing matte aluminum—had to be redone several times to meet Chong's exacting specifications.

"WE WANTED TO DEFER TO THE HISTORIC ENVELOPE OF THE STRUCTURE. THE COLORS THAT ENTER THE SPACE ARE MOSTLY THE COLORS OF THE BUILDINGS OUTSIDE AND THE CITY BEYOND."

Getaway spaces in the 52,000-square-foot office include a fireplace with comfortable seating on the loft-like penthouse level.
Five years ago, Twin Cities–based furniture maker Blu Dot returned to its roots, moving into the Crown Iron Works complex in Northeast Minneapolis—a stone’s throw from the Northrup King Building, where the business got its start in 1997. The decades had been good to Blu Dot: Its product line was diverse, its sales global, and its employee roster nearing 150 people.

But as the U.S. economy got back on its feet, it didn’t take long for Blu Dot to blow past those milestones and outgrow its 15,000-square-foot space. Problem was, company founders John Christakos and Maurice Blanks didn’t want to leave their funky industrial building. Plus, they had begun to talk about opening an outlet store where floor samples and overstock items could be sold—which would require additional space.

Looking around, they realized the solution to their space crunch might be right under their noses: Next door was a 20,000-square-foot warehouse where military airplane wings had been manufactured during World War II. It was dark, dingy, and damaged, but Christakos and Blanks saw considerable potential in its high ceilings and openness. They retained designer Troy Kampa, Assoc. AIA, of Kampa Studio,
We wanted to do just enough to make it work for us. In the end, the space is the hero.
and architect Toby Rapson, AIA, of Rapson Architects, to help them transform the former factory into the company's new headquarters.

Kampa and Rapson responded with a design that simultaneously highlights the space's raw industrial character and showcases Blu Dot's colorful and creative product lines. Inside the front entry, visitors have an uninterrupted view to the back of the shop, but all eyes are drawn up to the clerestory windows that illuminate the studio. Scrubbing the interior clean revealed the beauty of the wood-plank ceiling, the muscularity of the iron beams, and the patina of the concrete floor. White paint on the walls and a glossy clear epoxy on the floor add crispness without cloaking the structure's history.

"The build-out was minimal," says Kampa, "so the guts of the warehouse are still visible and striking."

To the left of the entry is a reception desk, to the right an area that showcases Blu Dot's award-winning wares, which pop against the white interior and bask in the warmth of the natural light. Staff use the showcase space to mix and match products and to experiment with arrangements—a sort of test kitchen for home furnishings.

Glassed-in offices line the south side of the building, while bays of cubicles—each devoted to a different department—are clustered on the north side, lit by skylights cut into the ceiling.

Both the waiting area (above) and the conference-room pods (right) were designed to put Blu Dot's collections on optimal display.

continued on page 59
The studio's efficient floor plan takes full advantage of the natural light flooding in from the building's large clerestory windows (below).
AIA MINNESOTA'S popular fall home tour is back for a ninth year with everything that makes it special: distinctive design ideas in a range of residential styles and settings, quality materials and craftsmanship, and an opportunity to chat with the architects and designers at every stop. But this year's event also has a few new twists, including the tour's first net-zero-energy home (#12) and a free boat ride to a home on a scenic peninsula (#1).

"I love this tour more than all of the others. I love the variety of styles and budgets it showcases, and I love talking with the architects and designers at each stop."

—PAST TOUR-GOER
On this spread, counterclockwise from opposite, top: Projects by Nguyen Architects, Imprint Design, Quigley Architects, David Heide Design Studio, TEA2 Architects, Rehkamp Larson Architects, and SALA Architects.

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Tickets for the entire tour can be purchased for $15 online at homesbyarchitects.org until September 16 or at any home during the tour for $20. Tickets for a single-home visit are $10.

1. 2400 Cedar Point Drive
   Wayzata, MN 55391
   Swan Architecture
   Design team: Andrea Peschel Swan, AIA; Tom Lindemeier; Constance Chen, Assoc. AIA
   swanarchitecture.com

2. 5705 Londonderry Road
   Edina, MN 55436
   CityDeskStudio
   Architect: Ben Aves, AIA
citydeskstudio.com

3. 4344 Browndale Avenue South
   St. Louis Park, MN 55424
   Rehkamp Larson Architects, Inc.
   Design team: Jean Rehkamp Larson, AIA; Angela Taffe rehkamplarson.com

4. 280 Janalyn Circle
   Golden Valley, MN 55416
   Nguyen Architects
   Architect: Tan Nguyen, AIA
   www.nguyenarchitects.com

5. 4106 Forest Lane
   St. Louis Park, MN 55416
   ALTUS Architecture + Design
   Design team: Timothy Alt, AIA; Chad Healy, Assoc. AIA; Roger Gummelin altusarch.com

6. 4043 Abbott Avenue South
   Minneapolis, MN 55410
   Christian Dean
   Architecture, LLC
   Design team: Christian Dean, AIA; Katy Dale, Assoc. AIA
deanarch.com

7. 4216 Vincent Avenue South
   Minneapolis, MN 55410
   SALA Architects, Inc.
   Design team: Eric Odor, AIA; Joe Messier salaarc.com

8. 3817 Sheridan Avenue South
   Minneapolis, MN 55410
   Petersson/Keller Architecture
   Design team: Lars Peterssen, AIA; Gabriel Keller, Assoc. AIA; Ted Martin, AIA; Jason Bries, Assoc. AIA
   pkarch.com

9. 4320 West Lake Harriet Parkway
    Minneapolis, MN 55410
    Christopher Strom Architects
    Design team: Christopher Strom, AIA; Stacy Krieg
    www.christopherstrom.com

10. 5138 Humboldt Avenue South
     Minneapolis, MN 55419
     Quigley Architects
     Design team: Tim Quigley, AIA; Bob LeMoine, AIA; Alyssa Portz, Assoc. AIA
     www.quigleyarchitects.com

11. 4820 Emerson Avenue South
     Minneapolis, MN 55419
     TEA2 Architects
     Design team: Daniel Nepp, AIA; Jonathan Mason; Hannah Meyer
     www.tea2architects.com

12. 2736 42nd Avenue South
     Minneapolis, MN 55406
     Shelter Architecture
     Design team: John Barbour, FAIA; Kurt Gough, Assoc. AIA; Lisa Antenucci; Jackie Millea, AIA; Beth Haistenson, Assoc. AIA; Benjamin Olsen
     www.shelterarchitecture.com

13. 2169 St. Stephen Street
     Roseville, MN 55113
     SALA Architects, Inc.
     Design team: Marc Slobot, AIA; Joe Messier salaarc.com

14. 1599 Portland Avenue
     St. Paul, MN 55104
     David Heide Design Studio
     Design team: Mark Nelson, AIA; David Heide, Assoc. AIA; Brad Belka, Assoc. AIA
     www.dhdstudio.com

15. 1423 Palace Avenue
     St. Paul, MN 55105
     Kell Architects
     Design team: Meghan Kell, AIA; Dan Wallace, AIA; Kelly Kraemer, Assoc. AIA
     www.kellarchitects.com

16. 718 Fairmount Avenue
     St. Paul, MN 55105
     TEA2 Architects
     Design team: Daniel Nepp, AIA; Petra Schwartz; Tom Henningsen; Ruth Foster, Assoc. AIA
     www.tea2architects.com

17. 514 St. Croix Avenue West
     Stillwater, MN 55082
     Imprint Design
     Design team: Jeremy Imhoff, AIA; Sara Imhoff
     imprintarchitecture.com

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A strikingly modern residence brings California-style indoor/outdoor living to Minneapolis’ Lake Calhoun.

REMEMBER that famous Julius Shulman photo of the Kaufmann House in Palm Springs in which the landmark modern home glows in the desert dusk? Calhoun Pavilions, the house Peterssen/Keller Architecture designed for Larry and Cynthia Holtz south of Lake Calhoun, brings that image to mind. True, it’s surrounded by city houses, not desert hills. But still, the image fits.
A planar composition of dazzling white stucco, cedar, black metal, and glass—lots of glass—the house nestles into an L-shaped lot that Larry Holtz found after scouring the neighborhood. Given to moving into houses and renovating them, Holtz had been looking for lots with Nate Wissink of Elevation Homes when he saw the white flag appear on a lot just south of Calhoun. It was a narrow lot, as most are in the Linden Hills area, but it went deep into the block and turned north, giving it a killer view of the lake and the Minneapolis skyline. It also backed onto a condominium association, which created privacy at the rear. The Holtzes made an offer that day.

Holtz came to the design process with an idea for three pavilions stepping back into the lot, says Gabriel Keller, Assoc. AIA, who led the design with partner Lars Peterssen, AIA. "Lars and I bring a different perspective to each project," says Keller. "We have a collaborative process—both internally and with our clients—that often begins with the seeds of the client's idea. We were impressed by Larry's concept, as it worked well with the site." The refinements started there.

Pavilion one is a one-story garage with its side wall—a skillful arrangement of stucco, glass, and cedar siding—facing the street. Pavilion two stretches out to contain the glass entryway and steps up to the open living suite—a kitchen, dining room, and living room with 25-foot-wide glass doors on the north, overlooking a pristine lawn.

Pass through a glass corridor and you're in pavilion three, a two-story heart-of-the-house set deep into the lot. A skylit stair leads to the simple, elegant master suite, where a glass wall looks out over a balcony to capture the sublime view north to the lake. "To wake up here is really refreshing," says Holtz.
CALHOUN PAVILIONS

Location: Minneapolis, Minnesota
Clients: Larry and Cynthia Holtz
Architect: Peterssen/Keller Architecture pkarch.com

Principals-in-charge: Lars Peterssen, AIA; Gabriel Keller, Assoc. AIA
Project manager: Ted Martin, AIA
Project team: Brent Nelson, AIA; Jason Briles, Assoc. AIA

Landscape architect: Travis Van Liere Studio
General contractor: Elevation Homes
Size: 4,500 finished square feet
Completion: November 2015
Photographer: Paul Crosby
A half-wall separates the dining area from the right-sized living room. The striking stone-and-metal fireplace/storage wall anchors the space while window walls open it up to north and east light. The skylit stairway (top) has a sculptural quality.

A glass wall in the master looks out over a balcony to capture the sublime view north to the lake. "To wake up here is really refreshing," says the owner.

A walk-in closet, laundry, and compact-yet-luxurious marble bathroom are tucked into the more private south end. On the first floor, an office occupies the south end, while the patio next to the pool slips under the cantilevered master suite.

Down the stairs, two simple bedrooms frame a generous family/media room. Two light wells planted with groundcover and birch trees help illuminate the bedrooms while also reinforcing the inside-outside quality of the house. "We repeated that move, so you see these framed views through the house," says Peterssen/Keller project manager Ted Martin, AIA.

The décor, a sophisticated mix of neutrals, adds to the serene feel. Black steel frames the 10-foot-high window walls. The floors are dark-stained white oak. The white-streaked Aster stone on the fireplace wall was honed and scored for a spark of texture. "We love the grays, the blacks and browns," says Holtz.

The Holtzes also love the design team’s functional touches. A "back kitchen" with a pass-through to the open galley kitchen hides the mess of cooking and cleanup. A powder room and laundry frame the entry to the house from the garage. A half-wall divides the dining and living area, providing backing for a bench for the table.

"One fear we had with the open plan is that we'd be living in one room," says Holtz. But the half-
to accommodate cars with drivers—not just a flawed assumption but also an extremely expensive one, since much of what we’re now putting in place will be obsolete well before the end of its useful life.

So what should we do? Let’s start with the street: Driverless cars require narrower lanes because they go the speed limit and don’t drive drunk, and, as John Eddy of Arup Engineers has pointed out, no street—including the very busiest—needs to be more than four lanes wide, with two pass lanes and two drop-off lanes.

Also, because of their geo-locational capabilities, these vehicles avoid traffic jams and, according to Eddy, move faster through the urban grid than on highways, which may become the places these vehicles park at night, waiting to be called up in the morning. Cars will be bumper to bumper on our highways during the hush hours rather than rush hour.

To accommodate drivers now and driverless vehicles later, our streets will need to become adaptable, with sidewalks and roads as a single surface, and with striping, planters, or bollards able to shift when driverless vehicles become the dominant mode.

Next, consider surface parking lots. According to the University of Minnesota’s David Levinson, in his book The End of Traffic and the Future of Transport, paved streets and parking lots cover an estimated 43,000 square miles in the U.S., about the size of Virginia. Experts also estimate that one billion parking spaces exist in the U.S. for a quarter-billion cars—a 4:1 ratio of supply and demand that reflects the excessive parking requirements of most municipalities. With on-demand autonomous vehicles, parking, at least during the day and evening, will largely disappear because these cars, like driverless taxis, will remain continuously circulating, responding to our calls.

What will we do with a billion unneeded parking spaces? Restore the wetlands we’ve paved over in the last half-century? Build the affordable housing we so desperately need? Create denser urban fabric with the increased tax revenue that so many communities want? The list could go on. We’re about to come into a tremendous amount of underutilized land, and what we do with it will affect our cities for the next century.

>> continued on page 50
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Finally, think about parking ramps. Their sloped floors make them hard to repurpose, and many will likely be demolished once the demand for them disappears. For those with flat floors, their reuse might range from housing and offices to light-industrial and social functions, if their ceiling heights and structural capacity allow. There is no question, though, that from this moment on we should design every ramp with alternative programs in mind since they will need to make that shift within the next 20 years.

There will inevitably be unanticipated downsides to this transportation revolution, but the worst thing we can do is pretend it won't happen anytime soon. If anything, this change cannot happen soon enough, for it will likely make our streets safer, our air cleaner, and our mobility cheaper, as well as make our cities denser, our municipal budgets healthier, and our buildings better, without having to accommodate parking at every turn. Taking drivers out from behind the wheel puts us all in the driver's seat for more sustainable, equitable development. Let's go.

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You’ve been a big supporter of the AIA Minnesota Homes by Architects Tour (page 40) from its inception. How is it different from other tours you participate in?
It’s condensed into one lively weekend, and the 2,000 people who’ve purchased tickets are all really interested in architectural homes. They’re looking for more than just the latest wallpaper trend—they’ve come to experience a variety of quality residential architecture. We have two very different but equally exciting houses on this year’s tour. We’re proud to be supporting AIA Minnesota and the architecture firms.

Speaking of trends, what new ideas are you seeing in residential design? Are your clients’ priorities changing in any significant way?
There are a few notable things happening, I think. We’re still building some big houses, but we’re definitely seeing increased interest in high-quality materials and craftsmanship in more modestly sized homes. And with people building smaller houses, swing rooms—spaces that can accommodate multiple functions—are really big right now.

Open-plan living continues to be popular, and there’s growing interest in the butler kitchen, which can help homeowners isolate some of the usual kitchen clutter. When clients see one, they really latch onto it.

But perhaps the biggest trends are design for aging in place and for multigenerational living. We have clients thinking ahead to their later years when they may need the flexibility to live more on one level. Clients are also adding living spaces on lower levels and above garages for aging parents. I think we’re going to see more and more of that, especially with the rising costs of care.

What changes do you see on the horizon for custom home building? How might Streeter look a little different in 10 years?
For us, success stems from having people with a common goal and a common passion. There will always be a need for high-end custom homes.
Walls that Wow

Water-checked 2 ft. x 4 ft. ceramic wall panels add sea-like pizzazz to the customer water park experience at Treasure Island Resort & Casino. Whether relaxing pool side or swimming up to the Barefoot Bar, guests enjoy a wall with wow without leaving the water.

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Gloss and matte ceramic panels in red, orange, green and white create a cornucopia of color in the new workout facility at Treasure Island Resort & Casino. Easy to clean and care for, ceramic has timeless visual appeal.
The challenge for our firm is that some of our field-operations folks have been with us for 15 to 25 years, so we'll need to continue to find really good young staff and make sure they're learning from those nearing retirement. It's a bigger challenge than you might think, because not enough young people are being encouraged to pursue the trades.

But we've been here for 32 years, and I hope we survive for another 32. We have an amazing team at Streeter and Elevation, with leaders like Nate Wissink, Bob Near, and others who'll help grow our business and carry the name forward. My 14-year-old son is thinking only about playing hockey right now, but if he wants to do this work someday, he will have many mentors and craftsmen to inspire him.

*After all these years, do you still find it a rewarding profession?*

Oh, absolutely. People want to live in well-designed homes, many just don't know how to get started. There's no better feeling than when, at the end of the journey you've taken them on, you see the family in their house and they think it's better than they ever dreamed it could be.

*AMN*

---

**Space to Think**

*continued from page 35*

At the top of the stairs that rise through the McCann space is a penthouse that opens up onto the roof. Snow and Chong saw it as a place where employees could escape, either outside in good weather or inside in bad. Outside, they added a deck with chairs; inside, a cozy fireplace. "It's somewhere you can go when you need a quiet place to read or think," says Snow.

"The studio offers both remote quiet spaces, where you can work alone, and open, relaxed collaboration areas, where you can bounce ideas off your coworkers," she continues. "Our job as designers was to make sure the environment would encourage both kinds of activity—and boost the total creative output." *AMN*
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The AIA Minneapolis Merit Awards recognize and celebrate projects that tell a story of excellence through the variety of innovations and collaborations that shape a building. The AIA Minneapolis member projects were selected based on the following criteria: client/team satisfaction, technical innovation, environmental responsibility, budget/business success, community impact, and architectural solution.

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Michael L. Schrock, AIA, Merit Award
A-Mill Artist Lofts
BKV Group

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

In between sit two conference-room pods that float like ultra-modern houseboats in the cathedral-like space. Both enclosures feature a hickory-lined interior, a painted metal-pane exterior, and a “porch” beneath a cantilevered overhang where arrangements of Blu Dot chairs and coffee tables beckon staff to gather and discuss ideas.

Rapson likens the pods to furnishings themselves. “They’re large, but they function like furniture,” he says. “They’re essentially art objects.”

Blu Dot’s actual art collection is displayed throughout the building. And when employees need something more than visual inspiration, they can retreat to a large open kitchen with built-in banquette seating or sweat out some ideas in the small but well-appointed gym.

Christakos says his team loves the expansiveness and brightness of the new space. (The old office has been transformed into Blu Dot’s outlet store.) “We wanted to do just enough to make it work for us but leave the coolness of the space intact,” he adds. “In the end, the space is the hero.” AMN

Home 8

wall provides just enough definition, and the modestly sized living area feels more spacious than it actually is because of its two glass walls.

And while the 4,500-square-foot house features a lot of glass, enclosures are placed exactly where needed—to provide privacy in the master suite, to anchor an elevation. On the outside, the enclosures are sometimes clad in steel, sometimes cedar.

This house differs from its neighbors in style, but it respects the scale of the block, exceeding the clients’ high expectations with an elegant modern design. The discipline is evident, the nuances subtle. “I like moving, and I like projects,” says Holtz. “But we don’t need to do it again. We’re really satisfied.” AMN
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FAIA  Fellow, and Registered Member of the American Institute of Architects
IFMA  International Facilities Management Association
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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 residential 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

400 Clifton Avenue
Minneapolis, MN 55403
Tel: (612) 874-4100
Fax: (612) 871-7212
Email: thysell@alliance.us
www.alliance.us
Other Offices: Minneapolis-St. Paul International Airport, St. Paul, MN
Contact: Tom Hysell, AIA LEED AP

Firm Principals
Eric Peterson, AIA, LEED AP
Carey Brendalen, AIA, LEED AP
Thomas DeAngelo, FAIA, LEED AP
Marnie Harvey, AIA, LEED AP BD+C
Tom Hysell, AIA, LEED AP BD+C
April Meyer, NCIDQ, LEED AP
Ken Sheehan, AIA, LEED AP
Anna Pravinata, AIA, LEED AP BD+C

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Ecolab North Tower Remodel, St. Paul, MN; Wells Fargo Center Renovation, Minneapolis, MN; Cardill Minneapolis R & D Center, Plymouth, MN; Minneapolis-St. Paul International Airport, multiple projects; Memphis International Airport Concourse B Modernization, Memphis, TN; University of Minnesota Tate Science and Teaching Renovation, Minneapolis, MN; Target Center Renovation, Minneapolis, MN; Creative Kidstuff, multiple locations

BDH+YOUNG INTERIORS | ARCHITECTURE

7001 France Avenue South, Ste. 200
Edina, MN 55435
Tel: (952) 893-9020
Email: drueger@bdhyoung.com
www.bdhyoung.com
Contact: Dan Ruegger, Marketing Director

Firm Principals
Jill Brocunt, CID, LEED AP ID+C
Kim Dennis, CID, IDA, LEED AP ID+C

Founded in 1971, bdh+younge has evolved into a full service integrated design firm providing comprehensive interior design, space planning and architectural services. We are a client-focused firm bringing an innovative and collaborative experience to every project. We truly listen to our clients vision, goals, and objectives, providing a creative response to their specific needs. When your environment is productive, we will be too.

bdh+younge: a multi-disciplinary approach, a multi-talented team.

Children's Hospitals & Clinics Business Campus, Edina, MN; Varde Partners, Minneapolis, MN; Koenig Dental, Bloomington, MN; Grain Belt Apartments, Minneapolis, MN; Minnetonka Medical Center, Minnetonka, MN; Minneapolis Veteran's Home Skilled Nursing Building 22; Noran Neurological Clinic, Lake Elmo, MN
Our firm regards each client and every project as unique, presenting new challenges and design opportunities. Believing that the client and architect are together responsible for the level of success of any project, we welcome the client as an integral part of the design and interiors team. We stress a sound, cooperative, working relationship between client and architect to achieve a superior design, a commitment to the project schedule and sticking to the client's budget.


BWBR is a design solutions firm with practices in architecture, interior design, and planning. One of the Upper Midwest’s oldest and largest firms, BWBR has established a reputation for service and quality designing complex facilities in health care, higher education, corporate, justice, government, manufacturing, transportation, worship, and recreation markets. Working with organizations to leverage facility improvements for better service delivery and operations, BWBR designs solutions to enhance what people do.


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LUA is a small residential architecture firm specializing in the remodeling of existing homes and the design of new residences. LUA also provides interior architectural services for small commercial office spaces. LUA offers a full range of design and management services, with a focus on all aspects of the design and construction process, including the selection of all interior finishes and products, cabinetry and millwork design, and detailed construction drawings and specifications. We also provide a high level of project management and coordination.

West Indies Veranda House, Longboat Key, FL; House for a Minimalist, Golden Valley, MN; North Oaks Winter Cottage, North Oaks, MN; English Manor Renovation, Cedar Lake, Minneapolis; Colonial Revival Remodel, Edina, MN; Lake Minnetonka Guest House, Orono, MN; Lake of the Isles Dutch Colonial, Minneapolis, MN; Straight Line Theory Office, North Loop, Minneapolis.

**MOHAGEN HANSEN ARCHITECTURE | INTERIORS**

1000 Twelve Oaks Center Drive, Suite 200 Wayzata, MN 55391
Tel: (952) 426-7400
Fax: (952) 426-7440
Email: info@mohagenhansen.com
www.mohagenhansen.com
Contact: Susan Kimbel, Marketing Director

**Firm Principals**

Todd E. Mohagen, AIA, NCARB
Mark L. Hansen, AIA, NCARB, LEED AP BD+C
Lyn A. Bergland, CID, ASID

Mohagen Hansen Architecture | Interiors is a full service planning, architecture and interior design firm, specializing in the development of functional and creative design solutions. We work in a variety of markets including healthcare, corporate, industrial, financial, retail, dental, government and housing. Our planning and design solutions directly reflect our clients’ vision, brand, culture and objectives, while being sensitive to schedules and budgets. We partner with our clients to create inspirational designs that result in lasting relationships.

Highland Bank, St. Paul and Minnetonka, MN; Central Pediatrics, Woodbury, MN; HealthPartners St. Paul Clinic, St. Paul, MN; Maplewood Oral and Maxillofacial Surgeons, Forest Lake, MN; City of Minneapolis City Hall Renovation, Minneapolis, MN; Hennepin County Government Center 14th Floor Remodel, Minneapolis, MN; Life Fitness/Cybex Facility Expansion, Owatonna, MN, Birl Northwestern Class Relocation, Fridley, MN.
MSR DESIGN
710 South 2nd Street, 8th floor
Minneapolis, MN 55401-2282
Tel: (612) 375-0336
Fax: (612) 342-2216
Email: info@msrdesign.com
www.msrdesign.com
Other Offices: Hyattsville, MD
Contact: Josh Stowers, (612) 359-3248

Firm Principals
Matthew Krutonrod, AIA, LEED AP
Traci Engel Lesneski, CID, IDA, LEED AP BD+C
Paul Melblom, AIA, LEED AP BD+C
Thomas Meyer, FAIA
Jack Poling, AIA, LEED AP
Garth Rockcastle, FAIA
Jeffrey Scherer, FAIA
Josh Stowers, AIA, LEED AP BD+C

MSR 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 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 Home Health Care Office Relocation & Renovation, Pennsauken, NJ; Madison Municipal Building Renovation, Madison, WI; Missoula Public Library New Main Library, Missoula, MT; Pioneer Library System Norman Public Library Central, Norman, OK; Pioneer Public Television Station Relocation, Granite Falls, MN; Prince George’s County Memorial Library Surrants-Clinton Branch Library, Clinton, MD; Wooddale Church Campus Expansion & Renovation, Eden Prairie, MN

PERKINS + WILL
80 South 8th Street, Suite 300
Minneapolis, MN 55402
Tel: (612) 851-5000
Fax: (612) 851-5001
Email: tony.layne@perkinswill.com
www.perkinswill.com
Other Offices: Atlanta, GA; Austin, TX; Boston, MA; Charlotte, NC; Chicago, IL; Dallas, TX; Houston, TX; Los Angeles, CA; Miami, FL; New York, NY; Research Triangle Park, NC; San Francisco, CA; Seattle, WA; Washington D.C.; Hamilton, Canada; Ottawa, Canada; Toronto, Canada; Vancouver, Canada; Dubai; London; Sao Paulo, Shanghai
Contact: Tony Layne, AIA, LEED AP BD+C

Firm Principals
Tony Layne, AIA, LEED AP BD+C
Dave Dimond, FAIA, CID, LEED AP
Lisa Pool, CID, LEED AP
Jeff Ziebarth, AIA, LEED AP
Robert Novak, AIA, LEED AP
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.

Be the Match Coordinating Center, Minneapolis, MN; CHS Swing Space, Eagan, MN; Holland Hall, St. Olaf College, Northfield, MN; Land O’ Lakes, Arden Hills, MN; Mayo Rochester Methodist Hospital - Surgical Master Plan + Phase 1 Fit Out, Rochester, MN; University of Minnesota Government Services Center, Duluth, MN; studio ID5, Minneapolis, MN; Wells Fargo Bank Downtown East, Minneapolis, MN

PETERSSEN/KELLER ARCHITECTURE
2919 James Avenue South
Minneapolis, MN 55409
Tel: (612) 353-4920
Email: info@parch.com
www.pcharch.com
Contact: Lars Peterssen, Gabriel Keller, Kristine Anderson

Firm Principals
Lars Peterssen, AIA, NCARB
Gabriel Keller, Assoc. AIA
Kristine Anderson, Assoc. AIA

At P/K, collaborating with out 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.

Lake Calhoun Modern Residence, Minneapolis, MN; Fenendale Modern Compound, Lake Minnetonka, MN; Rolling Green Residence, Edina, MN; Lake of the Isles Stenen Huis, Minneapolis, MN; Hudson River Astor Estate Renovation, Rhinebeck, NY; Summit Avenue Historic Renovation/Addition, St. Paul, MN; Cabins and year-round lake homes throughout the Midwest; Custom residences throughout the United States, Mexico and Central America

PLANFORCE
ARCHITECTURE • INTERIORS
4931 West 35th Street
St. Louis Park, MN 55416
Tel: (552) 541-9969
Fax: (552) 541-9554
Email: info@planforcegroup.com
www.planforcegroup.com
Contact: Weld Ransom, (952) 512-9547

Firm Principal
Weld Ransom, CID
Ryan Schroeder, AIA, LEED AP

PlanForce is an architectural and design firm focused on providing design services for commercial office, retail, hospitality, manufacturing and healthcare businesses. We take pride in the long term client relationships that we have built over our 25 year history and we work to ensure our clients complete satisfaction with our work. We focus on providing well thought out design solutions that are functional and aesthetically pleasing. Finally, we understand that clear communication will enable us to design your space efficiently. This is the Power of Design at work for you, your company, and your clients.

811 Glenwood Avenue, Minneapolis, MN; 8th Street East, Minneapolis, MN; The Broadway, Minneapolis, MN; North Hill Development, Minot, ND; Pediatric Services, St. Louis Park, MN; ReMax Results, Hennepin Avenue, MHI Tricam Industries, Eden Prairie, MN; Master Technologies, Eden Prairie, MN; Eastside Co-op, NE Minneapolis, MN
POPE ARCHITECTS, INC.

1295 Bandana Blvd. North, Suite 200
St. Paul, MN 55108
Tel: (651) 642-9200
Fax: (651) 642-1101
Email: elarson@popearch.com
www.popearch.com
Contact: Erica Larson, Principal,
Director of Interior Design

Firm Principals
Ward M. Isaacson, AIA
Jon R. Pope, AIA
Paul A. Holmes, AIA
Erica L. Larson, CID, CHID
Thomas B. Kuck, AIA
Gonzalo Vallares, AIA
Robert S. Howard, AIA
Gregory A. Woollums, AIA

Pope Architects is an established design firm located in St. Paul with a national practice. We bring a wealth of design experience and sound business practices together to create beautiful, sustainable and compelling building environments. Pope Architects has a diverse practice encompassing healthcare, commercial, corporate, senior housing, behavioral health and community design. Our interior design team delivers high quality services to our clients in all practice areas.

PrairieCare Child Psychiatric Hospital, Brooklyn Park, MN; 71 France Apartments, Edina, MN; C.H. Robinson Eden Bluff Tech Center, Eden Prairie, MN; Kraus-Anderson Companies Headquarters, Minneapolis, MN; Summit Orthopedics Medical Center, Vadnais Heights, MN; The Cottages at Hearthstone, Pella, IA; Northcross Business Park, Brooklyn Park, MN; Hosanna! Lutheran Church Chapel, Lakeville, MN

REHKAMP LARSON ARCHITECTS

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

Firm Principals
Mark Larson, AIA
Jean Rehkamp Larson, AIA

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

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

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STUDIO HIVE, INC.

901 North 3rd Street, Suite 228
Minneapolis, MN 55401
Tel: (612) 279-0430
Fax: (612) 279-0439
Email: info@studiohive.com
www.studiohive.com
Contact: Shawn Gaither, AIA

Firm Principals
Shawn Gaither, AIA, NCARB
Janice Carleen Lister, FASID, CID, LEED AP
Shari Bjork, LEED AP

Studio Hive’s mission is to positively influence the experience of people and community through the design of space. Established in 2003, our focus is on the design of interior environments in a variety of venues including workplace, housing, hospitality, education, and sports and entertainment. Our approach is inherently collaborative and strives to draw a connection between design solutions, human behavior and business outcomes.

UCare, Minneapolis, MN; Larkin Hoffman, Bloomington & Rochester, MN; Hennepin County, Multiple Projects; Target Center Renovation, Minneapolis, MN; Epsilon/ Catapult, Minneapolis, MN; Minnesota United FC Headquarters, Minneapolis, MN; Blattner Energy Headquarters Expansion, Avon, MN; University of Minnesota, Multiple Projects, Minneapolis-St. Paul, MN

TKDA

444 Cedar Street, Suite 1500
Saint Paul, MN 55101
Tel: (651) 252-4400
Fax: (651) 252-0083
Email: info@tkda.com
www.tkda.com
Other Offices: Duluth, MN; Chicago, IL; Tampa, FL; Seattle, WA; Los Angeles, CA
Contact: Dean Johnson, AIA

Firm Principals
Dean Johnson, AIA, CID
Kathryn Poore-Larson, AIA, CID
Brian Fitzgerald, AIA, LEED AP
D.J. Heinnie, AIA
Brian Morse, AIA
Michelle Gallagher

TKDA is an employee-owned architecture, interior design, planning, and engineering firm with Minnesota offices in Saint Paul and Duluth. More than 250 employees deliver solutions nationwide to clients seeking single source, integrated design services. TKDA provides interior and architectural design services to corporate, institutional, government, K-12, and higher education clients.

Austin Utilities Central Service Facility, Austin, MN; Chicagoland County Government Center Renovation, Center City, MN; Dakota County Technical College New North Lobby and Student Services, Rosemount, MN; North Shore Community School, Duluth, MN; Flint Hills North Construction Building, Inver Grove Heights, MN; Bethune Community School Remodeling, Minneapolis, MN; Flint Hills Lab Renovation and Expansion, Rosemount, MN; UMD Securian Mathematics Laboratory Learning Center, Duluth, MN
INTERIOR DESIGN FIRMS

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

Legend

AIA Registered Member, American Institute of Architects
Associate AIA Associate Member, American Institute of Architects
ACHA American College of Healthcare Architects
ACP American Institute of Certified Planners
ASID American Society of Interior Designers
CCS Certified Construction Specifier
CID Certified Interior Designer
CDT Construction Documents Technology (Certified)
CFM Certified Facility Manager
FAIA Fellow and Registered Member of the American Institute of Architects
FASID Fellow, American Society of Interior Designers
FIIDA Fellow, International Interior Designers Association
IFMA International Facilities Management Association
LEED Leadership in Energy and Environmental Design
LEED AP Leadership in Energy and Environmental Design Accredited Professional
PE Professional Engineer

ALBERTSON HANSEN ARCHITECTURE, LTD.

2800 Lyndale Avenue South, Ste. 220
Minneapolis, MN 55408
Tel: (612) 823-0233 Fax: (612) 823-4950
Email:quiries@aharchitecture.com
www.aharchitecture.com

Contact: Christine L. Albertsson

Firm Principals
Christine L. Albertsson, AIA, CID, NCARB
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Creative Kidsstuff, multiple locations
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Jill Brecount, CID, LEED AP ID+C
Kim Dennis, CID, IDOA, LEED AP ID+C

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BK V GROUP

222 North Second Street, Suite 101
Minneapolis, MN 55401
Tel: (612) 339-3752
Fax: (612) 339-6272
Email: knaylor@bkvgroup.com
www.bkvgroup.com
Other Offices: Chicago, IL; Washington, DC
Contact: Kelly Naylor, Melissa Metzler

Firm Principals
Kelly Naylor, CID, LEED AP
Melissa Metzler, CID, IDOA
Michael Kych, AIA
Bruce Schwartzman, AIA
Jack Boarman, AIA, NCARB
Tom Dzaklewicz, Assoc. AIA

BKV Group is a multi-discipline award-winning firm established in 1978. We provide a high level of service to our clients in architecture, engineering, interior design, and landscape architecture. We strive to develop creative, practical solutions that meet our client’s goals, are fiscally responsible, and serve the needs of communities well into the future. We specialize in housing, corporate, and government projects with a mission of “Enriching Lives and Strengthening Communities.”

Custom House, St. Paul, MN;
One Southdale Place, Edina, MN;
A-Mill Artist Lofts, Minneapolis, MN;
Schmidt Artist Lofts, St. Paul, MN;
Rochester Fire Station No. 2, Rochester, MN;
Leech Lake Justice Center/Tribal Police, Cass Lake, MN;
InterContinental Saint Paul Riverfront, St. Paul, MN;
St. Paul Hyatt Place, St. Paul, MN

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B W B R

380 St. Peter Street, Suite 600
Saint Paul, MN 55102
Tel: (651) 222-3701
Email: marketing@bwbr.com
www.bwbr.com
Other Offices: Madison, WI
Contact: Tom Hanley, AIA, LEED AP
(608) 829-3701

Firm Principals
Peter G. Smith, AIA
Brian B. Buchholz, AIA, CID
Timothy J. Sessions, AIA
Richard W. Dahl, AIA
Don Thomas, CID

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Minnesota Senate Office Building, Saint Paul, MN; University of Minnesota Microbiology Research Facility, Minneapolis, MN; SE Brands/Anytime Fitness Headquarters, Woodbury, MN; Crossing Rivers Health, Prairie du Chien, WI; Metropolitan State University Science Education Center, Saint Paul, MN; Mayo Clinic Sports Medicine Center, Rochester, MN; Park Nicollet Clinic and Specialty Center, Maple Grove, MN; North Dakota State University STEM Building, Fargo, ND

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CUNINGHAM GROUP
ARCHITECTURE, INC.

201 Main Street SE, Suite 325
Minneapolis, MN 55414
Tel: (612) 379-3400
Fax: (612) 379-4400
Email: rmartinez@cunningham.com
www.cunningham.com
Other Offices: Los Angeles, CA; Las Vegas, NV; Biloxi, MS; Denver, CO; San Diego, CA; Phoenix, AZ; Seoul, Republic of Korea; Beijing, People’s Republic of China; Doha, Qatar
Contact: Rebecca Martinez, Principal

Firm Principals
Timothy Dufault, AIA, NCARB, LEED AP
Jeff Mandryk, AIA, NCARB, LEED AP
Brian Tempas, AIA, NCARB, LEED AP
Margaret Parsons, AIA, NCARB, REDI LEED AP
Jeffrey Schoeneck, AIA, NCARB, LEED AP
Thomas Hoskins, AIA, NCARB, LEED AP
Kathryn Wallace, AIA, NCARB, LEED AP
Michel Espeland, CID

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Twin Cities PBS (TPT), Saint Paul, MN; The Wedge Table, Minneapolis, MN; Krista Tippett Public Productions, Minneapolis, MN; Lou Naeve’s Steakhouse, Edina, MN; Alexandria Area High School, Alexandria, MN; Rhythm City Casino Resort, Davenport, IA; The 700 on Washington, Minneapolis, MN; The Landing, Wayzata, MN
ELINESS SWENSON
GRAHAM ARCHITECTS

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

Firm Principals
Aaron Roseth, President
Mark C. Swenson, FAIA, LEED AP
David L. Graham, FAIA, LEED AP
Dennis Sudliff, AIA, AICP
Art Bartels, AIA, LEED AP
Paul Mittendorf, AIA, CID, LEED AP
Trace Jacques, AIA, CID
Terry Cruenhagen, 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; Lela Restaurant, Bloomington, MN; 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

HGA ARCHITECTS AND ENGINEERS
420 North 5th Street, Suite 100
Minneapolis, MN 55401
Tel: (612) 758-4000
Fax: (612) 758-4199
Email: info@hga.com
www.hga.com
Other Offices: Rochester, MN; Milwaukee, WI; Sacramento, CA; San Francisco, CA; Los Angeles, CA; San Jose, CA; and Washington, DC
Contact: Debra Barnes, CID, IDIA

Firm Principals
Debra Barnes, CID, IDIA, LEED AP ID+C
Richard Bonnin
Christine Guzzo Vickers, CID, EDAC
Nancy Blankard, AIA
Dennis Vonasek, AIA, CID, ACHA
David Leehr, AIA, LEED AP BD+C, AICP
Mia Blanchett, AIA, BD+C

Recognizing the global nature of design today, HGA's team addresses the connection between an organization's strategic view and their customers. Our designs focus on understanding the unique needs of the occupants whether they are from corporate work environments, college campuses, hospitality, retail or healthcare design. We listen to our clients to understand their strategic needs and then respond with creative, flexible interior solutions that provide long-term value.

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Inver Grove Heights, MN 55076
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www.komaint.com
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Parkview Meeting & Event Center, Mall of America; Merchants Bank, various locations; Kinghorn Construction, Rogers, MN; American Dental Partners, various locations; Animal Emergency & Referral Center, Oakland, MN; Demand Chain Systems, Eden Prairie, MN

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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: Kathryn Humslay, CID, IDIA

Firm Principals
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Terminal 2-Humphrey Expansion, MSP International Airport, MN; Terminal 1-Lindbergh Parking Expansion, MSP International Airport, MN; Minneapolis Public Schools, Sanford Middle School Addition & Renovations; St. Louis Park Public Schools, Multiple Renovations; St. Paul Public Schools, Multiple Renovations; St. Croix Falls Civic Auditorium Expansion & Renovation, St. Croix Falls, WI; Berekz Baptist Church Expansion, Burnsville, MN; Archdiocese Office Fit Plan for Beacon Bluff Building 21, St. Paul, MN
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1000 Twelve Oaks Center Drive, Suite 200
Wayzata, MN 55391
Tel: (952) 426-7400
Fax: (952) 426-7440
Email: info@mohagenhansen.com
www.mohagenhansen.com
Contact: Susan Kimbel, Marketing Director

Firm Principals
Todd E. Mohagen, AIA, NCARB
Mark L. Hansen, AIA, NCARB, LEED AP BD+C
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Mohagen Hansen Architecture | Interiors is a full service planning, architecture and interior design firm, specializing in the development of functional and creative design solutions. We work in a variety of markets including healthcare, corporate, industrial, financial, retail, dental, government and housing. Our planning and design solutions directly reflect our clients’ vision, brand, culture and objectives, while being sensitive to schedules and budgets. We partner with our clients to create inspirational designs that result in lasting relationships.

Highland Bank, St. Paul and Minnetonka, MN; Central Pediatrics, Woodbury, MN; HealthPartners St. Paul Clinic, St. Paul, MN; Maplewood Oral and Maxillofacial Surgeons, Forest Lake, MN; City of Minneapolis City Hall Renovation, Minneapolis, MN; Hennepin County Government Center 14th Floor Remodel, Minneapolis, MN; Life Fitness/Cyber Facility Expansion, Owatonna, MN; Brin Northwestern Glass Relocation, Fridley, MN

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710 South 2nd Street, 8th Floor
Minneapolis, MN 55401-2282
Tel: (612) 375-0336
Fax: (612) 342-2216
Email: info@msrdesign.com
www.msrdesign.com
Other Offices: Hyattsville, MD
Contact: Josh Stowers, (612) 359-3248

Firm Principals
Matthew Krantorad, AIA, LEED AP
Traci Engel Lesneski, CID, IIDA, LEED AP BD+C
Paul Melibom, AIA, LEED AP BD+C
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Almomo Mixed-Use Mill 19 Redevelopment, Pittsburgh, PA; BAYADA Home Health Care Office Relocation & Renovation, Pennsauken, NJ; Madison Municipal Building Renovation, Madison, WI; Missoula Public Library New Main Library, Missoula, MT; Pioneer Library System Norman Public Library Central, Norman, OK; Pioneer Public Television Station Relocation, Granite Falls, MN; Prince George’s County Memorial Library Surrattts-Clinton Branch Library, Clinton, MD; Wooddale Church Campus Expansion & Renovation, Eden Prairie, MN

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80 South 8th Street, Suite 300
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Tel: (612) 851-5000
Fax: (612) 851-5001
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Contact: Tony Layne, AIA, LEED AP BD+C

Firm Principals
Tony Layne, AIA, LEED AP BD+C
Dave Dimond, FAIA, CID, LEED AP
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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.

Be the Match Coordinating Center, Minneapolis, MN; CHS Swing Space, Eagan, MN; Holland Hall, St. Olaf College, Northfield, MN; Land o’ Lakes, Arden Hills, MN; Mayo - Rochester Methodist Hospital - Surgical Master Plan + Phase 1 Fit Out, Rochester, MN; St. Louis County Government Services Center, Duluth, MN; StudioIDS, Minneapolis, MN; Wells Fargo Bank Downtown East, Minneapolis, MN

At P/K, collaborating with out 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.

Lake Calhoun Modern Residence, Minneapolis, MN; Ferndale Modern Compound, Lake Minnetonka, MN; Rolling Green Residence, Edina, MN; Lake of the Isles Stenen Huis, Minneapolis, MN; Hudson River Astor Estate Renovation, Rhinebeck, NY; Summit Avenue Historic Renovation/ Addition, St. Paul, MN; Cabins and year-round lake homes throughout the Midwest; Custom residences throughout the United States, Mexico and Central America

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2919 James Avenue South
Minneapolis, MN 55409
Tel: (612) 535-4520
Fax: (612) 535-4200
Email: info@pkarch.com
www.pkarch.com
Contact: Lars Peterssen, Gabriel Keller, Kristine Anderson

Firm Principals
Lars Peterssen, AIA, NCARB
Gabriel Keller, Assoc. AIA
Kristine Anderson, Assoc. AIA

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MANUFACTURER INFORMATION
PlanForce is an architectural and design firm focused on providing design services for commercial office, retail, hospitality, manufacturing and healthcare businesses. We take pride in the long term client relationships that we have built over our 25 year history and we work to ensure our clients complete satisfaction with our work. We focus on providing well thought out design solutions that are functional and aesthetically pleasing. Finally, we understand that clear communication will enable us to design your space efficiently. This is the Power of Design at work for you, your company, and your clients.

8TT Glenwood Avenue, Minneapolis, MN; The Broadway, Minneapolis, MN; North Hill Development, Minot, ND; Pediatric Services, St. Louis Park, MN; ReMax Results, Hennepin Avenue, MN Tricam Industries, Eden Prairie, MN; Master Technologies, Eden Prairie, MN; Eastside Co-op, NE Minneapolis, MN

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1295 Bandana Blvd. North, Suite 200  
St. Paul, MN 55108  
Tel: (651) 642-9200  
Fax: (651) 642-1101  
Email: elarson@popearch.com  
www.popearch.com  
Contact: Erica Larson, Principal, Director of Interior Design

Firm Principals

Ward M. Isaacson, AIA  
Jon R. Pope, AIA  
Paul A. Holmes, AIA  
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Thomas B. Kuck, AIA  
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Gregory A. Woolums, AIA

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PrairieCare Child Psychiatric Hospital, Brooklyn Park, MN; 71 France Apartments, Edina, MN; C.H. Robinson Eden Bluff Tech Center, Eden Prairie, MN; Kraus-Anderson Companies Headquarters, Minneapolis, MN; Summit Orthopedics Medical Center, Vadnais Heights, MN; The Cottages at Hearthstone, Pella, IA; Northcross Business Park, Brooklyn Park, MN; Hosanna Lutheran Church Chapel, Lakeville, MN

TKDA

444 Cedar Street, Suite 1500  
Saint Paul, MN 55101  
Tel: (651) 292-4400  
Fax: (651) 292-0083  
Email: info@tkda.com  
www.tkda.com

Other Offices: Duluth, MN; Chicago, IL; Tampa, FL; Seattle, WA; Los Angeles, CA

Contact: Dean Johnson, AIA

Firm Principals

Dean Johnson, AIA, CID  
Kathryn Poore-Larson, AIA, CID  
Brian Fitzgerald, AIA, LEED AP  
DJ Heinle, AIA  
Brian Morse, AIA  
Michelle Gallagher

TKDA is an employee-owned architecture, interior design, planning, and engineering firm with Minnesota offices in Saint Paul and Duluth. More than 250 employees deliver solutions nationwide to clients seeking single source, integrated design services. TKDA provides interior and architectural design services to corporate, institutional, government, K-12, and higher education clients.

Austin Utilities Central Service Facility, Austin, MN; Chisago County Government Center Renovation, Center City, MN; Dakota County Technical College New North Lobby and Student Services, Rosemount, MN; North Shore Community School, Duluth, MN; FLT Hills North Construction Building, Inver Grove Heights, MN; Bethune Community School Remodeling, Minneapolis, MN; FLT Hills Lab Renovation and Expansion, Rosemount, MN; UMD Securian Mathematics Laboratory Learning Center, Duluth, MN
Perkins+Will
Page 24
Location: Minneapolis, Minnesota
Client: Perkins+Will
Architect: Perkins+Will
Design principal: David Dimond, FAIA
Project lead designer: Anne Smith
Project architect: Russell Philstrom, AIA
Project team: Jamey Berg
Workplace strategist: Jessica Wolkoff
Structural engineer: BKBM Engineers
Mechanical and electrical engineer: Dunham Associates, Inc.
General contractor: Gardner Builders
Flooring systems/materials: Tandus Centiva
Millwork: Artifex Millwork, Inc.
Audiovisual: Master Technology Group
Ancillary furniture: Fluid Interiors; Intereum
Demountable walls: Haworth
Custom furniture: Tandem Made
Renewable wood resource: Columbia Forest Products
Photographer: Corey Gaffer

McCann Minneapolis
Page 30
Location: Minneapolis, Minnesota
Client: McCann Minneapolis
Architect: Snow Kreelich Architects
Principal-in-charge: Julie Snow, FAIA
Project designer: Kar-Keat Chong, Assoc. AIA
Project manager: Kar-Keat Chong, Assoc. AIA
Project architect: Tyson McElvain, AIA
Project team: Mike Heller, Assoc. AIA; Andrew Dull, Assoc. AIA; Carl Gauley, Assoc. AIA
Structural engineer: Erickson Roed & Associates
Mechanical and electrical engineer: Michaud Cooley Erickson
Lighting designer: Michaud Cooley Erickson; Snow Kreelich Architects
Interior designer: Snow Kreelich Architects
General contractor: Swervo Development Corp.
Office and lounge furniture: Knoll, Inc.; Knoll Studio
Task seating: Vitra
Ancillary furniture: Andreu World
Conference and lounge furniture: Davis
Lounge and ancillary furniture: Herman Miller
Ancillary furniture: B&B Italia; Bensen (ROAM)
Glazing: J&J Glass
Millwork: Interscapes; Artifex Millwork, Inc.
Audiovisual: AVI Systems
Photographer: Paul Crosby

Blu Dot Headquarters
Page 36
Location: Minneapolis, Minnesota
Client: Blu Dot
Building owner/developer: Hillcrest Development, LLLP
Design team: Kampa Studio with Rapson Architects (Ralph Rapson & Associates, Inc.)
Architect of record: Thomas (Toby) Rapson, AIA
Principal-in-charge: Troy Kampa, Assoc. AIA
Project lead designer: Troy Kampa, Assoc. AIA
Project manager: Troy Kampa, Assoc. AIA
Blu Dot project team: John Christakos; Maurice Blanks
Kampa Studio project team: Michael Lee Blanks
Structural engineer: VAA, LLC
Interior designer: Blu Dot
General contractor: Greiner Construction
Photographer: Rick Peters, InsideOut Studios

Calhoun Pavilions
Page 43
Location: Minneapolis, Minnesota
Clients: Larry and Cynthia Holtz
Architect: Peterssen/Keller Architecture
Principal-in-charge: Lars Peterssen, AIA; Gabriel Keller, Assoc. AIA
Project manager: Ted Martin, AIA
Project team: Brent Nelson, AIA; Jason Briles, Assoc. AIA
Structural engineer: Align Structural
Landscape architect: Travis Van Liere Studio
General contractor: Elevation Homes
Cabinetwork: Braaten Creative Woods
Flooring systems/materials: Alpine Hardwood
Window systems: Western Windows
Architectural metal panels: Firestone Building Products
Concrete work: Stockness Construction
Millwork: Root River Hardwoods
Plaster walls: Otto Painting Design
Swimming pool: Olympic Pools
Fireplace: Twin City Fireplace
Photographer: Paul Crosby
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"People look at the archways and detail work and have no idea that more than a third of this 1920s home was built in 2014," says Steven Brown, the culinary mind behind two celebrated Minneapolis restaurants: Tilia and St. Genevieve.

Rehkamp Larson Architects' seamless addition for Brown and wife Stacey Kvenvold enlarged the small galley kitchen and created a light-filled eating nook, generous mudroom, and bath downstairs and a master suite upstairs. "And yet the house doesn't feel like a period piece—it reads like a contemporary home that has morphed naturally over time," he says. "We all want to age that gracefully, right? We might get a little work done here and there, but we don't want anybody to know."

Photograph by Chad Holder
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