

ARCHITECTURE M N

ARTS + SCIENCES

A music-education center and a medical-technology company build for a brighter, more people-oriented future.

PAGE 31

ARCHITECTS' DOZEN

Thirteen of Minnesota's leading architectural voices reflect on Minnesota buildings that have inspired them.

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REMEMBERING RALPH RAPSON

Thomas Fisher celebrates the life, work, and influence of the longtime dean of Minnesota architects.

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Inspiration, Past & Present

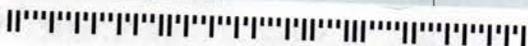
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*A music-education center
hits all the high notes*

COVER: MACPHAIL CENTER FOR MUSIC, PAGE 38

MACPHAIL CENTER



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501

SALA Architects is proud to announce the addition of Paul Hannan, AIA, CID & David O'Brien Wagner, AIA, to the SALA Partner Group



photo by John Abernathy



Paul Hannan, AIA, CID

For over 25 years, Paul Hannan has specialized in residential architecture. This experience allows him to work within the framework of a wide variety of architectural styles. New construction or remodeling, primary residence or second home, every project incorporates his talents and knowledge, while working with you, the owner, to design the most important home, yours.

Paul has been working with SALA since 1995. He has had projects published in *This Old House Magazine*, *Better Homes and Gardens*, *Minnesota Home and Design*, as well as *The Not So Big House* book and *Celebrating the American Home* book.

Paul received his Bachelor of Architecture degree from the University of Minnesota. He is a registered architect in Minnesota and Wisconsin, and a certified interior designer in Minnesota.



David O'Brien Wagner, AIA



photo by Peter Bastianelli-Kerze

Enhancing the lives of clients and communities through sustainable and contextual architecture is David's goal for each project. Through a process of observation, research, and dialogue, David creates places that reflect the unique attributes specific to each client and landscape. By paying special attention to elements of climate, terrain, and culture, David incorporates organic design principles to bring regionally influenced shape and form to his work; echoing local traditions, harmonizing with the environment, and meeting the needs of today's modern lifestyles.

David's broad architectural experience includes urban and rural residential design, commercial and institutional projects, as well as art installations. His work has appeared in numerous books and magazines including *Lakeside Living*, *The Distinctive Home*, *Mpls/St. Paul Magazine*, *Cottage Living Magazine*, and *Architecture MN*.

Prior to joining SALA Architects in 2000, David worked for several Seattle area firms noted for their regionally sensitive design work including James Cutler Architects, The Henry Klein Partnership, Olson Sundberg Kundig Allen, and NBBJ. David received a Bachelor of Science in Architecture and a Bachelor of Architecture from Washington State University in 1993. David is a member of the American Institute of Architects, is NCARB certified, and is a registered architect in Minnesota and Washington State.

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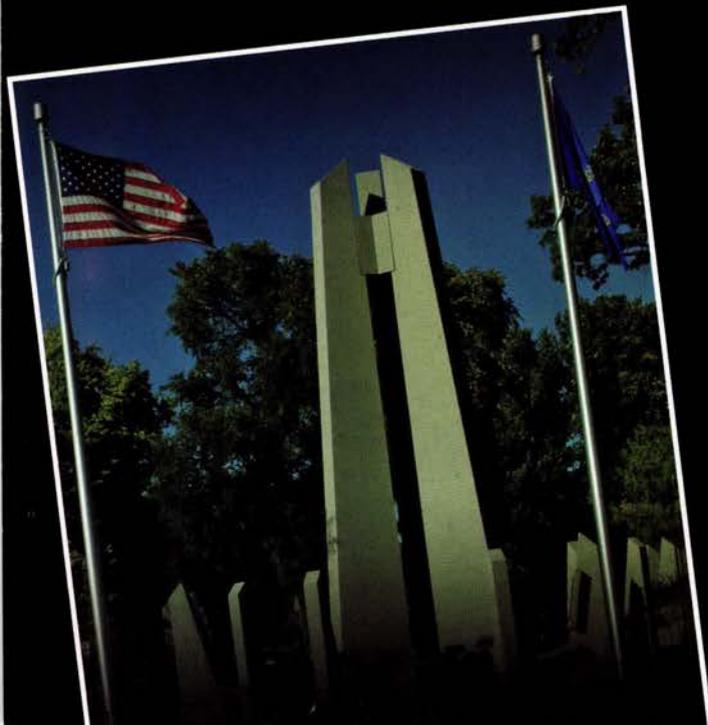
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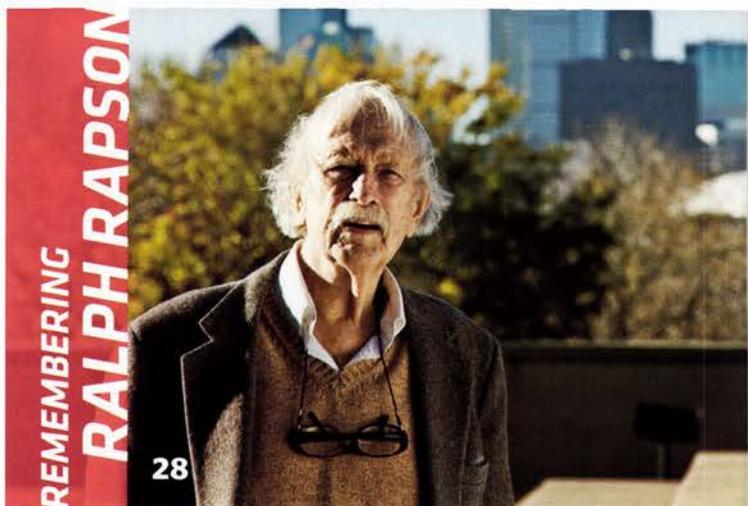
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Features

28 Remembering Ralph Rapson

By Thomas Fisher, Assoc. AIA

The longtime dean of Minnesota architects passed away in March at age 93. Thomas Fisher celebrates the designer, the educator, and the man whose "modest demeanor gave cover to his tenacity and courage to do what he thought was right."

31 Arts + Sciences

Two community-fostering new facilities—a music-education center and a campus for a medical-technology company—light the path to the future, while a newly historic roadside work of art celebrates a milestone.

Gliding to the Future: Medtronic Campus

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By Frank Edgerton Martin

A Musical Arrangement: MacPhail Center for Music

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By Camille LeFevre

Wright Side of the Road: Lindholm Service Station

page 42

By Linda Mack

45 Architects' Dozen

Introduction by Tom Meyer, FAIA

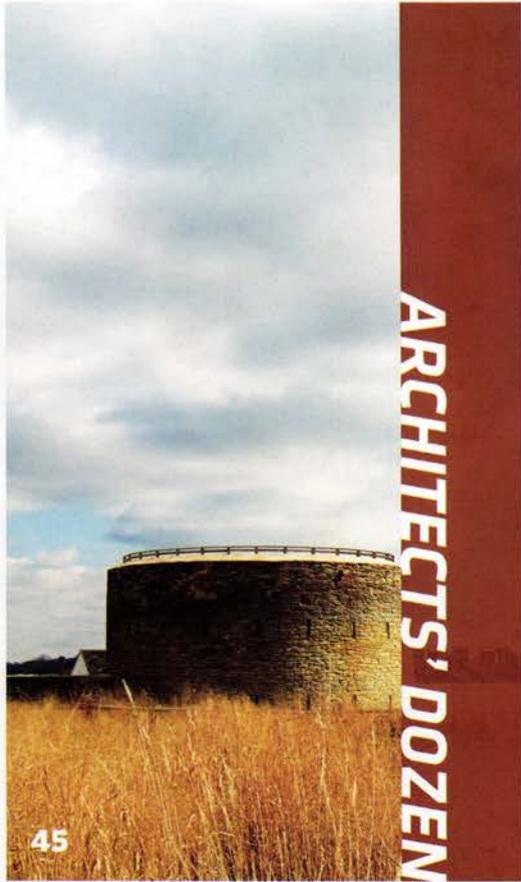
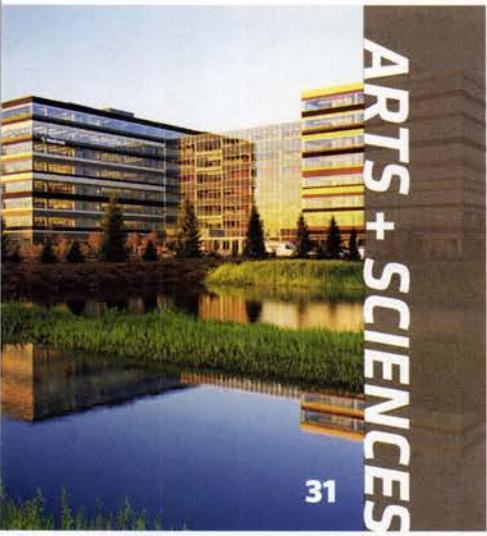
Sesquicentennials put us in a list-enumerating frame of mind here at *Architecture Minnesota*. In last year's summer issue, we marked the American Institute of Architects' 150th anniversary by asking 10 notable Minnesotans to expand upon AIA's 10 Principles for Livable Communities. This year, we honor Minnesota's sesquicentennial by inviting 13 of the state's top architectural ambassadors to write about buildings that have inspired them. Some of the selections may surprise you, but the ways in which the writers have connected with the buildings will no doubt seem very familiar.



ON THE COVER

MacPhail Center for Music, Minneapolis

"I really like the graphic nature of the building," says photographer **Andrea Rugg**. "Its modern, unconventional lines, the graphic type on the canopy, and the contrast of silver- and copper-colored metals brought many possibilities for interesting compositions. I hardly noticed the cold that early spring morning. I was enjoying myself."



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COMPILED BY EMILY DOWD
A summer of milestones offers numerous opportunities to step back into Minnesota's distant and recent past.

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A new book tells the fascinating story of the building of a steel-company town in Duluth a century ago.

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BY ADAM REGN ARVIDSON
There's a reason why the IDS Crystal Court in downtown Minneapolis is such a beloved indoor space. A few reasons, actually.

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BY BRANDON STENDEL, ASSOC. AIA
For an example of what Meyer, Scherer & Rockcastle can do with a derelict historic building, check out their Mill District office.

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BY DAVID EIJADI, FAIA
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BY PETE SIEGER, AIA
A local architect-photographer travels to Paris and photographs the gritty urban romance of the Métro.

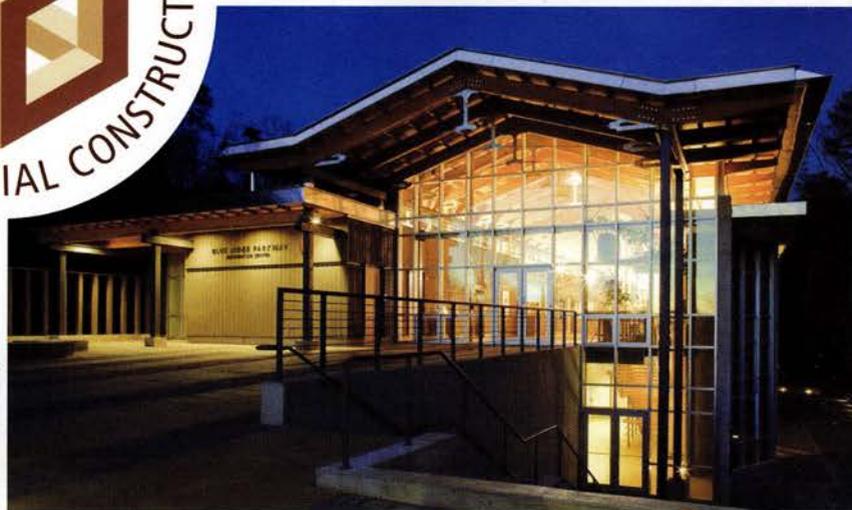
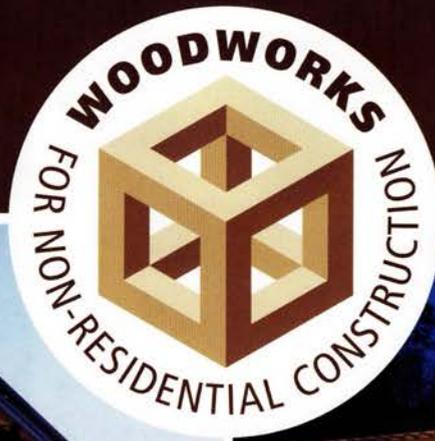
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Photographer Doug Ohman closes our sesquicentennial-themed issue with a quiet image of the ruins of Fort Ridgely.

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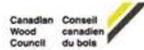
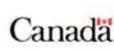
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WoodWorks is an initiative of the Wood Products Council, which includes all of the major North American wood associations.



WoodWorks is an approved AIA provider • Photos: Previous winners of WoodWorks Wood Design Awards include [l to r] Gilroy High School, CA, designed by Kasavan Architects, Inc., and Blue Ridge Parkway Destination Center, NC, designed by Lord, Aeck & Sargent Architecture.

Multistory Buildings

Great buildings often have great back-stories, and we here at *Architecture Minnesota* love to tell those tales. But we rarely focus on the personal encounters that people have with these buildings, or great yarns that owe everything to their architectural setting. I began to realize this as we slowly assembled “Architects’ Dozen” (page 45), a lengthy feature in which high-profile architects and architecture writers offer reflections on their favorite Minnesota buildings. Bill Pedersen, FAIA, of Kohn Pedersen Fox, for example, recalls the quiet hours he spent as a young man in a humble Ralph Rapson-designed church in St. Paul. Rapson himself, who passed away in March (page 28), chose to write about a beloved water tower near his home. The contributors surprised us with some of their choices, but they sure had good stories to tell.

My own favorite architectural zone in Minnesota is far less surprising: Minneapolis’ Mill District. I love the distant view of the riverfront structures from St. Anthony Main, the middle view from the Stone Arch Bridge, and the feeling of standing inside the Mill City Museum’s Ruin Courtyard or at the base of the iconic grain elevator next door. The historic tableau is made all the more rich by the recent additions of the Humboldt Mill Condominiums and the Guthrie Theater, modern buildings whose massing and materials are perfectly tuned to their context.

I also have a lot of good memories of time spent in that environment, most involving bike rides with friends on summer nights or great shows at the Guthrie. One particular Guthrie performance—a spontaneous offbeat comedy, you might call it—from a few years ago stands out both for the amount of laughter it sparked and for the deeper appreciation of theater it

instilled. The story goes like this: An old friend and I were walking out of the Metrodome after a Twins game, and it came out that she had yet to step inside the big blue building. On the impromptu tour that followed, we waded through the well-dressed theatergoers milling about the fourth-level lobby during an intermission and made our way out to the end of the “endless bridge.” Then I wanted to see if my compatriot had the guts to jump on the vertigo-inducing glass floor of the cantilevered ninth-floor observation deck.

She didn’t, it turned out, but she did have the gumption to wander into the empty-but-lit black-box theater on that floor and re-create her last stage performance. Kindergarten Circus, I learned, was a high-flying affair that involved her and her classmates making their way across

My own favorite architectural zone in Minnesota is far less surprising: Minneapolis’ Mill District. I love the distant view of the riverfront structures from St. Anthony Main, the middle view from the Stone Arch Bridge, and the feeling of standing inside the Mill City Museum’s Ruin Courtyard or at the base of the iconic grain elevator next door.

a tightrope (actually, a very low balance beam). The few items necessary for the rudimentary circus were available just offstage, as was an imagination-fueling assortment of stage furnishings, props, and costume pieces. There, in the wings, we channeled our inner thespians for a laughter-filled half-hour. If more friends had been there with us, we could have put on quite a production.

Well, not really. That would have landed our cast and crew in the back of squad cars, and for good reason. But I do wish more friends had been there to experience the creative spirit of the Guthrie in that wholly unanticipated way,

All the world’s a stage.
And sometimes architecture
is the best stage of all.

EDITOR’S
NOTE



DON F. WONG

to glimpse the small but wondrous world behind the curtains. At least my fellow actor and I can tell them the tale.

Stories add meaning to architecture, and, conversely, architecture adds meaning to stories. In the coming issues, we’ll aim to widen the scope of our storytelling. In the meantime, enjoy the first fruits.

Christopher Hudson
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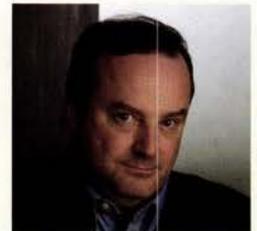


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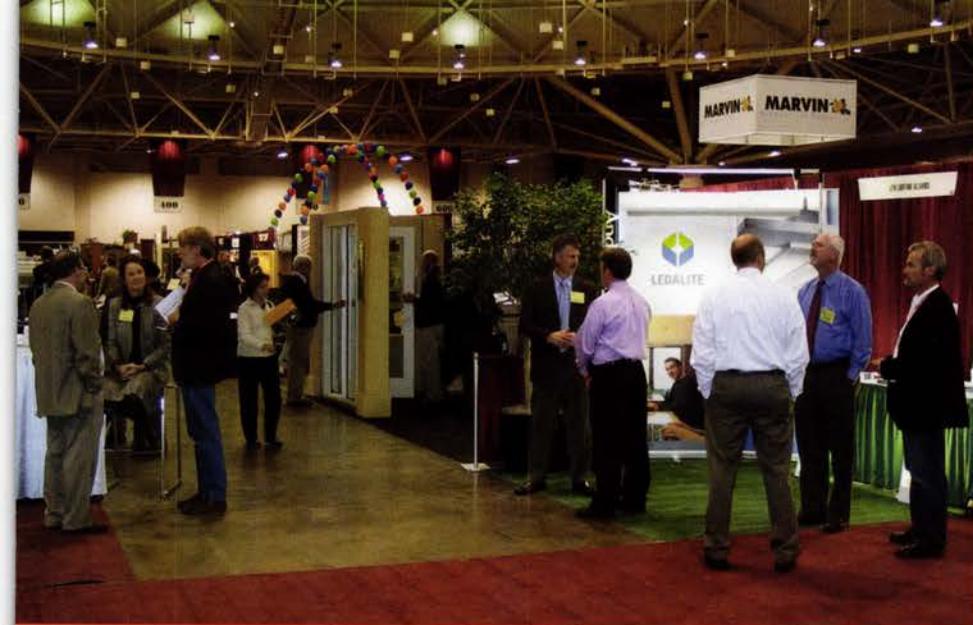
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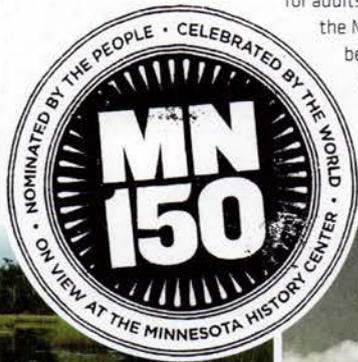
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MN Milestones

Minnesota's sesquicentennial is the perfect time to explore and celebrate the state's rich cultural and architectural heritage



MN150 Exhibit

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Ongoing

Visit the "MN150" exhibit at the Minnesota History Center and experience the people, places, and things that have helped shape or raise the profile of our great state, including Prince Rogers Nelson (best known by his first name) and lesser-known figures such as Bradford Parkinson, co-inventor of GPS (Global Positioning System). While you're there, take the interactive quiz and see just how Minnesota-smart you are. Admission fees are \$10 for adults and \$5 for children. Also be sure to check out the MN150 Wiki page (link available at the website below), which contains all of the topics nominated for the MN150 exhibit. For more information, visit www.mnhs.org/exhibits/mn150.

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LANCE KACK



Voyageur Canoes on the Rum River

Mille Lacs Kathio State Park
July 12

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Lindholm Service Station

50th Anniversary Celebration
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August 7

Did you know that Cloquet is home to the only Frank Lloyd Wright-designed gas station in the world? If not, you can hear the whole story on August 7, when a public symposium will be held at 1 P.M. to mark the 50th anniversary of this architectural gem. UMD art historian Jennifer Webb, architecture writer Linda Mack (see her feature article on the gas station on page 42), and architects Tim Quigley, AIA, and Robert Pond (who worked with Wright on the project) will speak on the transportation structures of the 1950s, the Lindholm/McKinney family's memories of working with the legendary architect, and Wright's overall design philosophy. Afterward, at 4 P.M., visitors can get a tour of the station and enjoy open-house food and beverages. For full effect, attendants will be dressed in 1950s uniforms, and gas will be sold for 1950s prices. For more information, visit www.cloquetmn.com/collections/index.cfm?collection=franklloydwright.



Before the Teardown: Minneapolis in 1960

Mill City Museum, Minneapolis
Ongoing

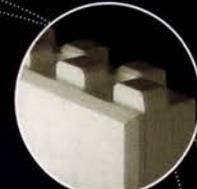
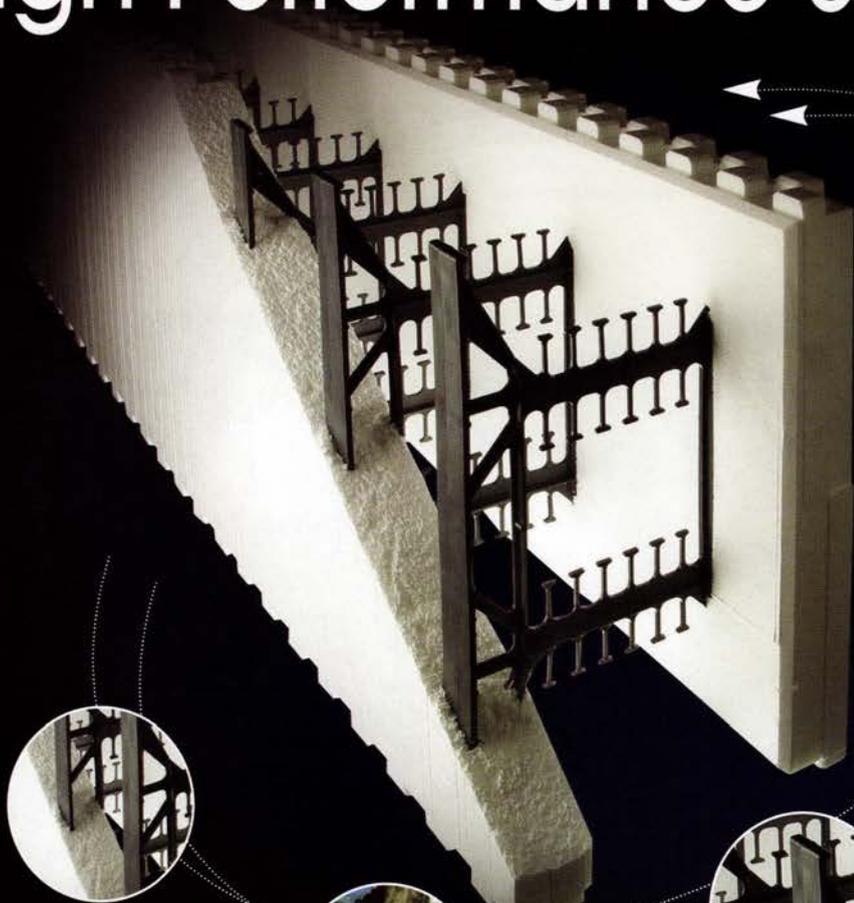
This exhibit of rarely seen photographs from the *Star Tribune* archives documents Minneapolis on the eve of 1960s urban renewal. The images survey the architecture and street life that would soon be lost to the slum clearance of the early 1960s and new construction planned for the next half-century. Among the lost places featured are the Metropolitan Building (also included in the MN150 exhibit), Northwestern National Bank, Forum Cafeteria, Block E, the Radisson Hotel, Washington Avenue skid row, and the Bijou Opera House. The demolition in the early 1960s inspired the historic preservation movement in Minnesota. The exhibit is located in the museum's central Mill Commons and is free and open to the public during regular museum hours. www.mnhs.org/exhibits/mn150

—Compiled by Emily Dowd

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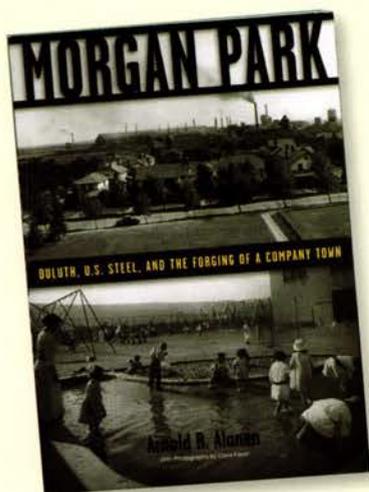
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STEELING HOME



MORGAN PARK: DULUTH, U.S. STEEL, AND THE FORGING OF A COMPANY TOWN

By Arnold R. Alanen,
with photographs by Chris Faust,
University of Minnesota Press, 2007

A NEW BOOK CHRONICLES THE HISTORY OF A STEEL-COMPANY-TOWN-TURNED-DULUTH-NEIGHBORHOOD

In the early 1900s, Minnesota's Mesabi Range yielded 30 million gross tons of iron ore annually—70 percent of all iron ore mined in the U.S. and a quarter of the world's output. This single fact underlies much of Arnold Alanen's new book on the history of one of the great company towns of the Midwest: Morgan Park, developed by U.S. Steel in Duluth just before World War I.

Punctuated with historic photographs, town layouts, floor plans, and contemporary images by photographer Chris Faust, *Morgan Park* is both academically rich and highly accessible for a designer audience. Raised on a dairy farm west of Duluth, geographer and landscape historian Alanen grew up hearing about Morgan Park. Several decades later, using primary sources from archives such as the Northeast Minnesota Historical Center, Alanen has unearthed fascinating political, architectural, and personal stories about the history and endurance of this company town.

For U.S. Steel, the threat of Minnesota levying "tonnage taxes" was as daunting as the prospect of labor unions or organized strikes. Thus St. Paul legislators and governors had leverage to bargain for new investment and more and better Minnesota jobs from the corporate giant. Morgan Park (named for East Coast financier J.P. Morgan) is the result of a compromise to build a new steel plant in Duluth, close to the ore but far from the coal sources needed to refine it. In 1907, U.S. Steel began planning for a complex that would not only refine ore but create "added value" products such as nails and specialized steel.

Minnesota landscape architects Morell & Nichols developed a town plan for nearly 400 housing units for skilled workers and executives. Their design, a superb response to topography and views with its curving, beautifully graded avenues and front lawns, remains largely intact today. Chicago architects Dean and Dean created 13 distinct designs for houses, duplexes, rowhouses, and apartments whose broad eaves, pitched roofs, and shed-roof porches reveal Craftsman and Prairie Style influences. Losses such as the demolition of the Good Fellowship Club in the 1980s compromise some of Morgan Park's original paternalistic, socially engineered character. Yet its residential streets remain nationally significant vestiges of American corporate planning from the time.

—Frank Edgerton Martin

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what counts.



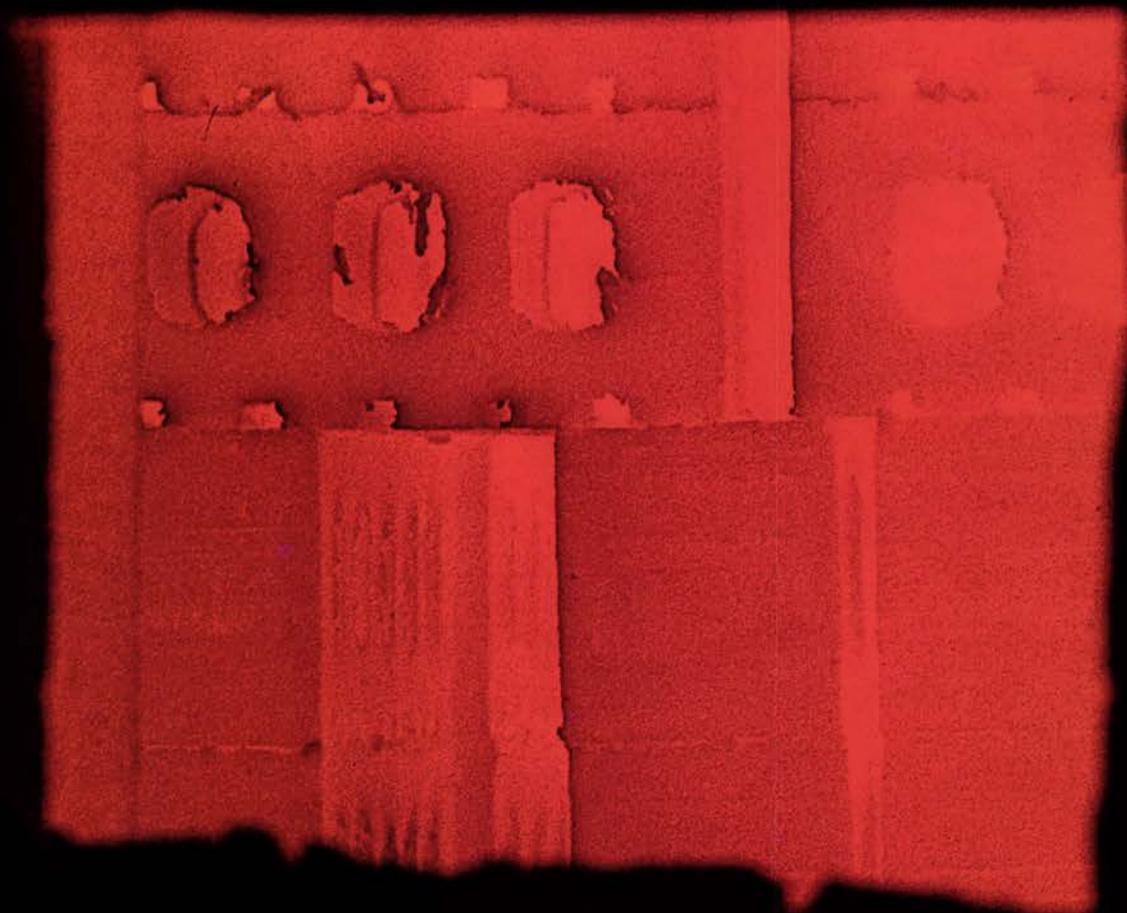
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Brick being fired at Acme Brick Company's Denton, Texas, plant.

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Orientation and Connection

"There is not a lot of puzzle solving here," says Loren Ahles, FAIA, a project designer for HGA's 1998 renovation. The Crystal Court has entrances in each of the four cardinal directions. Skyway and street-level entrances are paired, and the street-to-skyway connection is one clearly visible escalator. This simplicity allows you to look around and enjoy the scenery—including city views, which are never more than a few steps away.

Nested Spaces

At more than 100 feet tall and without vertical structural posts, the light-filled Crystal Court gives you the feeling of being outdoors. But, says Ahles, "the geometry of the planters, benches, and trees creates smaller rooms within the larger room," and those smaller spaces allow for more private conversation.



GEORGE HEINRICH

Ever wonder what makes a great space great? In *Why It Works*, we demystify the design ideas behind well-loved locations.

WHY IT WORKS

IDS Crystal Court, Minneapolis

Considered by many to be architect Philip Johnson's masterwork, the IDS Center has occupied an entire city block on Nicollet Mall since 1972. At the center of the block, nestled between office, hotel, and retail towers, is the vast, glassy Crystal Court, perhaps the most breathtaking indoor public space in the state. A two-level downtown crossroads, the Crystal Court is covered and climate-controlled, but it feels like an outdoor plaza. Prior to its 1998 renovation by HGA, which added the white benches, cascading ceiling-to-floor fountain, and black olive trees you see today, the space had been scattered with white seating cubes or simply empty. Why, throughout its 36-year history, has the Crystal Court been so highly regarded and well used? We break it down.

—Adam Regn Arvidson

GEORGE HEINRICH



Entrance as Experience

Entry into the Crystal Court begins not at the edge of the IDS but farther out, at the exterior of the buildings flanking it. The skyways leading in and out are larger than average and offer panoramic views of the downtown streetscape and the IDS Center itself. As you approach the court, the sound of the fountain gradually increases in volume.

Activity Is the Focus

Like all modern architecture, the IDS Center and the Crystal Court eschew fussy detail in favor of well-organized spaces. Thus the Crystal Court architecture becomes background to the day's traffic: the lunch rush, tour groups, charity events, and art exhibitions.



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STUDIO



BRANDON STENGEL, ASSOC. AIA



BRANDON STENGEL, ASSOC. AIA

Top: The "rough" renovation suits principals Jeff Mandyck, AIA, Jeffrey Scherer, FAIA, and Tom Meyer, FAIA, just fine. **Bottom and left:** The workstations are movable; the breathtaking views are always the same.

Around the turn of the 20th century, the Washburn A Mill complex was home to the largest flour mill in the world, processing enough wheat daily to make 12 million loaves of bread. Now, after several magnificent explosions and one magnificent renovation, the A Mill is home to the Mill City Museum and the studio of Meyer, Scherer & Rockcastle (MS&R).

It's entirely fitting that the MS&R office teeters between the modern promises of downtown and the historic power of the Mississippi River. Founding principal Tom Meyer, FAIA, has been fascinated with aging infrastructure and industrial areas for nearly 40 years, and the firm is responsible for a growing list of award-winning adaptive-reuse projects (including the Mill City Museum) that

elegantly fuse derelict landscapes with precise architectural details. "I like the authentic feel of these grittier places. They have stories to tell," says Meyer.

Of course, fusing old and new is a complex task, requiring a flexible space in which to work—a space MS&R didn't have until it moved into its 23,000-square-foot Mill City studio in 2003. "We had learned some lessons from our other spaces. Lessons about how we worked, which was by project rather than sitting in one spot," Meyer explains.

Today, the firm's 50 employees routinely relocate to work near other team members, and the office was designed to foster this mobility. Meyer

succinctly describes the workstations: "We have this scaffolding that is screwed to the floor. It carries power and data. It's minimal, and everything else is on wheels to move around." And with views of both downtown and St. Anthony Falls, there doesn't seem to be a bad seat in the house.

Like so many of their adaptations, MS&R's office is a study in re-romanticizing the industry of days past. Exposed original brick and steel are complemented by new welds ground flush. Bare steel studs frame a gallery wall of warm wooden ledges. And how do you reuse an original concrete silo that was once wall-to-wall with wheat flour? You turn it into the tallest entry vestibule in the city.

—Brandon Stengel, Assoc. AIA

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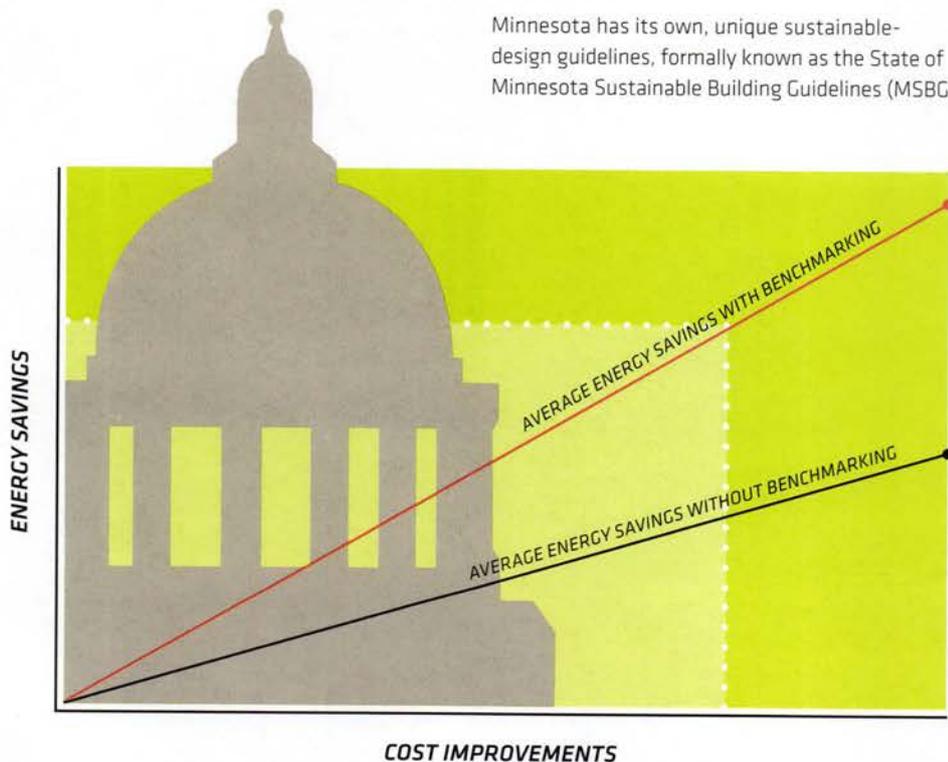
B3 BUILDINGS, BENCHMARKS & BEYOND

BY DAVID EUADI, FAIA

MANY MINNESOTANS ARE FAMILIAR WITH THE U.S. GREEN BUILDING COUNCIL'S LEED PROGRAM. FEWER KNOW THAT OUR STATE HAS ITS OWN SUSTAINABLE BUILDING GUIDELINES—BUILDINGS, BENCHMARKS, AND BEYOND (B3)—AND THAT OUR REGIONAL PROGRAM IS A STEP AHEAD.

At the last Greenbuild conference in Chicago, former U.S. president Bill Clinton gave a keynote address. One of the points he made is that the green movement has reached the status where “the sale has been made” and we must now demonstrate the economic merit of green in the marketplace. Minnesota began that process a few years back with an eye on improving both new state-constructed buildings and its existing stock of buildings.

Minnesota has its own, unique sustainable-design guidelines, formally known as the State of Minnesota Sustainable Building Guidelines (MSBG)



A random approach to fixing buildings could result in high payback periods. Benchmarking provides a focus to find buildings that could reduce payback periods in half, providing a higher return on investment.

Power Points explores energy design in architecture with an eye toward how things work.

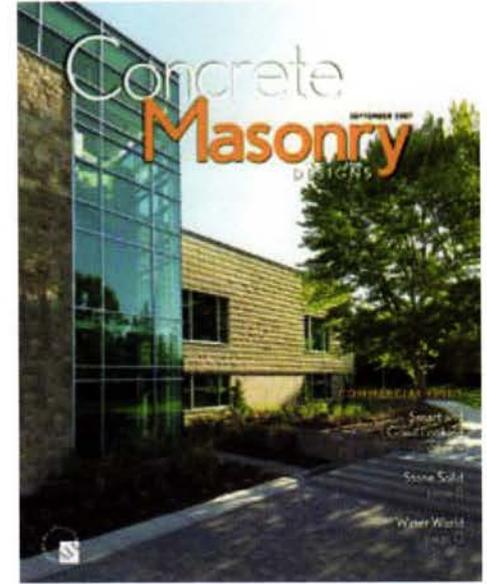
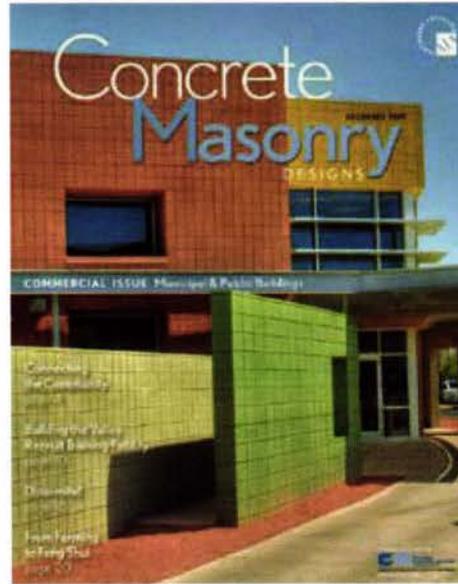
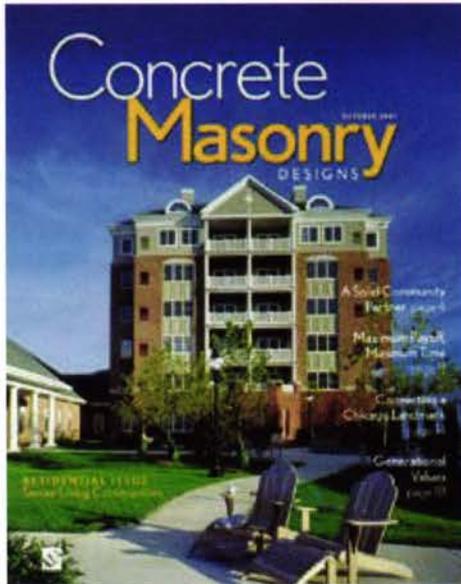
**POWER
POINTS**

Version 2.0 and commonly known as the B3 Guidelines—shorthand for Buildings, Benchmarks, and Beyond. (We'll refrain from making humorous allusions to the bed-and-bath retailer.) While the new-construction building guidelines themselves are unique, the most forward-thinking part of the legislation that created B3 lies in the words *benchmarks* and *beyond*.

If you've heard of the B3 Guidelines, you may already know that they officially apply only to new-construction projects in Minnesota that receive any amount of state-bonded funding. But some entities are applying aspects of the guidelines to additions and renovations even without state-bonded funding. B3, like other guidelines such as LEED, addresses the design of quality environments while responsibly responding to site, water, material, and energy criteria.

In some ways, the guidelines portion of B3 is considerably more forward-thinking than other guidelines. It's a *regional* version of the sustainable-design concept that responds to climate and culture, and it's the kind of guideline that the U.S. Green Building Council is working toward developing. The B3 Guidelines also contain a renewable-energy evaluation requirement, a Small-Building Energy-Efficiency Calculation Tool, a Daylighting Design Tool, and a tool for the environmental Life-Cycle Analysis of construction assemblies. What these technical innovations have in common is a commitment to measurement and accountability. Tracking and analyzing the key outcomes and measures of projects using the B3 Guidelines has been the vision from the beginning. The next step would be to compare the completed B3 projects to Minnesota's existing stock of buildings.

>> continued on page 54



MINNESOTA CONCRETE MASONRY ASSOCIATION

The Minnesota Concrete Masonry Association and the National Concrete Masonry Association's new magazine "Concrete Masonry Designs" is now available free of charge to be mailed to your office or home and also at www.mcma.net under our Design tab. This magazine is a great way to learn more about the masonry industry and **earn 1 hour of AIA HSW credits** by simply reading the articles and taking the short multiple-choice questionnaire in the back. This magazine also features a design detail of the month to increase your design knowledge with concrete masonry. To get on the mailing list please contact the MCMA office at 952-707-1976 or MCMA@mcma.net.

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Over the course of five trips to Paris in the past 10 years, I have come to know, love, and rely upon the Métro. Clean, safe, economical, and easily understood, this century-old, mostly underground public transportation system very capably serves all of Paris and its suburbs, where people can be heard to say, "*Métro, boulot, dodo*" (a familiar saying that captures the busy Parisian lifestyle of "catching the Métro, working hard all day, and then heading back home to

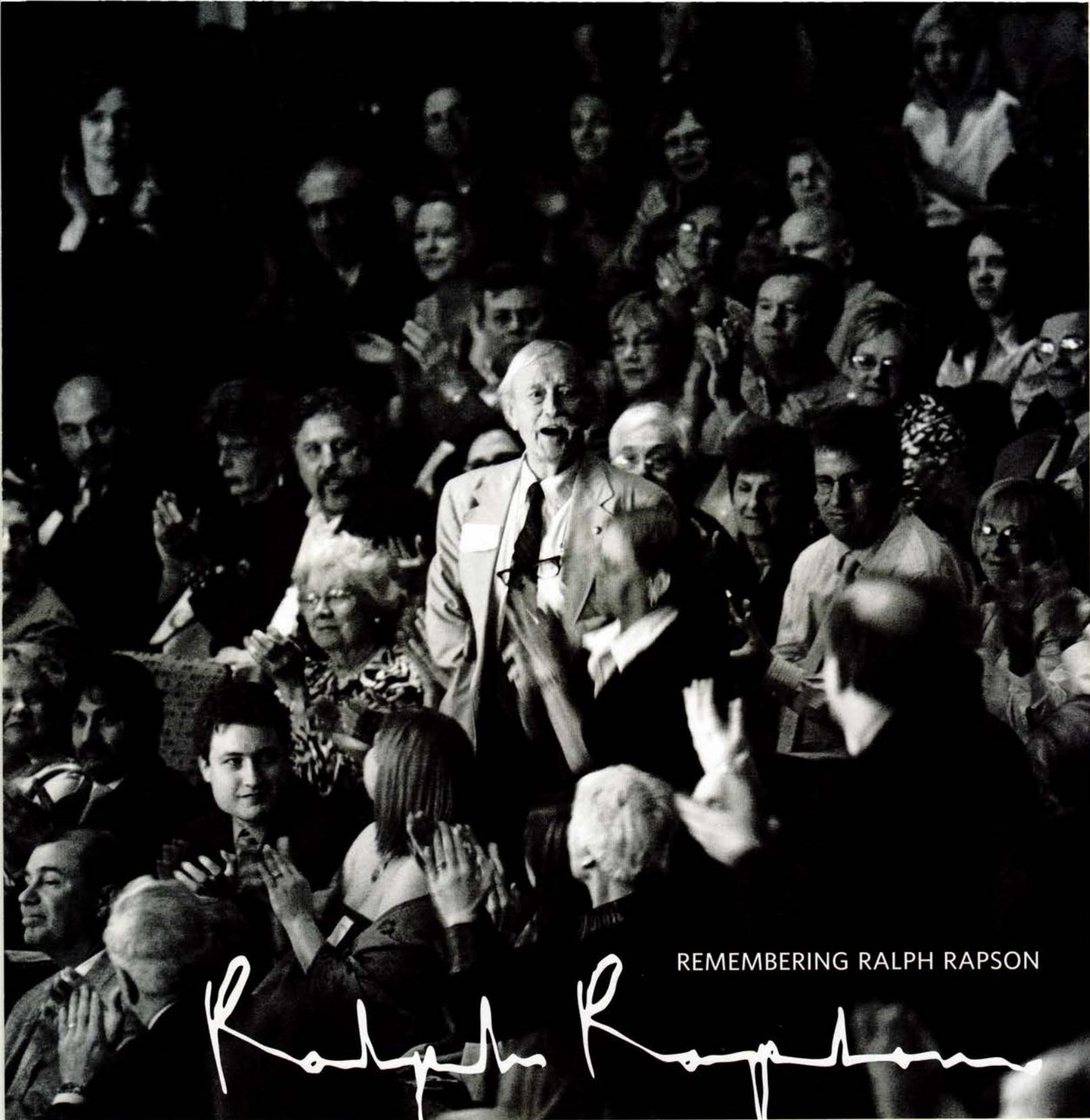
sleep"). Of course, visitors to Paris, like me, take a less utilitarian view of this uniquely engaging transit network. For the visitor, each navigation of the Métro is an urban adventure filled with bustle, rumbling sounds of passing trains, and smells of perfume, cigarettes, and electrical current.

Non-French-speaking first-time riders may feel some apprehension upon entering the Métro, but that mild anxiety quickly gives way to fascination with the complexity of the infrastructure, the richness and variety of the architecture and graphics in each station (Quai de la Gare is shown here), and the enormity of the enterprise that gave rise to this phenomenon. Add to this wonder the anticipation of seeing matchless urban streetscapes and landscapes upon return to ground level—the likes of Père Lachaise, Rue Mouffetard, St. Germain, the Louvre, the Tuileries, and Palais Royal—and the experience is complete.

—Pete Sieger, AIA



COMING SOON Did these photographs pique your interest? Then stay tuned. Our November/December 2008 issue will feature a gallery of Pete Sieger's arresting Paris photography.



2008 STAR TRIBUNE/MINNEAPOLIS-ST. PAUL

REMEMBERING RALPH RAPSON

Ralph Rapson

A reflection on the life and work of Minnesota's preeminent architect, who passed away in March

BY THOMAS FISHER, ASSOC. AIA

With his passing, after such a long and illustrious life, we now have a new assignment: to honor Ralph by remembering what he stood for and carrying on what he began.

I started writing this while sitting at the desk that Ralph Rapson occupied as the head of the School of Architecture. There was a blizzard outside the window, and I wondered if Ralph had sent this snowstorm as an April Fools' joke, two days after his passing. It was like Ralph to do that. When others were down, he would make a wry comment to brighten the mood, and Ralph would have known that we would need a near whiteout to lighten up the breadth and depth of our sadness at his death at age 93.

I had planned to spend that wintry afternoon in Ralph's office, talking with him about his work, in preparation for a talk I was to give about it at the Minneapolis Public Library. Instead, I spent those hours talking about Ralph to newspaper reporters from all over the country, trying to convey what he meant to us. He meant different things, of course, to different people. Many go back more years with Ralph than I do, and I have thoroughly enjoyed hearing the stories about his penny-pinching ways with professors' salaries and his vigorous arguments with Tyrone Guthrie over the design of the theater. But I have my own history with Ralph that seems as unlikely as that April snowstorm.

In 1959, I received a book as a birthday present—*Architecture USA*, which had a spread of photos of Ralph's work, including an image of him smiling, holding his young son Rip in his arms. Of all the dapper and dour demeanors of the architects pictured in that book, Ralph's seemed the most human, the most spirited, and that same quality infused the buildings on those two pages. The energetic folded roof of St. Peter's Lutheran Church, the levitated office blocks of the American embassies in Stockholm and Copenhagen, and the helicopter view of a proposed civic center in Fargo—those images reinforced the youthful optimism revealed in Ralph's portrait.

I had no idea, in 1959, that I would one day work for the Reinhold Publishing Company, the publisher of that book as well as of *Progressive Architecture*, a magazine that I edited and that gave Ralph five design awards over a 10-year period. Nor could I have imagined that I would one day oversee the school that Ralph Rapson once headed, doing my best—our best—to build on the incredible educational legacy he left behind. While architectural education at the University of Minnesota goes back more than a century, Ralph Rapson's arrival in 1954 clearly marked the beginning of the school's well-deserved national reputation. He took it from being a good regional school to one of the

best in the country, with students coming from half of the 50 states and 16 foreign countries by the 1960s. We have never looked back since.

Near my desk sits a set of accreditation reports from the 30 years that Ralph ran the school. In these reports, you see the compelling character of his vision, the boldness of his architecture in educational form. The "pyramid" structure of studios, in which students across grade levels worked in teams as they would in an office, ultimately proved too difficult to manage, but it reflected Ralph's determination to run a school that prepared students for the challenges of practice. Likewise, thematic studios, with titles like "Advocacy," "Experimental City," and "Galaxy," showed his commitment to exploring the outer limits of professional pro-activism. Meanwhile, Ralph also encouraged the most down-to-earth community work, with architecture students joining other disciplines to help in various inner-city neighborhoods.

As I would talk with Ralph over the last decade about the school then and now, our conversations revealed how much had changed—the university's size, bureaucracy, and tuition, for example—and how much hadn't. He would recall the slowness of decision-making and the politics of parking, and it all sounded very familiar. And when he spoke of his efforts to balance the profession and the discipline (teachers included both part-time practitioners and full-time academics) and his commitment to the important issues of the day (from affordable housing to urban revitalization to technological innovation), I was struck by how much we tried to do the same. Ralph not only ran the school; he set up professional relationships and a progressive mindset that remain firmly in place and that will no doubt continue to shape the program for a long time to come.

Ralph's modest demeanor gave cover to his tenacity and courage to do what he thought was right. I remember a dinner with Ralph and the director and architects of the new Guthrie Theater. After Jean Nouvel spoke of his largely replicating the layout of the old Guthrie's thrust stage, Ralph calmly said that he wouldn't have

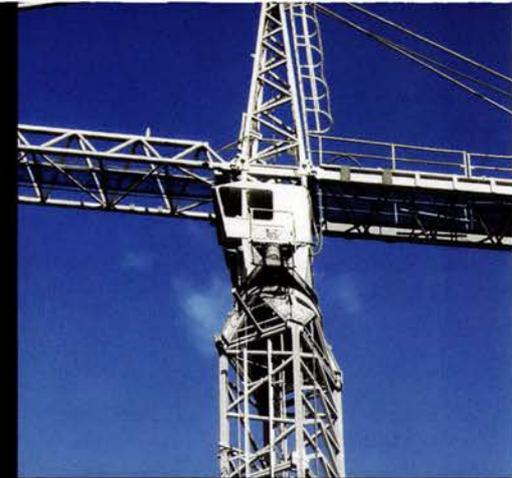
done that. And Dale Mulfinger, FAIA, witnessed a long-ago meeting of the heads of the Institute of Technology and their dean, who announced that the School of Architecture had just been ranked second in the country. Without missing a beat, Ralph pounded the table and said that if he had gotten the resources the school deserved it would have been number one. The honesty, clarity, and straightforwardness of his buildings matched the same qualities in his character, which served him well in the sometimes rough-and-tumble worlds of architecture and academia.

I found it gratifying in recent years to see how students had rediscovered Ralph, even as the larger community went about demolishing some of his best buildings, such as the Guthrie Theater and the Prince of Peace Lutheran Church for the Deaf (see page 46). His early work in low-cost housing, lightweight construction, and furniture design seems especially appealing and appropriate today, and when Ralph came to the school for reviews, a buzz would spread among the students. I am also glad that we had a chance to recognize Ralph's incredible contributions to the college and the community by renaming the architecture building Ralph Rapson Hall and hosting his 90th birthday celebration, an event that drew more than a thousand people.

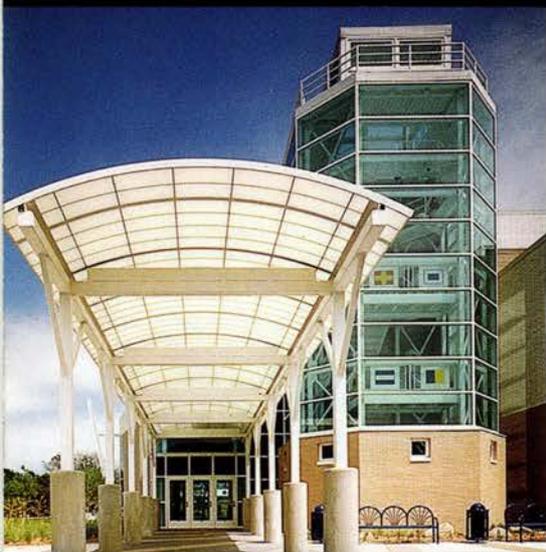
With his passing, after such a long and illustrious life, we now have a new assignment: to honor Ralph by remembering what he stood for and carrying on what he began. That means, at one level, that we need to stop letting others tear down his buildings. While people have property rights, the profession has the power of public shaming, and I think we should be shameless in using it as much as possible to prevent the further loss of Ralph's iconic work. At another level, honoring Ralph involves each of us thinking about the example of his life, one spent largely doing what he loved to do, every day, up to a few hours before he passed away. We all have the capacity to live such a life, and his showing us the possibility of doing so may be the last, and greatest, lesson that Ralph Rapson left for us to learn. **AMN**



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Arts + Sciences

In this summer issue of *Architecture Minnesota*, loosely themed around Minnesota's milestone year, we wanted to showcase recent Minnesota projects that point the way forward to a highly engaging and progressive 21st-century built environment. Not surprisingly, that led us to the arts and sciences, fields in which the spirit of innovation is alive and well. Want proof? In the following pages, we tour two new buildings with flexible, state-of-the-art spaces for medical-technology research and development (Medtronic campus, page 32) and music practice and performance (MacPhail Center for Music, page 38). Interestingly, although these facilities differ in function and scale, they share an overarching aim: fostering community. In fact, after spending time in these buildings, we came to a deeper understanding of why *arts community* and *scientific community* are such meaningful terms.

For good measure, or perhaps simply for our own delight, we also look back at Frank Lloyd Wright's one and only gas station, in Cloquet. On the occasion of the building's 50th anniversary—a community celebration will be held in August—writer Linda Mack tells the story of what original owner Ray Lindholm described as “an experiment to see if a little beauty can't be incorporated in something as commonplace as a service station.” Really, what's better than finding a work of art where you least expect it?

—Christopher Hudson

MACPHAIL CENTER FOR MUSIC
PHOTO: ANDREA RUGG



MEDTRONIC
PHOTO: GEORGE HEINRICH



CLOQUET GAS STATION
PHOTO: LISA BAUMANN



GLIDING to the *FUTURE*

Medtronic builds
a campus vibrant
with creativity
and teamwork

By Frank Edgerton Martin



Above: Medtronic's history of inventions is on display in the light-filled lobby. Right: The landscape design's alternating bands of woods, wetland, and prairie express the linearity of the architecture.

The first thing you see upon entering the lobby of the new Medtronic campus in Mounds View is display cases filled with the company's breakthrough health-care inventions dating back to the 1950s. The now legendary story is that eventual Medtronic cofounder Earl Bakken, trained as an electrical engineer, used to help repair medical equipment at Abbott Northwestern Hospital while he waited to take his wife home from work. In those early years, an electrical power failure led to the death of a child who was being kept alive with an externally powered pacemaker. Bakken saw how tragically unnecessary this was,



and he soon invented the first external, battery-operated pacemaker.

Today, Medtronic is one of the bright spots in Minnesota's economy, with more than 8,000 Twin Cities employees and \$12 billion in annual revenues worldwide for products that treat conditions such as diabetes, neurological disorders, vascular illnesses, and—the focus of this campus—cardiac rhythm disease. Even a quick tour of the lobby displays gives the visitor a sense that Medtronic has a long history and that much of its future could happen here. Next to the front desk, Medtronic's mission statement

stretches out along the wall, articulating a vision that is very much about the future, about the kind of work the company pursues, the quality it seeks to ensure, and the central importance it attaches to the wellbeing of its employees and the broader community. Many companies have such mission statements. The reason that Medtronic is so successful is that it endeavors to live up to its vision, to foster creativity and collaboration among employees and with physicians and broader audiences worldwide. Think of the dynamic, light-filled, and flexible new campus as the architectural expression of the company's culture.



From a distance, the three bar-like towers appear to slide along the horizon like the hulls of a sleek catamaran. At least that was the design team's vision as it thought about the prairie pothole geology and the cycles of glacial advance and retreat that formed it.



Everywhere from the fitness center to the three-story atria in the links are places for quiet thought, impromptu meetings, and brainstorming with a colleague. Indeed, the entire campus offers a spectrum of creativity-supporting micro-settings.



Top: With varied levels, outward views, and private nooks for small lunch meetings, the dining area lies at the center of the bustling first-level "main street." **Above:** The nearby fitness center offers additional opportunities for interaction.

What's also extraordinary about this project is the diversity of the firms who teamed to design it. Opting out of traditional design-bid approaches, Medtronic hired Opus Northwest and Opus Architects & Engineers, a Minnesota-based design/build developer, in order to ensure a guaranteed price and schedule. Yet, in a pattern that is becoming more prevalent nationwide, Opus partnered with Julie Snow Architects, a Minneapolis design studio with a national reputation for elegant museum, housing, and corporate projects.

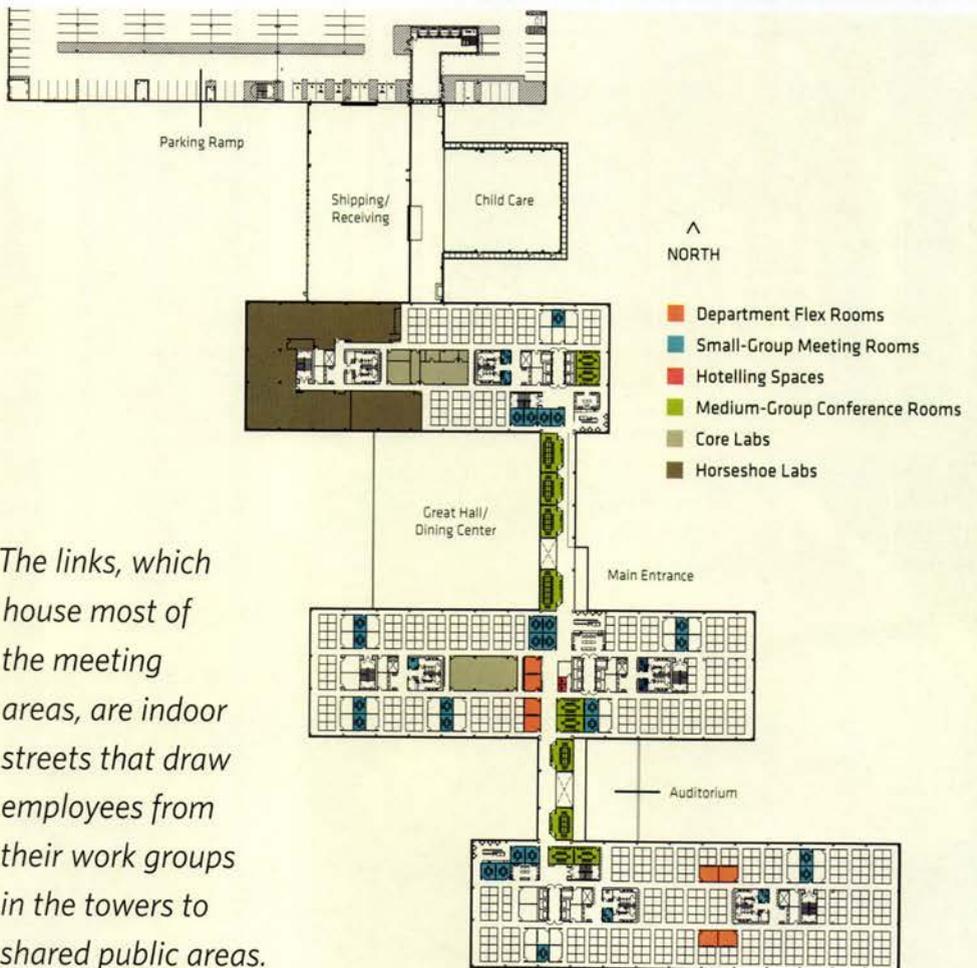
Pairing two vastly different firms could have been a formula for disaster. But it was the opposite; the design alliance of Opus, Julie Snow Architects,

Perkins + Will (already on board as the project's programmer), and Close Landscape Architecture was characterized by collaboration, mutual respect, efficiency, and a continuing awareness of the cost implications of every decision. And it yielded one of the best examples in the country of how the budget-focused design/build process can yet incorporate bold and innovative design.

As the largest Medtronic facility in the world, the 1.2-million-square-foot campus consolidates roughly 3,000 employees who had been scattered in seven facilities across the Twin Cities. The planning and construction schedules were extraordinarily fast-paced: Opus Northwest began



Top left: A serene reflecting pool and Medtronic's sculptured logo set the foreground for the visitor entry. Bottom: A bright first-level hallway connects employees and guests to the surrounding landscape. Top right: Small galleys and break rooms near the conference-room corridors bring employees together from the quieter work areas.

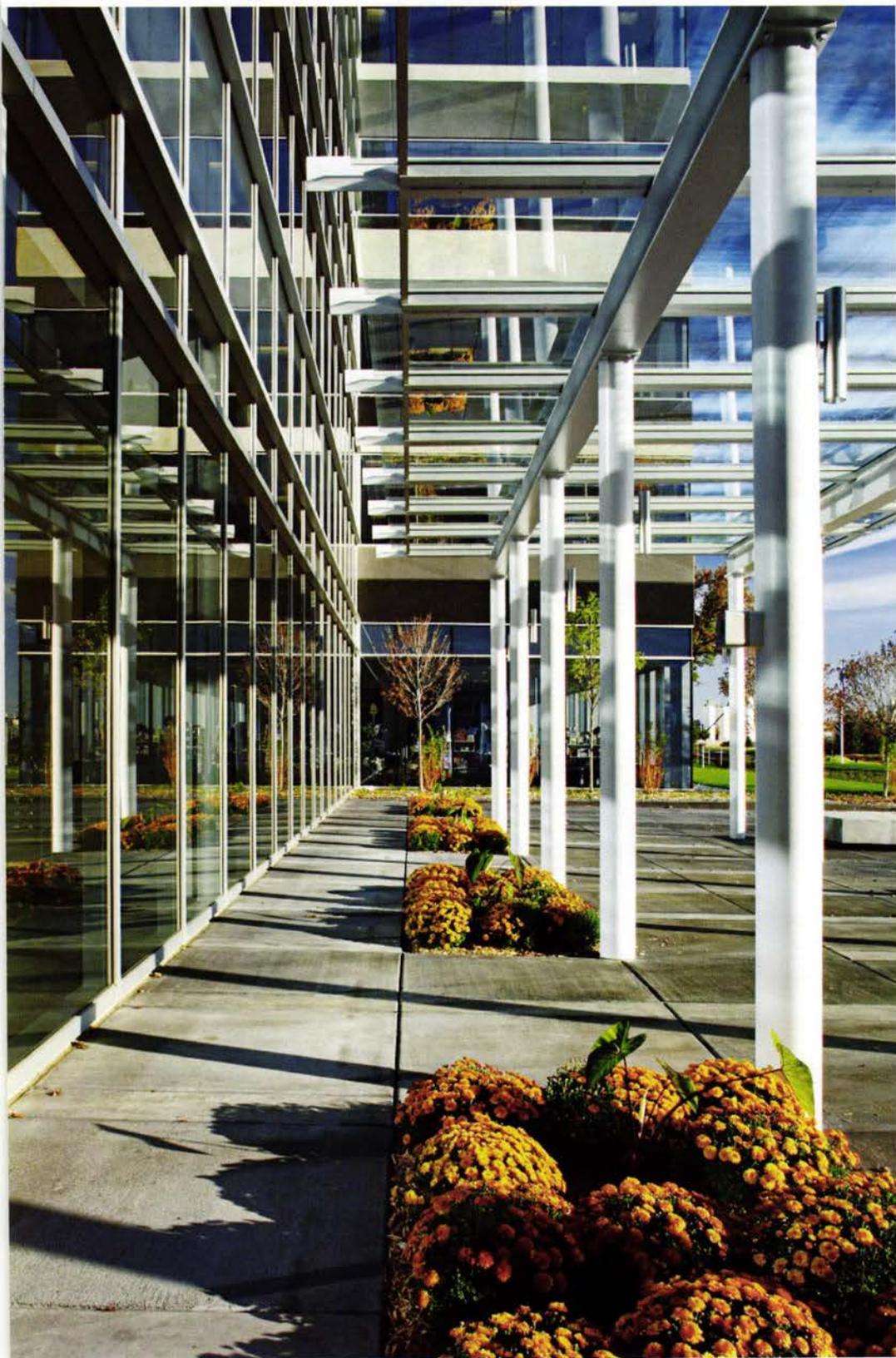


The links, which house most of the meeting areas, are indoor streets that draw employees from their work groups in the towers to shared public areas.

initial project site work in late 2005, and Medtronic took occupancy of Phase One—three eight-story towers with links and a five-level parking deck on 84 acres—in September 2007. A planned fourth tower will bring the overall square footage to roughly 1.5 million and total laboratory space to more than 100,000 square feet.

Table Talk

According to Daniel Young Dixon, AIA, Opus Architects & Engineers' national design director, it's the essence of design/build practice to invite new creative voices to the table and to involve the whole team from the start. Julie Snow, FAIA, whom Opus describes as the project's "design



provocateur," says her Medtronic experience was very much like the design-studio conversations that architects had in school. Meeting weekly in the Glass Oval, a conference room in Opus' Minnetonka headquarters, the team built what Snow calls "a kind of synergy where everyone's pulling the shared ideas back into his or her discipline."

"The key is for the whole group to understand the pros and cons of each argument, so that the owner can make informed decisions," says Opus senior project manager John Williams. Because the group was in a position to experiment throughout schematic design, they could devise new options,



SUSANNE LEBLANC

Left: On a clear fall day, the elegant geometry of the glass entry pergola brings the larger campus down to a humane and welcoming scale. Above: The design team reunites at the campus to be interviewed for this article.

MEDTRONIC CAMPUS

Location:
Mounds View, Minnesota

Client:
Medtronic
www.medtronic.com

Architect:
Opus Architects & Engineers
www.opuscorp.com

Principal-in-charge:
John Albers, AIA

Project lead designer:
Daniel Young Dixon, AIA

Design collaboration:
Julie Snow Architects
www.juliesnowarchitects.com

Energy modeling:
Opus Architects & Engineers

Interior design:
Perkins + Will
www.perkinswill.com

Landscape architect:
Close Landscape
Architecture
www.closeandarch.com

Design builder:
Opus Northwest
Construction LLC

Size:
1.2 million square feet

Completion date:
September 2007

Photographers:
George Heinrich (exterior);
Lucie Marusin,
Perkins + Will (interior)

such as the links connecting the three towers, which were not in the original program. With Jim Driessen, Medtronic's director of construction/engineering services, present at every meeting, and with Opus able to make fast cost estimates, the group could balance the costs and benefits of all new materials or design ideas. And having everyone at the table meant that designers and the client could make informed, incremental choices rather than waiting to open the bids (in the traditional design-bid process) and then adding or cutting elements as required. "The links are a great example of the design/build process," says Young Dixon. "They weren't part of the original

program, but we made a collaborative effort to go back and find the savings to pay for them."

Inside Workings

Several months before the design team began its exploration, Perkins + Will launched a workplace analysis and employee interviews. In a sophisticated yet surprisingly easy-to-understand programming process, the firm created varying team working arrangements, reviewed them with employees, and ranked their success according to the following "planning

>> *continued on page 58*

A NATURAL EXTENSION

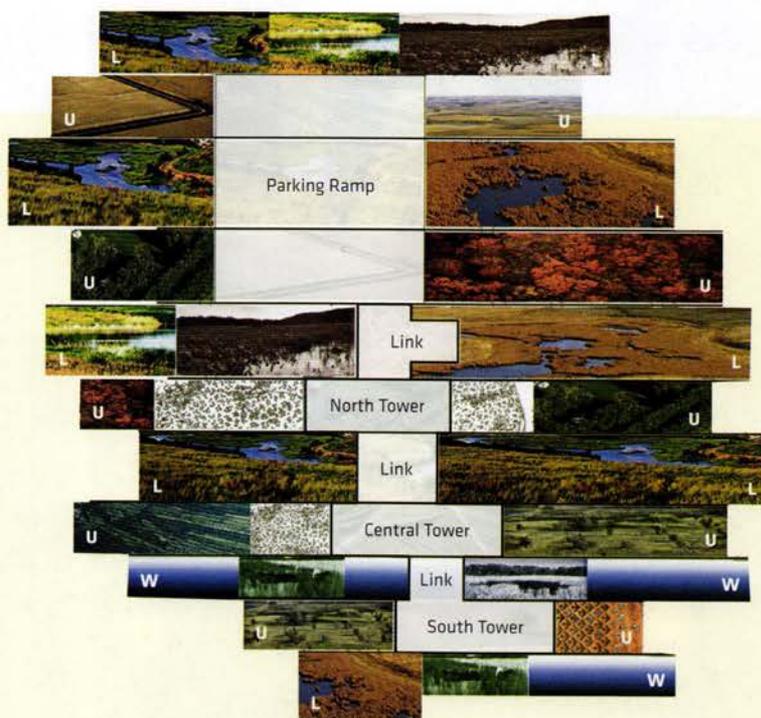
One of the benefits of a true design/build process is that all of the design disciplines, contractors, and owner's representatives are at the table from the start. Thus Jean Garbarini and James Robin of Close Landscape Architecture attended virtually every team meeting from the start of the fast-track design process. The result is a site plan and planting scheme that visually extend the streamlined architecture into the native landscape.

Part of the Anoka sand plain, Medtronic's 84-acre site is very flat, with groundwater—pockets of wetlands spawned by high water tables—less than 10 feet from building foundations. "We asked ourselves, how do we develop an idea that supports the architecture yet also expresses the native landscape?" says Robin. The landscape team answered this question by creating alternating bands of vegetation and hard surface that extend out from and echo the bar-shaped towers. The result is something rare for a Midwestern corporate campus:

a site plan that visually expresses architectural form.

While the bands of plantings are not authentic ecological "restorations," they do constitute interesting native tree, prairie, and riparian collections. The site's native ecology of savanna, prairie, and wetland is expressed in randomly installed yet carefully selected plant combinations. Groupings such as the stand of quaking aspens, balsam fir, and larch north of the visitor parking lot present a refined and framed native landscape. The plantings are not "pure" by any means, but they are far more sustainable than the site's previous use as a golf course.

Structured randomness is also better able to adapt to and express change. Robin and Garbarini specified that many of the plantings range in size within each species, to imply natural growth. Furthermore, Medtronic wanted to avoid the problem of the elegant but uniform tree bosques at its nearby world headquarters: When one tree dies, it leaves a visible gap in the geometry and is



Close Landscape Architecture created this graphic to show Medtronic and the design team how site and planting design could extend the form of the building with alternating bands of wetland (W), prairie upland (U), and woodland (L), all characteristic of the region. The strong form of the landscape bars creates an ordering frame for the random native plantings within.

hard to fill in with the right-sized replacement. Randomness ages and renews a little more gracefully.

Of note, Opus made a concerted effort to preserve the old oaks that shelter the playground of the daycare center. Visible from the entry door, the former farm

woodlot was saved by Opus' careful avoidance of soil compaction during construction. Viewed from the towers above, the oaks appear to fill out yet another rectangle, this one framed by the entry drive and the five-level, 4,000-car parking deck that the trees help to screen. **AMN**

A MU SIC AL ARRANGEMENT

JAMES DAYTON DESIGN COMPOSES A DYNAMIC NEW FACILITY FOR AN ACCLAIMED AND GROWING MUSIC EDUCATION CENTER

BY CAMILLE LEFEVRE

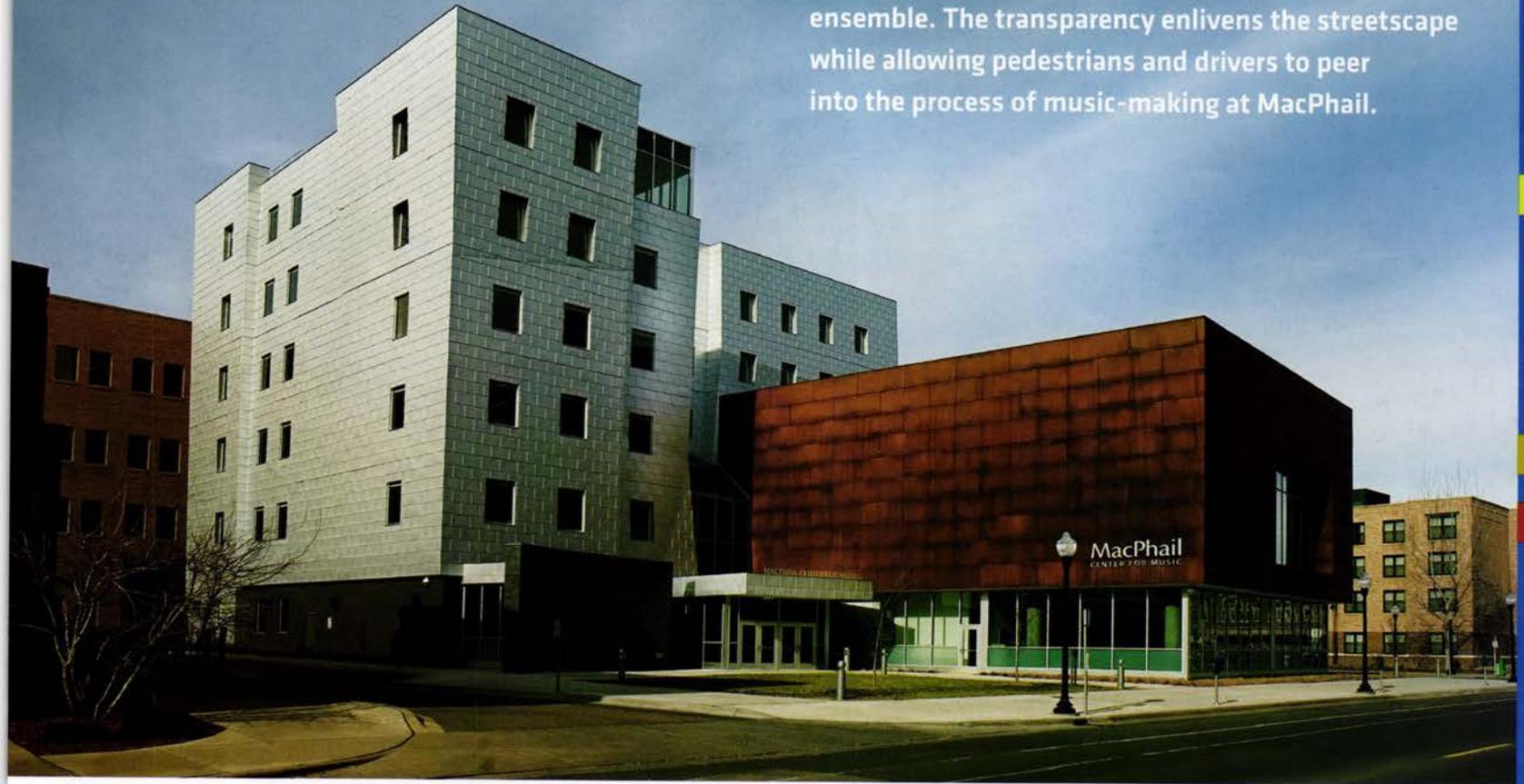


The James Dayton–designed MacPhail Center for Music in downtown Minneapolis is perhaps the most talked-about new building in Minnesota since the nearby Guthrie Theater opened its doors in June 2006. Close observers have offered both praise for its energy and clarity, and the inevitable comparisons to the architecture of Frank Gehry (with whom Dayton worked for five years). But what do MacPhail's students, teachers, artists, and administrators think of their new home? Simply put, they are ecstatic.

"Jim gave us the keys to a Porsche and told us to go have fun," enthuses MacPhail president David O'Fallon. "One morning I heard a faculty person skipping down the hall singing, 'I get to work here.' The only thing we're shaking our heads about these days is how we put up with our old building for so long."

For more than 80 years, the nonprofit music center, nationally renowned for its music education and arts-appreciation programming, and in particular its arts and music education of children, conducted its business in a dark, cramped, four-story brick building on LaSalle Avenue. Short on amenities like

Passersby might be treated to an afternoon song-and-dance rehearsal or an evening chamber ensemble. The transparency enlivens the streetscape while allowing pedestrians and drivers to peer into the process of music-making at MacPhail.



The building is composed of three primary forms: the Cor-Ten steel cube that houses the concert hall; the six-story office tower clad in more than 7,000 panels of zinc-galvanized steel; and the light-filled interior space for informal gatherings and impromptu concerts.



bathrooms, daylight, humidity control (the pianos had to be tuned quarterly), and air-conditioning, the building was ripe for leaving.

After securing a lot at Fifth Avenue and Second Street South in the burgeoning Mill District in 2001, MacPhail's board of directors endured a few false starts before eventually partnering with James Dayton Design. The board scaled down the building size and program (and added satellite centers in Apple Valley and White Bear Lake), and Dayton set about "cracking open" the music center for the city to discover.

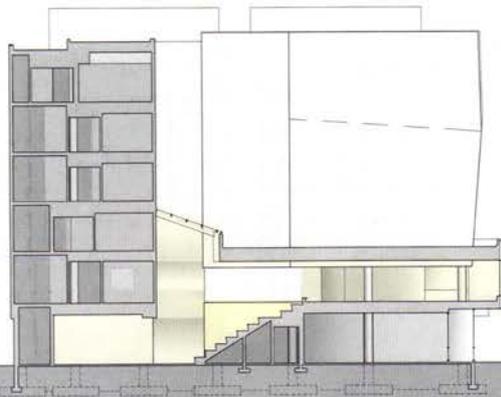
"MacPhail needed a signature showcase that reflects the school's emphasis on freedom, investigation, and experimentation," Dayton says of the design challenge. "But the center also needed spaces that were open and flexible for adaptation. I firmly believe there's room for expression and fun—for dynamic environments—in architecture."

The 58,000-square-foot building comprises three primary forms conjoined on the tight corner lot. The most prominent, the performance cube,



“MacPhail needed a signature showcase that reflects the school’s emphasis on freedom, investigation, and experimentation. But the center also needed spaces that were open and flexible for adaptation. I firmly believe there’s room for expression and fun—for dynamic environments—in architecture.”

—ARCHITECT JAMES DAYTON, AIA



Elevators join the two sides of the building while providing access to administrative offices and music studios. They open up on every floor across from floor-to-ceiling windows with river views.

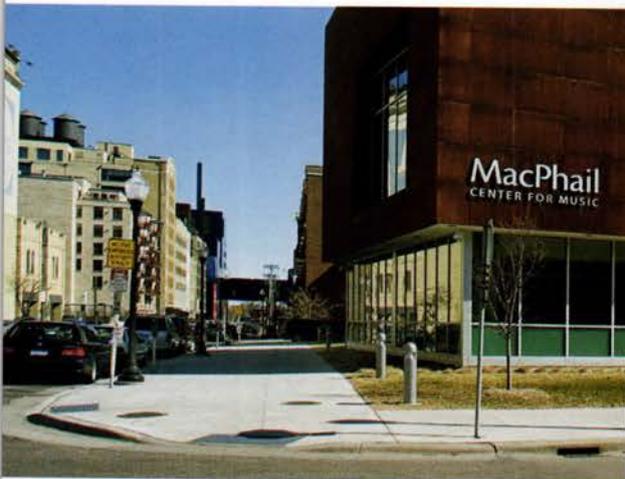
is clad in Cor-Ten steel and punctuated by a wide, 18-foot-tall window; it cantilevers over glass-walled classrooms and performance spaces on the street level. Passersby might be treated to an afternoon song-and-dance rehearsal or an evening chamber ensemble. The transparency enlivens the streetscape while allowing pedestrians and drivers to peer into the process of music-making at MacPhail.

The Cor-Ten block, which Dayton says he “elevated for ceremony,” houses the elegant 4,000-square-foot, 250-seat Antonello Hall. The soaring space features Douglas-fir walls, an acoustically tuned maple floor, curved-fir ceiling panels (“potato chips,” Dayton calls them), movable black curtains, and a false balcony that allows for customized acoustics. Because a portion of the floor has adjustable panels, the concert hall has the flexibility for a theater-in-the-round setup.

The hall is accessed via the building’s second notable form: an open, light-filled lobby with a glass ceiling and a wide swath of staircase leading to pre-function space and Antonello Hall’s entrance on the second floor. The bleacher-like seating adjacent to the stairs

>> continued on page 56

Wide steps in the atrium (right) function as a casual setting for student or faculty concerts, while the lavish 4,000-square-foot Antonello Hall (opposite) is lined with Douglas fir and curved-fir ceiling panels tuned for precise acoustics.



MACPHAIL CENTER FOR MUSIC

Location:

Minneapolis, Minnesota

Client:

MacPhail Center for Music

Architect:

James Dayton Design, Ltd.
www.jddltd.com

Principal-in-charge:

James Dayton, AIA

Project lead designer:

James Dayton, AIA

Energy modeling:

The Weidt Group
twgi.com

Construction manager:

M.A. Mortenson Co.

Size:

55,000 square feet

Cost:

\$14.65 million

Completion date:

January 2008

Photographer:

Andrea Rugg

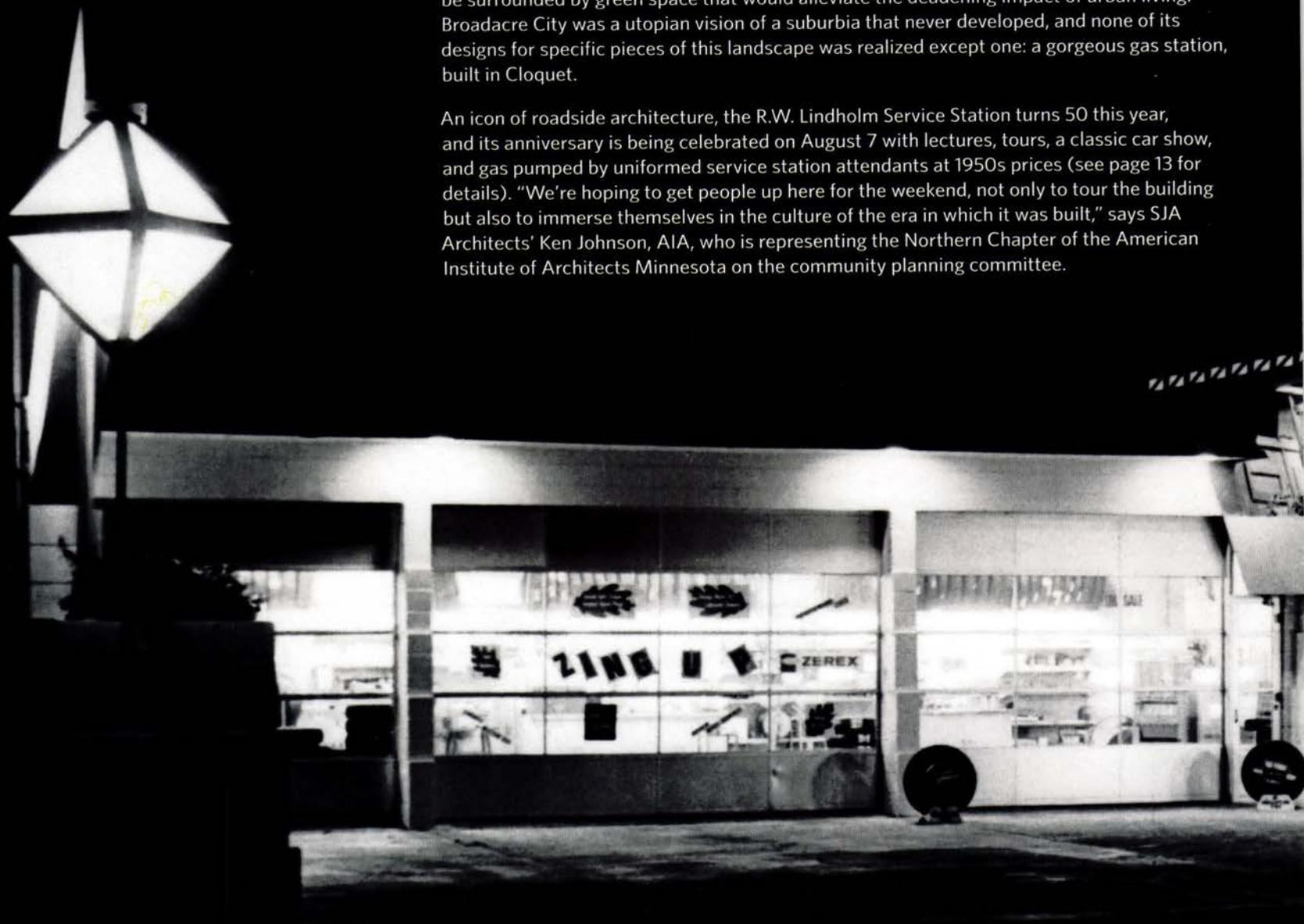
BY LINDA MACK

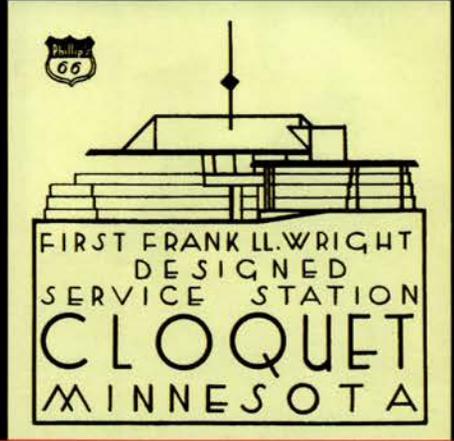
On the 50th anniversary of Cloquet's Lindholm Service Station—the only building of its kind designed by Frank Lloyd Wright—the Lindholm/McKinney family shares the story of an unlikely work of art

Wright Side of the Road

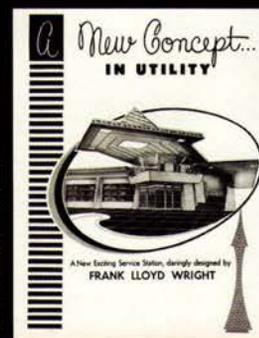
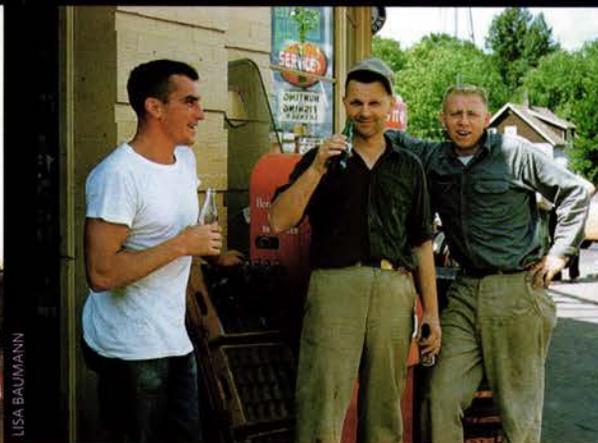
In the early 1930s, when his practice was flagging, Frank Lloyd Wright developed a comprehensive vision for a decentralized American landscape. Called Broadacre City, the plan envisioned that each man, woman, and child would own an acre of land, that cars would speed around on flowing highways, and that skyscrapers and Usonian houses would be surrounded by green space that would alleviate the deadening impact of urban living. Broadacre City was a utopian vision of a suburbia that never developed, and none of its designs for specific pieces of this landscape was realized except one: a gorgeous gas station, built in Cloquet.

An icon of roadside architecture, the R.W. Lindholm Service Station turns 50 this year, and its anniversary is being celebrated on August 7 with lectures, tours, a classic car show, and gas pumped by uniformed service station attendants at 1950s prices (see page 13 for details). "We're hoping to get people up here for the weekend, not only to tour the building but also to immerse themselves in the culture of the era in which it was built," says SJA Architects' Ken Johnson, AIA, who is representing the Northern Chapter of the American Institute of Architects Minnesota on the community planning committee.





Although the signs have changed, the Wright gas station still serves its original purpose (left). Gerald Flynn, George "Gus" Gillespie, and Alva Nelson, all three of whom worked on the station's construction, celebrate its completion (middle). Wright hoped the station would become a prototype for the future (right).



While the typical two-bay gas station of the time cost \$5,000, Wright's steel-canopied version with its copper roof and second-floor observation lounge, cost \$20,000, says John McKinney, grandson of Ray and Emmy Lindholm, who built it. (The McKinney family still owns the building and leases it out.) But Lindholm, a Finnish immigrant who took a Swedish name in America, knew what he was getting into. Wright had already designed a house for the couple before the station was begun.

It was the Lindholm's daughter Joyce and her husband Daryl McKinney who planted the seed for Wright's involvement. "My grandparents wanted to build a house," relates John McKinney, "and Wright was going to speak at the University of Minnesota. Mom encouraged them to come down to hear him. Then they went to Spring Green to visit him."

Joyce and Daryl had toured the Idea House built behind the Walker Art Center to showcase contemporary design, and "Joyce was particularly interested in architecture," Daryl says.

The relatively modest Lindholm house, which nonetheless exceeded the budget, was finished outside Cloquet in 1952. The Lindholms and the McKinneys visited Wright several times during the process at both Taliesin East and West. "Wright was very acerbic and somewhat sarcastic when we talked about budget," Joyce recalls. "But he was very nice to us." Mike McKinney, who was about 7, remembers him vaguely as "somewhat grandfatherly."

Once the house was done, Wright wasted no time pushing the idea of building a gas station. Lindholm, a distributor rather than an operator, owned several gas stations in northern Minnesota. And, says Joyce, "He had the best location for a gas station in Cloquet," at the downtown intersection of Cloquet Avenue and Highway 33.

"My grandfather was enthralled with the idea," says John. At the time, Lindholm told his friends, "It's an experiment to see if a little beauty can't be incorporated in something as commonplace as a service station."

Wright pulled the design out of the archives and adapted it to the site, says Joyce. It turned the service station model upside down. Instead of being closed in and disguised as a cottage or shed, it opened to the world with two stories of glass and celebrated its purpose. A steel canopy extended 32 feet out from the glass wall above the angled concrete-block base. "Wright wanted the hoses to come down from the canopy, but safety officials said no," Joyce remembers.

A slender pylon held a Phillips sign. The polygonal roof is covered with copper shingles. Inside, cypress wood was used in the sales

"It's an experiment to see if a little beauty can't be incorporated in something as commonplace as a service station."

—RAY LINDHOLM

THE R.W. LINDHOLM SERVICE STATION TURNS 50 THIS YEAR, AND ITS ANNIVERSARY IS BEING CELEBRATED ON AUGUST 7 WITH LECTURES, TOURS, A CLASSIC CAR SHOW, AND GAS PUMPED BY UNIFORMED SERVICE STATION ATTENDANTS AT 1950s PRICES.

>> continued on page 66

To mark the occasion of Minnesota's sesquicentennial, we asked 13 of the state's leading architectural voices to share their thoughts on Minnesota buildings that have deeply affected or inspired them. Their selections, presented on the following pages, eschew a Best Architecture approach in favor of simply celebrating the connections that develop between special buildings and the people who encounter them.

ARCHITECTS' DOZEN

As one might expect, asking 13 contemporary architectural leaders to reflect on 150 years of Minnesota history and then choose their favorite buildings yields a list with some well-known structures. It is not the list that architectural historians or contemporary architecture critics would create. Our greatest buildings, such as the State Capitol and the IDS Center, are not included. Most selections are 50-or-more years old and none of the buildings receiving international attention recently—the Walker Art Center expansion and the Guthrie Theater, for example—are on the list. Two are private houses and three are "ordinary" working buildings not designed by architects.

What does such a diverse sampling reveal? Perhaps most of all that some buildings are personally and enduringly meaningful. They have the power to inspire, emotionally shelter, and personify our own values.

Several writers discuss vivid individual experiences with buildings from their youth or over a long period of time or on a special occasion. William Pedersen, FAIA, describes decompressing in a Ralph Rapson-designed chapel after an intense day of work, and John Cuninghame, FAIA, recalls experiencing his "first sense of privilege of being at the university" in Walter Library. Rapson himself confesses to drawing and redrawing "a thousand times" a water tower he simply finds beautiful. Historic preservationist Charlene Roise reflects on her own death in the "luminescent" Lakewood Memorial Chapel. The legacy of Minnesota architecture is very much alive.

Introduction by Tom Meyer, FAIA



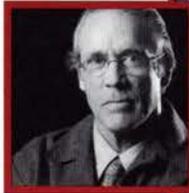
1. PRINCE OF PEACE LUTHERAN CHURCH FOR THE DEAF

In the early 1960s I was working for Leonard Parker after having graduated from the University of Minnesota's School of Architecture. Elizabeth and I had just married and we were living in an apartment on Grand Avenue in St. Paul, close to Fairview. Leonard's office was next to Ralph Rapson's, on Washington Avenue in Minneapolis, across from the football stadium and above the Stadium café.

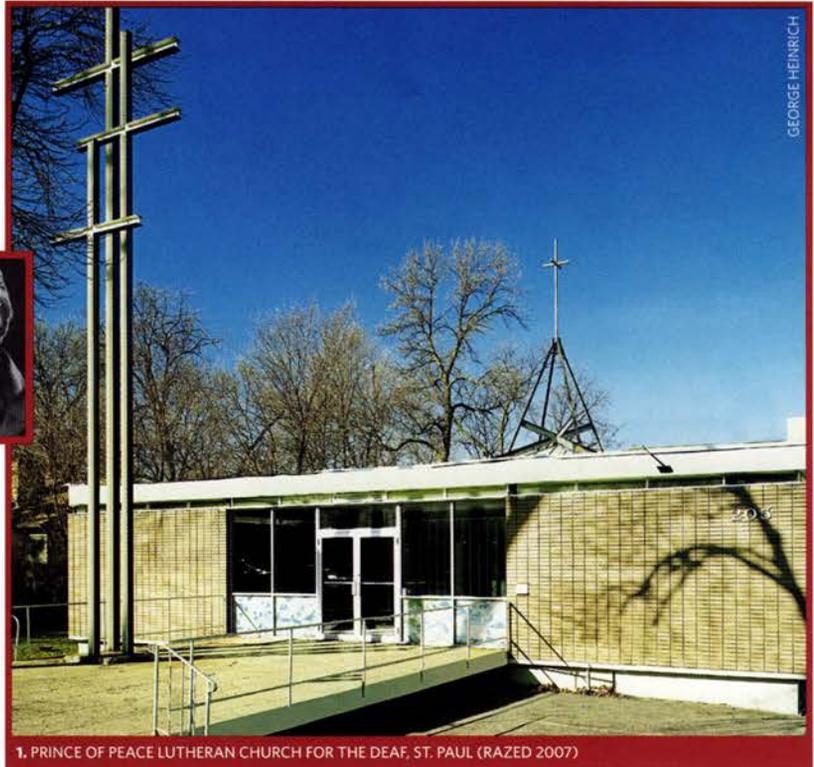
My preferred form of transportation was then, as it is now, a bicycle. I rode it each day to work. On my route, close to the Mississippi River, was Ralph's wonderful little building, the Prince of Peace Lutheran Church. To enter the sanctuary one crossed a bridge, leaving one world for another. This separation, this transition, was preparation for a heightened sensation within. What I have always respected about the work of Ralph Rapson is its great humility. So it is with this structure. Diminutive and without any sense of pretense or monumentality, the church is totally calming and spiritual.

Working for Leonard was the most formative professional training of my life. But it wasn't always a walk in the park. Ralph's church became meaningful to me as a place where I could decompress on the way home, leaving behind the day's accumulation of little frustrations and anxieties.

William Pedersen, FAIA, a University of Minnesota alumnus and member of the 1957-1958 Gopher hockey team, founded Kohn Pedersen Fox Associates in 1976.



A place where I could decompress.
—William Pedersen, FAIA



1. PRINCE OF PEACE LUTHERAN CHURCH FOR THE DEAF, ST. PAUL (RAZED 2007)

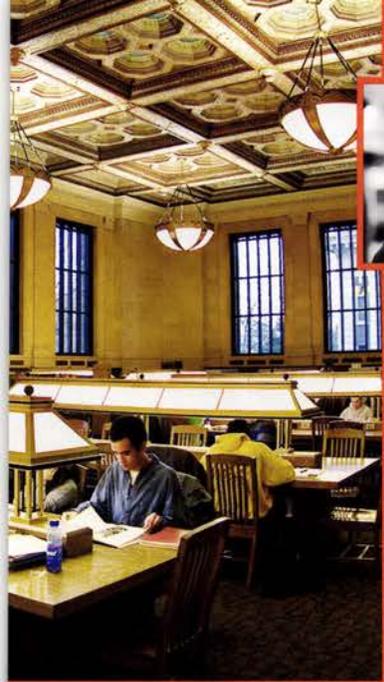


2. WALTER LIBRARY, UNIVERSITY OF MINNESOTA, MINNEAPOLIS



GEORGE HEINRICH

MICHAEL KOCH



My first sense of privilege of being at the university.

— John Cunningham, FAIA

2. WALTER LIBRARY, UNIVERSITY OF MINNESOTA

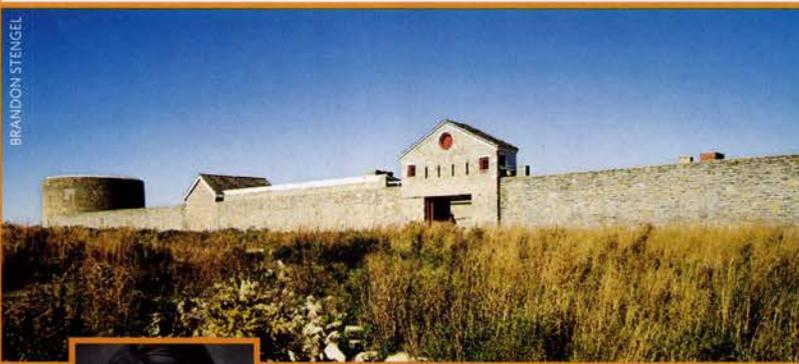
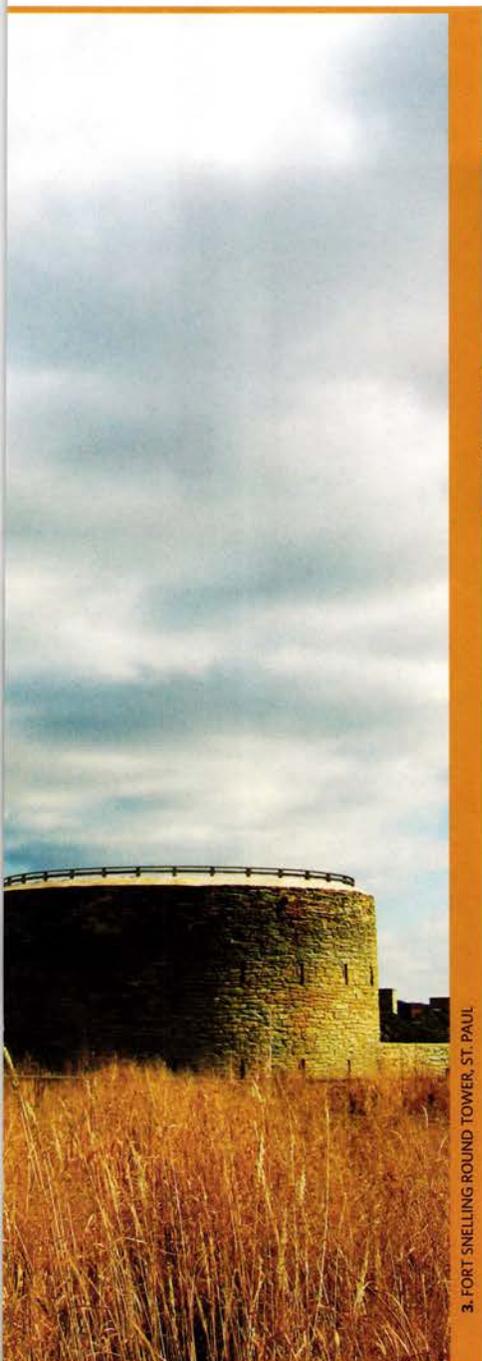
I discovered Walter Library as a freshman in 1957 while walking down one of my favorite outdoor spaces: Northrop Mall. I went in wanting to see what a real college library looked like. It did not disappoint. I felt my first sense of privilege of being at the university.

Walter Library's imposing columned façade provides a stately presence and is a noble addition to the grandeur of Northrop Mall. After Cass Gilbert and Clarence Johnston conceived the mall, the surrounding buildings were designed by Johnston to be perfect mirror images of each other, no matter the intended use of the building.

One of my favorite rooms was the Arthur Upson Room. I spent many an hour in the northeast corner room amid wood paneling, coffered ceiling, and a grand fireplace. The Grand Reading Room was a favorite space to study both individually and in groups—and for the occasional furtive look at girls.

The materials—marble and brick, stone and wood—are used in a consistent and detailed way. The spaces are classical in their elegance and confer a silent but powerful affirmation of the investment symbolized by the university in our state's intellectual growth and future.

John Cunningham, FAIA, founded Cunningham Group in 1968, and the firm has since grown to include seven offices in the U.S., Spain, and South Korea.



BRANDON STENGEL



Continues to inspire me today.

— Joan M. Soranno, AIA

3. ROUND TOWER, HISTORIC FORT SNELLING

As a teenager reluctantly driving to my first job at the GSA Motor Pool, I crossed the bridge at Highway 5 and was instantly captivated by the massive stone walls of the Round Tower at Fort Snelling. Here was a structure firmly rooted to its place. The tower's elemental form, simple and beautifully proportioned, expressed an iconic, powerful presence on the Mississippi River bluffs.

Built in 1820 as part of a military outpost, the limestone Round Tower is one of Minnesota's oldest buildings, having served as a gun tower, coal-storage building, prison, and, most surprisingly, a beauty salon.

Now part of a living history museum, the Round Tower derives power from its lack of pretense. Its design sensibility is actually quite modern: function devoid of decoration or extraneous details. This powerful language of simplicity and contextualism continues to inspire me today.

Joan M. Soranno, AIA, is an architect at Hammel, Green and Abrahamson (HGA). She specializes in religious and cultural projects, such as the new Visitor Center at Historic Fort Snelling.

3. FORT SNELLING ROUND TOWER, ST. PAUL

4. LAKEWOOD MEMORIAL CHAPEL

Don died too soon, I thought, as I headed to Lakewood Cemetery, prepared for a depressing funeral. But I couldn't keep from smiling as I walked toward the Memorial Chapel's voluptuous form. Heavy pink granite walls and undulating red-tile roofs conjured up a distinctly un-Minnesotan exoticism. Byzantium on the prairie.

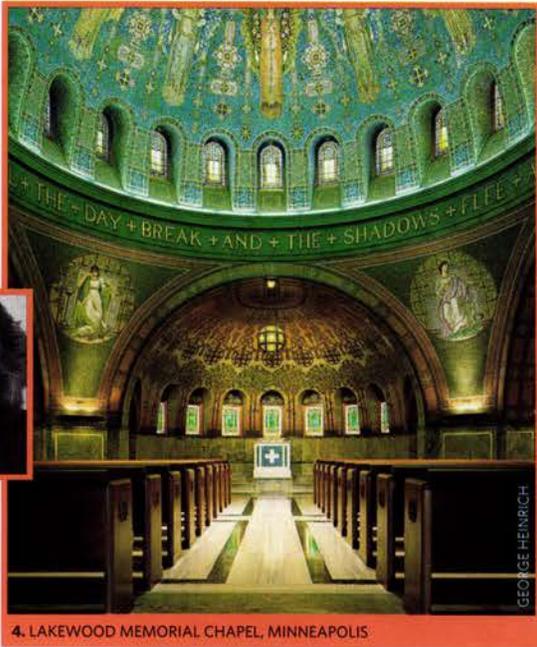
Then I walked through the chapel door. Stained-glass windows brought to life the intricate mosaics that offered symbolism for the mind and something far more visceral for the soul. Borne on the wings of the dome's dozen angels, my spirits soared. It was enough to make this longtime cynic open to the possibility that . . . maybe . . . there really is a heaven.

I don't look forward to my death, and I hope it's not coming anytime soon. I take consolation, though, in knowing that I've got a little patch of ground reserved for me at Lakewood and a chapel ready to give me a luminescent launch into the hereafter.

An historical consultant with Minneapolis-based Hess, Roise and Company, Charlene Roise enjoys exploring Minnesota's built environment.

My spirits soared.

— Charlene Roise



4. LAKEWOOD MEMORIAL CHAPEL, MINNEAPOLIS



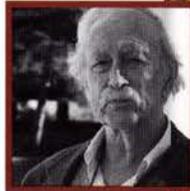
5. PROSPECT PARK WATER TOWER

The Prospect Park Water Tower—the Witch's Hat Water Tower, as its known—designed by city engineer Frederick William Cappelen, is a highly romantic and beautiful structure, one that I've admired a great deal. We live right across the street from it, and I suppose I have drawn and redrawn the tower a thousand times. I can draw it in my sleep, actually. Almost everyone in the Prospect Park area has a Witch's Hat watercolor of mine.

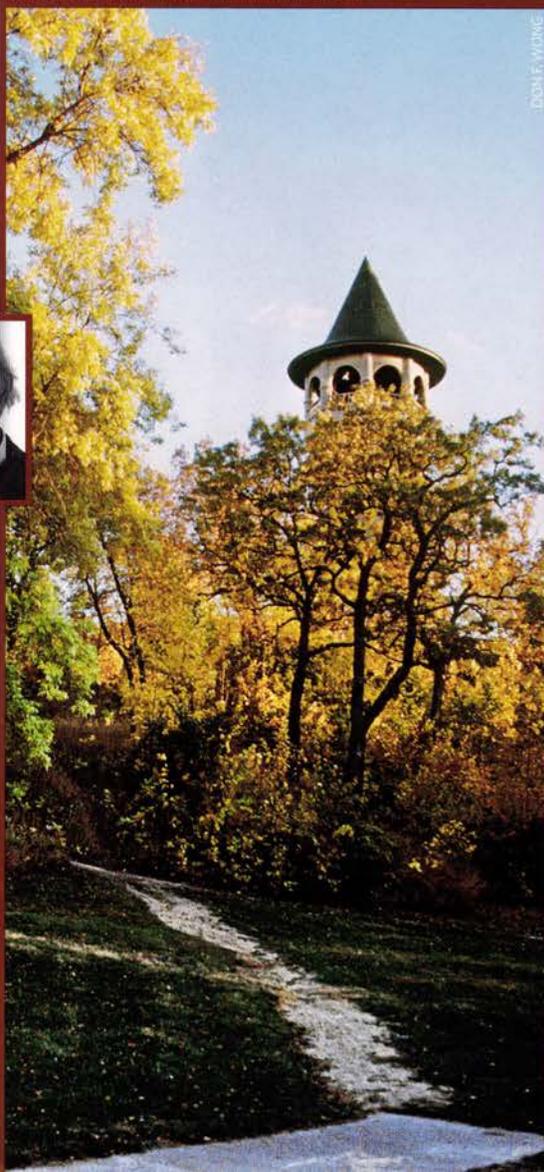
The tower is opened up to the public one day each year, when the neighborhood holds its annual ice cream social. People line up to ascend the tower. It's always very exciting to people.

Until his passing this past March, modernist luminary Ralph Rapson, FAIA, lived for more than 50 years in a Greek Revival house near the base of the Witch's Hat Water Tower.

I have drawn and redrawn the tower a thousand times. — Ralph Rapson, FAIA



5. PROSPECT PARK WATER TOWER, MINNEAPOLIS



DOBBIE WYKING

6. WALKER ART CENTER (BARNES BUILDING), MINNEAPOLIS

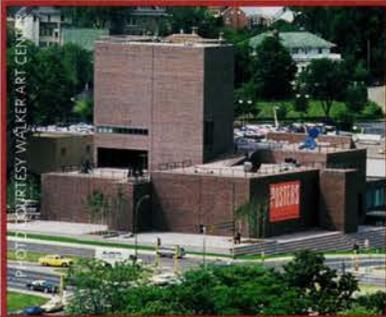


6. WALKER ART CENTER (BARNES BUILDING)

With the recent addition to the Walker Art Center, I appreciate Edward Larrabee Barnes' 1971 building as never before. An exceptional example of modern minimalism, the nearly windowless, brick-clad forms of Barnes' building become active as we move around it, like the Donald Judd sculpture that stands on its terrace. Organized like Frank Lloyd Wright's Guggenheim Museum, with galleries that spiral down around a central core, the building also stands as an antidote to Wright's curatorially challenging spaces. The Walker's spare, high-ceilinged galleries connect to each other through a series of

broad stairs, enabling one space to flow into another. A critic friend of mine once chided Barnes' building for its "muteness," but I think she assumed that all buildings speak to us in the same way. Barnes' design may be quiet, but in a world increasingly filled with visual noise, it serves as a refuge from the shout of modern life.

Thomas Fisher, Assoc. AIA, is dean of the University of Minnesota's College of Design and author of the recently published Architectural Design and Ethics: Tools for Survival.

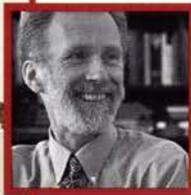


A refuge from the shout of modern life.

— Thomas Fisher, Assoc. AIA



PHOTO COURTESY WALKER ART CENTER



7. ORE DOCKS, LAKE SUPERIOR

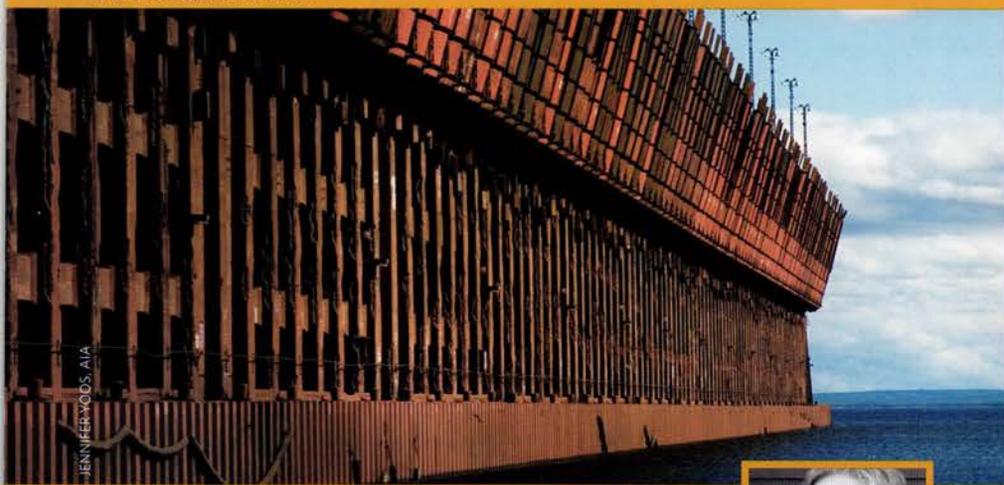
It may sound odd, but some of my favorite buildings are the great ore docks of Lake Superior. And they weren't designed by architects.

Le Corbusier called the rural industrial structures of America "the magnificent first fruits of the new age" because he felt they epitomized an unsentimental approach to building. "The American engineers overwhelm with their calculations our expiring architecture," he went on to say.

Despite their vast scale, Lake Superior ore docks seem to harmonize with the natural beauty of the lake far better than does the quaint thematic architecture we've come to expect on the North Shore. The docks are so purposeful and free of artifice that they seem more like acts of nature than manmade objects. When we think of all of the cloying devices that architects can conceive, is it possible that we could again learn from this clarity of means and purpose?

Vincent James, FAIA, is president of VJAA, a firm specializing in sustainably designed residential and higher-education buildings. He is also an adjunct professor at the Harvard University Graduate School of Design.

7. ORE DOCKS, LAKE SUPERIOR



The docks seem to harmonize with the natural beauty of the lake. — Vincent James, FAIA

8. MINNEAPOLIS CITY HALL

Minneapolis City Hall, by architects Long and Kees, is where I entered the city's public life.

A PhD student in Russian history at the University of Minnesota, I had been reading microfilm in the sub-basement of Wilson Library for years when I surfaced to work for Minneapolis City Council member Parker Trostel. I fell in love with City Hall's Richardsonian Romanesque exterior and terrazzo hallways, where the city's past was tangible and its future was being shaped. I knew the back stairways and the unmarked doors. The Municipal Library, on the third floor of the clock tower, was my office away from home. I started my writing career covering meetings of the Minneapolis Heritage Preservation Commission in room 220.

In 1981 I became head of the City Hall Restoration Committee, which sponsored a master plan for the building's renovation. Not all of the plan has come to fruition, but it was a happy moment for me when the false ceiling in the Fourth Street vestibule was removed to reveal the original arched ceiling.

Linda Mack, former architecture critic for the Star Tribune, writes about architecture and design for regional and national publications.



Where I entered the city's public life. — Linda Mack



9. ST. PAUL CITY HALL AND RAMSEY COUNTY COURTHOUSE

At 20 stories, the Depression-era, Art Deco St. Paul City Hall, designed by Holabird & Root, does not soar into the sky so much as it stops abruptly below it. It can't soar because it weighs too much. Like the ziggurat structures of Mesoamerica, this civic landmark stays firmly rooted in the ground.

The first time I passed through the unassuming eastern portal, as an architectural intern delivering plans to the permit department in the late 1980s, I experienced the art of architectural surprise full force. Beyond the threshold lies the impossibly vast three-story

Memorial Hall. Piers and recessed galleries of richly veined blue/black marble rise from a pristine white marble floor and showcase a 36-foot-tall white-stone chieftain, the Vision of Peace, by Swedish sculptor Carl Milles. Gold-leaf ceilings and polished brass railings reflect the crypt-like glow of light beams embedded in the walls. It's simply, elegantly over the top.

Phillip Glenn Koski, AIA, is a senior design architect with Leo A. Daly and a frequent contributor to Architecture Minnesota and Metro.

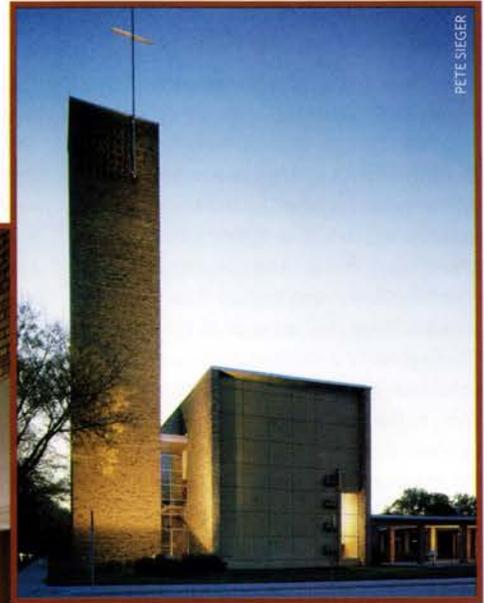
I experienced the art of architectural surprise full force. — Phillip Glenn Koski, AIA



This great building eludes complete understanding. — *Renee Cheng, AIA*



10. CHRIST CHURCH LUTHERAN, MINNEAPOLIS



PETE SIEGER

10. CHRIST CHURCH LUTHERAN

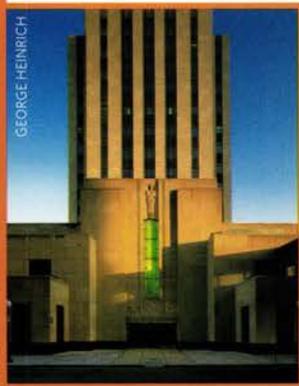
To see a building through students' eyes is revealing. Generations of students have studied Eiel Saarinen's Christ Church Lutheran; hundreds, if not thousands, of hours have been invested in probing this building. Student industry has produced models filled with string illustrating paths of people and light, diagrams showing the hierarchy of spaces, unfolded elevations comparing masonry patterns, and textual arguments on the church's social context and meaning.

One might expect after this repeated scrutiny that the building would be fully known to us, that we would have a complete inventory of parts and could pinpoint exactly how elements interact. For most buildings, we would reach this result relatively quickly and retire the building as a subject of study. But this great building magically eludes complete understanding; its analysis will never be done. Christ Church Lutheran is like a generous teacher: It does not give answers but inspires ever more questions.

Renee Cheng, AIA, is head of the University of Minnesota's School of Architecture and president-elect of AIA Minnesota.



9. ST. PAUL CITY HALL AND RAMSEY COUNTY COURTHOUSE, ST. PAUL



GEORGE HEINRICH

11. RARIG CENTER FOR THE PERFORMING ARTS, UNIVERSITY OF MINNESOTA

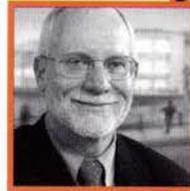
Ralph Rapson's bold and masculine Rarig Center resonates with me as an architect. Its massive concrete and brick walls punch in and out to create animated and playful shadows on the exterior, which hint at the performances taking place within. And I've always loved the handsome (rather than beautiful) exposed exterior structure. The four-story concrete columns and structural waffle slab give creative form to the building, and the structural concrete fins provide lateral stability for the masonry walls while also serving to define the individual theater entrances.

The building is capped by a windowless two-story "lid" containing the radio and television studios. This bold move—positioning the largest floor plate on top, cantilevered out over the floors below—is grounded in functional integrity. I admire the courage of the architect to suggest such a solution. It inspires me as I search for more meaningful design solutions in my own projects.

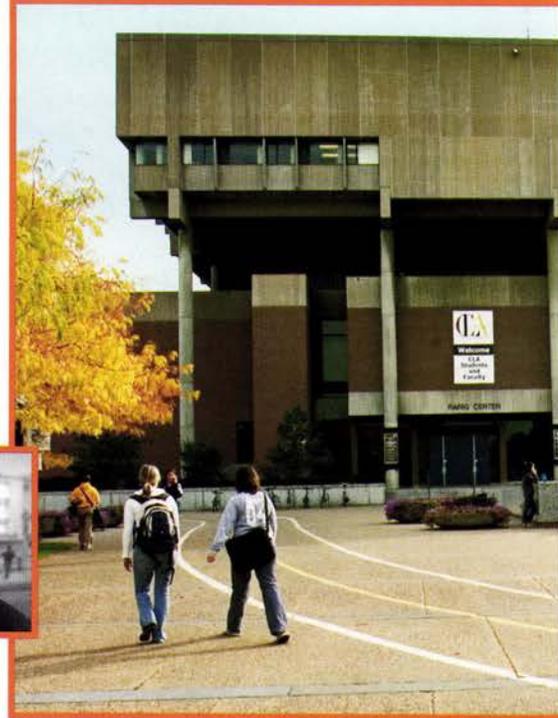
Ken Johnson, AIA, is corporate president of SJA Architects in Duluth, as well as principal in charge of design.

I admire the courage of the architect.

—Ken Johnson, AIA



11. RARIG CENTER FOR THE PERFORMING ARTS,
UNIVERSITY OF MINNESOTA, MINNEAPOLIS



12. DAYTON HOUSE

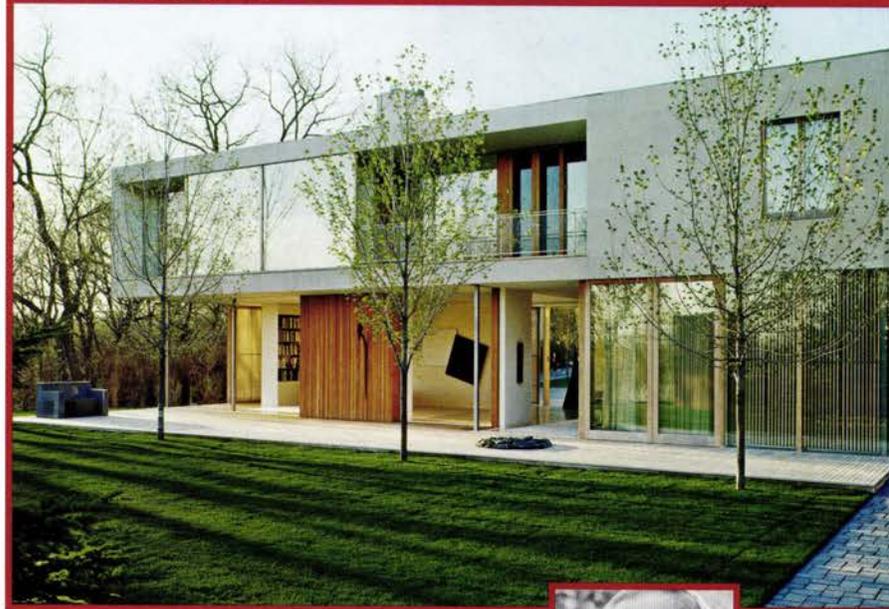
After narrowing my list to the new Guthrie, the Winton Guest House, and the Dayton House, I chose the latter because it was designed by a contemporary local architect—VJAA—and conveys a Minnesota attitude.

What pleases me about this modern residence overlooking the Lake of the Isles—an idyllic urban setting where I once briefly lived—is that its first regard is the site. Everything is elegantly positioned as if the land were the most respected element. Even the owner's amazing sculpture collection appears to grow out of the ground.

The house is also highly contextual, blending into the diverse setting of period houses in the most skillful manner. It is reminiscent of many of Rafael Moneo's modern buildings built in ancient settings with amazing contextual results. Though Lake of the Isles is not an ancient milieu, the Dayton House similarly achieves an elegant fit and thus demonstrates a "good neighbor" attitude, which is a wonderful Minnesota trait.

David Salmela, FAIA, of Salmela Architect in Duluth, has won numerous national design awards.

12. DAYTON HOUSE, MINNEAPOLIS



Positioned as if the land were the most respected element. —David Salmela, FAIA



13. WINTON GUEST HOUSE

I remember driving up the long, winding driveway, the pea gravel crunching under our tires, the dense arborvitae whispering in my left ear. I remember the stoic face of the Phillip Johnson House, mid-century quiet, as the gravel stopped applauding, and I remember the late-century exuberance of the Guest House quivering beyond, hiding, but not, the way my son does from guests.

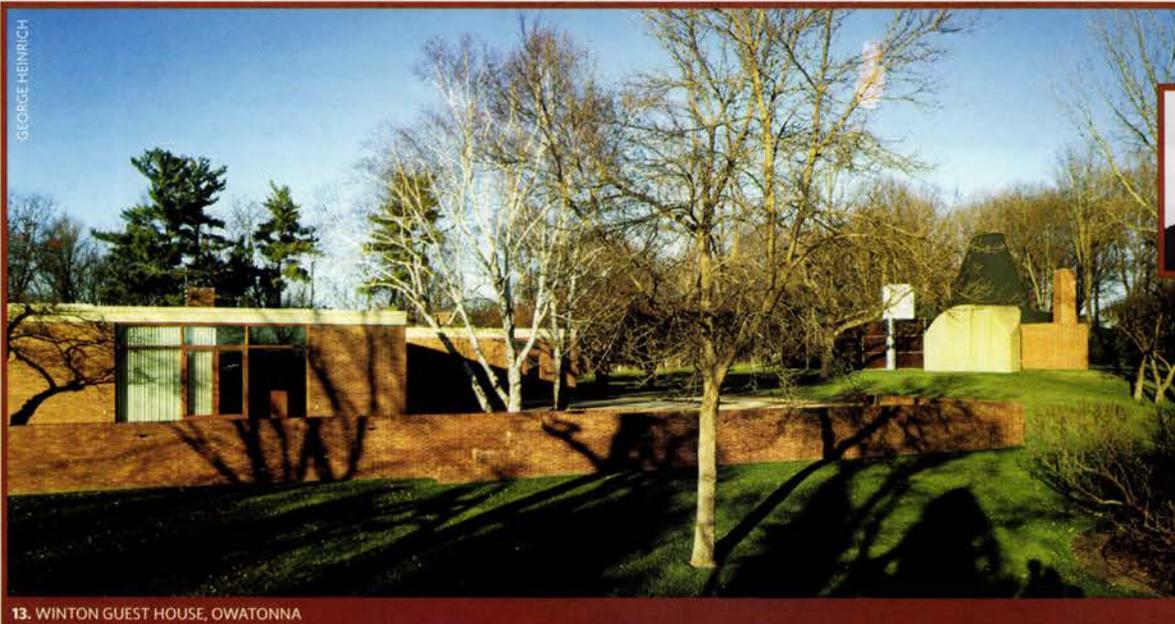
I remember our gracious hosts serving eggs Benedict and cool, sweet French wine on the Johnson Terrace, a lake breeze reminding us to look at the water. I remember walking over to the Guest

House afterward and seeing how the pieces of the house moved and danced and played with each other. And I remember the story of the art-tour visitor asking her host, "Now when is the Guest House going to be finished?" long after it had been.

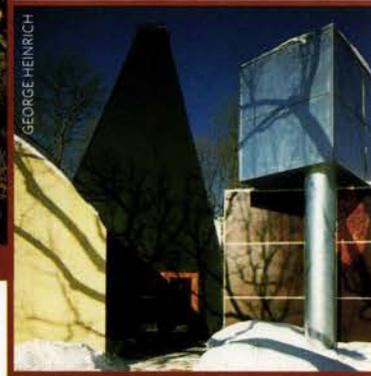
I remember seeing the house from the road below later that winter, the snow a white pedestal holding the beautiful house as a sculpture.

James Dayton, AIA, founding principal of James Dayton Design in Minneapolis, designed the new MacPhail Center for Music (see article on page 38). AMN

The pieces of the house moved and danced and played with each other. — James Dayton, AIA



13. WINTON GUEST HOUSE, OWATONNA



AMERICA'S FAVORITE ARCHITECTURE

In 2007, as part of its own 150th anniversary celebration, the American Institute of Architects polled architects and non-architects alike to compile a list of America's 150 favorite buildings, bridges, monuments, and memorials. The resulting interactive online exhibit, "America's Favorite Architecture," includes three Minnesota buildings, all in Minneapolis: the IDS Center (ranked 107), the Walker Art Center (117), and the Weisman Art Museum (129). Care to weigh in yourself? Visit www.favoritearchitecture.org, select your five favorite buildings, and see how your choices compare with the top five chosen by the public on the Web.



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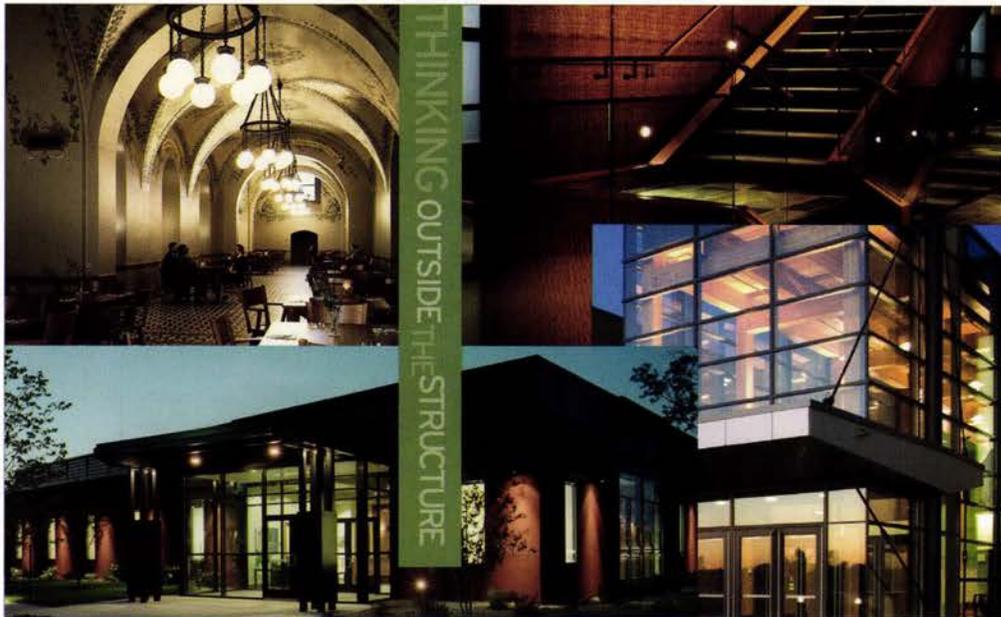
Buildings, Benchmarks & Beyond

<< continued from page 25

The B3 benchmarking process started concurrently with the development of the guidelines. The intention was, in part, to evaluate the effectiveness of the guidelines and, in part, to know how other, existing state buildings were consuming resources in order to make better decisions on conservation and efficiency investment opportunities. As the first projects made their way through the B3 guidelines, data was being gathered on public buildings in Minnesota.

The benchmarking protocol for B3 is also unique to Minnesota and more precise than national benchmarking tools in that it addresses specific space types and complex metering relationships through individual models of each site location. Beginning with the obvious consumable, energy, the State of Minnesota began to gather data on all public buildings in four facilities sectors: state buildings, city facilities, county facilities, and public schools. Initially the actual consumption data for the performance of an existing building is compared to a model of its ideal self, as if everything were designed and operated perfectly according to current code. With more than 4,000 buildings in the database, it's easy to see which existing buildings appear to compare well to their ideal selves and to other buildings of the same type. *Appear* is the operative word. The B3 benchmarking system flags buildings that appear far enough outside the desired parameters to merit further investigation. The next step is to check the data. The B3 database is beginning to come of age.

As the State of Minnesota moves forward, it has in its hands some of the critical tools for beginning to demonstrate the economic merit of green in the marketplace. Officials in the state will be better able to see what's working in contemporary designs and identify the best performers from other decades. With the B3 database, it's possible to begin to identify the best candidates for renovation, retrofit, and public investment for reduced environmental impact. Most important, the state can make a qualified plan toward meeting the 2030 goals (www.architecture2030.org) that the American Institute of Architects has embraced. This data will also give architects and engineers of public projects in Minnesota context and feedback on performance decisions. **AMN**



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SIT LIGHTLY ON THE LAND

A Musical Arrangement

<< continued from page 40

overlooks an informal performance space on the first floor, where the student-services desk and preschool rooms are also located.

The staircase/seating area also faces one of the zinc-clad walls of the six-story tower (the third form), which houses 85 percent of MacPhail's program (administration offices and teaching studios, including 57 practice rooms). Dayton made the corridor walls slightly thinner "so that from the hall you can hear music coming from the practice rooms." On every floor, the elevator opens onto a gathering area with a floor-to-ceiling view of the Mill District and St. Anthony Falls.

"Context is more than just making a new building look like the building next door," says Dayton. The massive window in Antonello Hall and the corner windows in the pre-function space also provide views to the historic area. "The Cor-Ten relates to the milling industry's rusting infrastructure," the architect continues. "The massing of the music center is related to that of the neighboring buildings. And the brick base gives the building a textural, tactile familiarity on the street level."

The large clear forms and industrial materials incorporated into MacPhail "are not meant to be derivative of Frank Gehry's work," Dayton explains, "but are a part of the Santa Monica school of design. Frank's the Hemingway of that tradition, and it's the one in which I practice. But I'm also moving in other directions with this building, to make that language my own."

"I'm probably more conscious than anyone of not wanting to simply design Gehry knockoffs. That's not the way to a long and fruitful career," Dayton adds. "With the Santa Monica school, the program is obvious in the forms. And MacPhail wanted volumes for music. So the design of this building was really about providing MacPhail with the spaces it needed to foster creativity and creative opportunities."

According to MacPhail-ites, Dayton succeeded. "How many times in a career does one get to witness the total transformation of an organization?" asks David O'Fallon. "Now, at long last, our faculty and students have the facility they've always deserved." **AMN**

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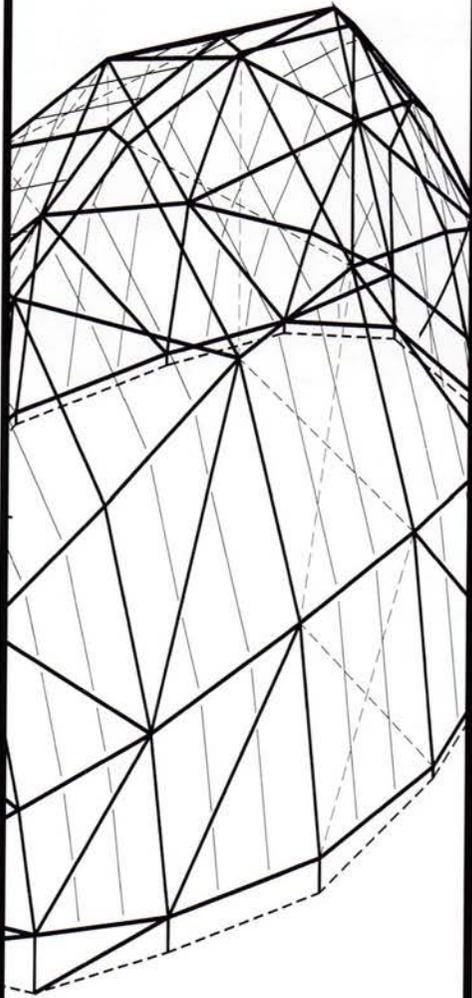
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Gliding to the Future

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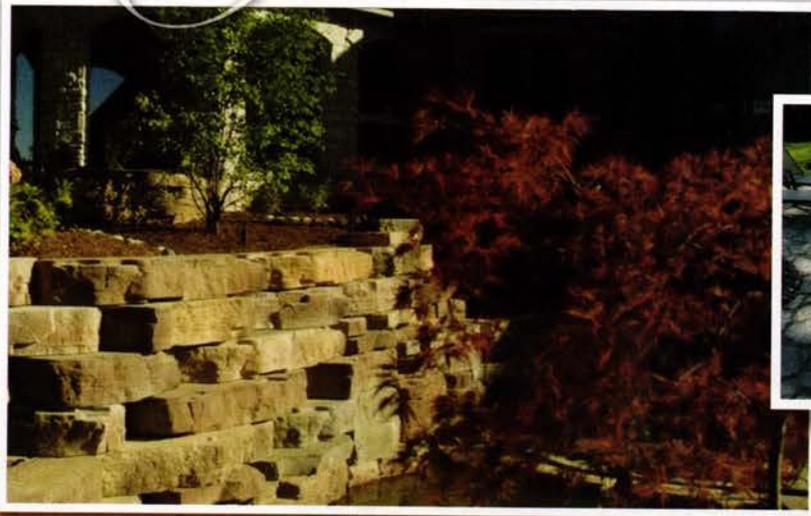
drivers" that say everything about how Medtronic wants to work in the coming decades:

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- Support group identity and group cultural attributes
- Focus on the workplace as a tool
- Support communication and critical adjacencies
- Ensure safety of people and security of intellectual capital
- Focus on the customer experience
- Support innovation
- Enhance wayfinding
- Improve the quality of daylight and artificial lighting
- Integrate sustainable design

To understand how important collaboration is for Medtronic's own work, consider the fact that

>> continued on page 61

Create

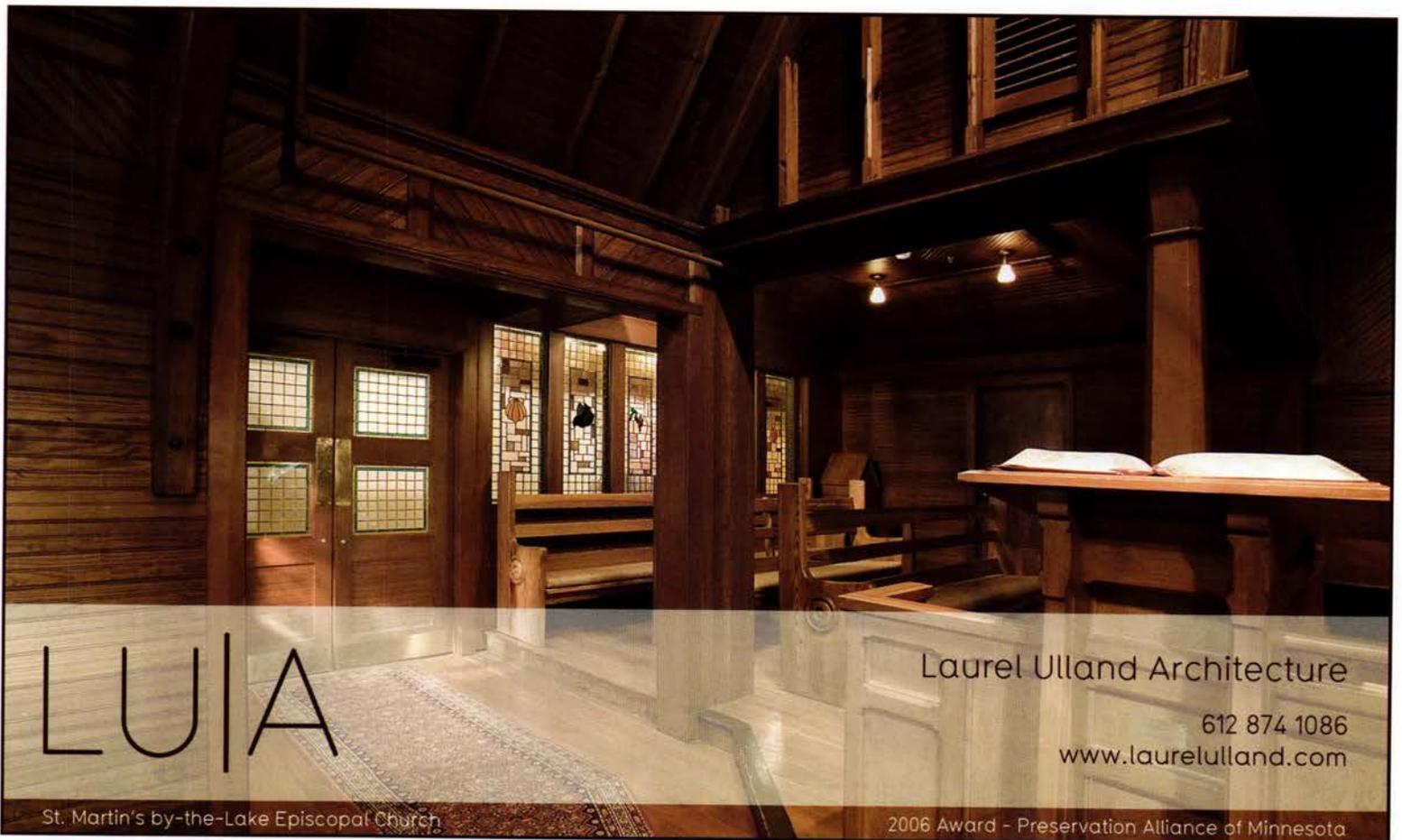


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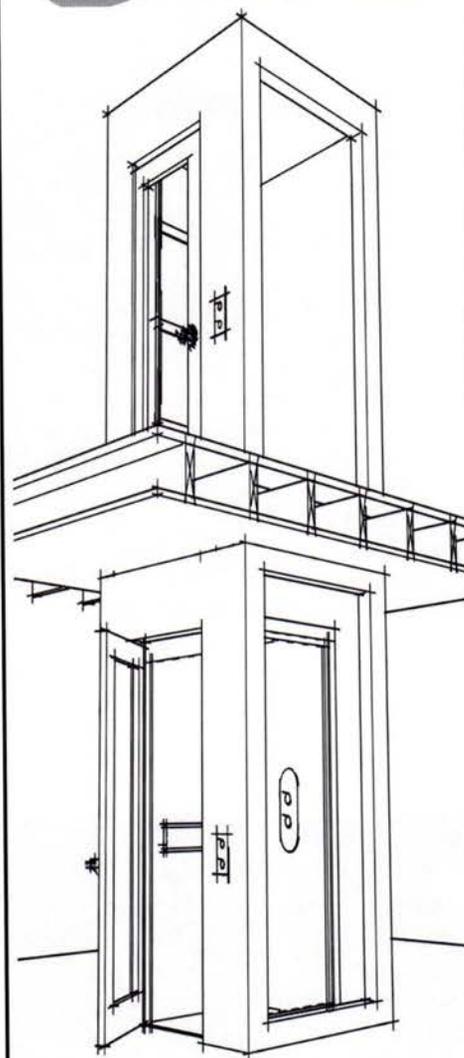
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Gliding to the Future

<< continued from page 58

the new campus has more than 200 conference rooms, all with audio-video capabilities. And everywhere from the fitness center to the three-story atria in the links are places for quiet thought, impromptu meetings, and brainstorming with a colleague. Indeed, the entire campus offers a spectrum of creativity-supporting micro-settings, from the monastic quiet of the personal work areas to the social connectivity of a vibrant "city street" on the main level. Almost all interior spaces lie within a 500-foot radius, so that, although there are many experiential zones, it's easy to come together. Medtronic specified that no work area be more than 60 feet from a window, a requirement that yielded the long, thin towers that the design team refers to as "bars."

Lisa Pool, Perkins + Will's lead interior designer, explains that the light-filled links, which house most of the meeting areas, are really more like indoor streets that draw employees from their work groups in the towers to shared public areas. Conference-room meetings often continue after formal adjournment in the wide halls and in the nearby small galleys and break rooms that offer expansive horizon views.

Outside Interest

The landscape surrounding the campus is flat, with a kind of oceanic stillness. From a distance, the three bar-like towers appear to slide along the horizon like the hulls of a sleek catamaran. At least that was the design team's vision as it thought about the prairie pothole geology and the cycles of glacial advance and retreat that formed it. The idea of glacial drift ultimately found expression in the three-part precast banding of the exterior and the perfect ribbons of windows free of vertical mullions. That sort of decision—to eliminate vertical interruptions in the glazing—was essential to the flowing design vision, but it also had cost implications. The architects solved this dilemma by finding other areas in which to save money.

One of the design team's most basic choices to meet the budget was to use precast panels for the exterior. The art would be in how well they could be detailed. Opus and Julie Snow Architects reviewed panel finishes, band size, and textures, even going so far as to create onsite mockups of the white, gray, and black bands, all precast into single panels. For such a critical decision, it made sense to observe how the materials would respond to the site's changing light, seasons, and microclimates. Opus Architects & Engineers

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Gliding to the Future

<< continued from page 61

senior designer (and former Julie Snow Architects designer) Ernesto Ruiz-Garcia explains that "white and black are two of the hardest colors to get 'just right.' Many people were concerned with the black looking too much like asphalt, and it took the addition of a Canadian granite aggregate to get it to be as intense—and lively in appearance—as we wanted."

Eye on the Future

For architects, one of the advantages of working alongside the owner/client is not having to prepare a formal presentation for every meeting. Rather, the ongoing conversation and debate over tradeoffs becomes the process itself. But there are times when a design/build team needs to pull its design concepts and the rationales behind them together to get the go-ahead to move forward. For the Medtronic project, Stephen Mahle, then-president of the company's Cardiac Rhythm Disease Management division, served as both a direction-setter and audience for the emerging ideas. At every major presentation to senior

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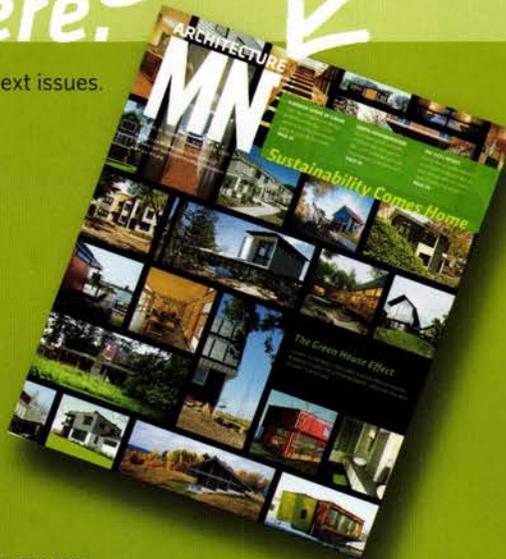
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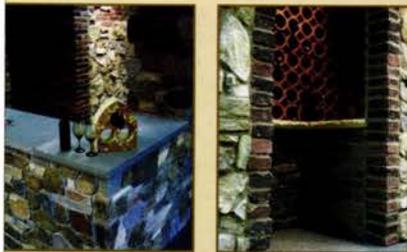
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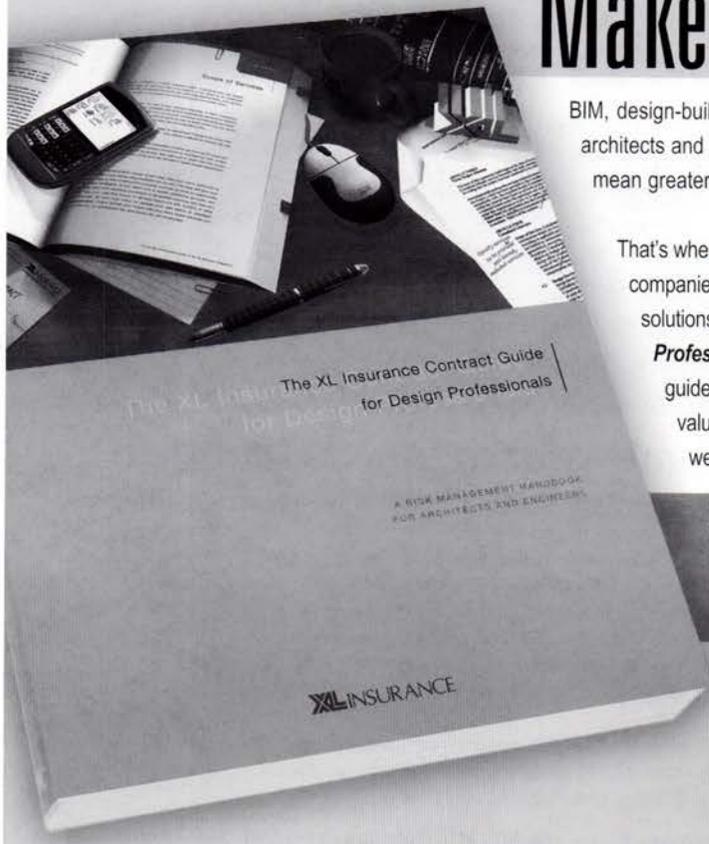


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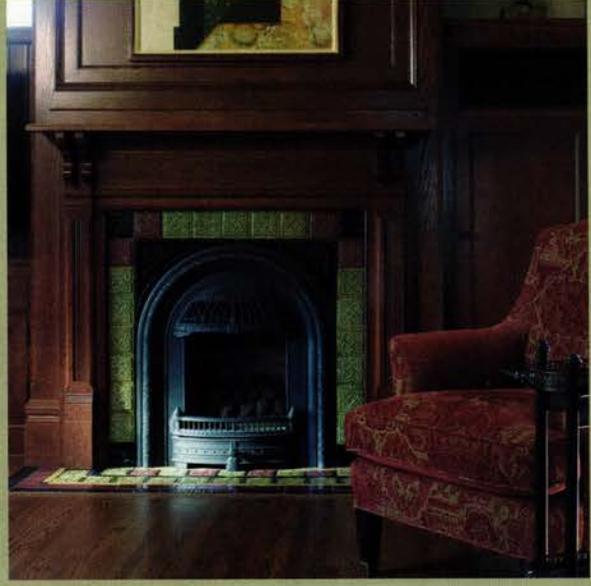
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Gliding to the Future

<< continued from page 62

management, both Opus and Julie Snow were present as spokespeople for the collaborative.

"We had some great conversations about how we wanted the building to work for us," Mahle recalls. "It was important to remember that we were designing a building for those who are 17 years old today. When the project is halfway through its useful life, they'll be in their mid-30s and working here." And how will they work? For Medtronic, the days of the pioneering individual engineer typified by Earl Bakken are largely over. The company, like most high-technology firms, creates value through teamwork, and the needs of its diverse teams will always evolve.

Designed to accommodate 4,800 employees, the Medtronic campus is home to electrical, mechanical, and software engineers as well as physicists, chemists, statisticians, economists, and mathematicians. There is also a significant education and training staff onsite to work with visiting physicians from around the world. "Hands-on education is essential for learning how to implant and manage our devices," says Mahle. He adds that this need for customer training distinguishes the medical-device industry from the pharmaceutical industry.

Medtronic's competitive dedication to quality extends beyond the integrity of its products to physician and patient support over time. The quality interior design of the training areas reflects this commitment to building long-term relationships with physicians. Set on the ground level overlooking the courtyard landscapes, these intimate suites of rooms seem more like a small hotel with conference spaces, adjacent dining areas, private "hotelling" offices where doctors can keep in touch with their clinics at home, and even well-designed nooks for luggage for those just coming from or on their way to the airport.

Each training area is, in a sense, a microcosm of the entire campus: a place for lifelong learning, exchange, collaboration, and privacy. Although the campus has been operational for less than a year, the design vision is already yielding results. Says Stephen Mahle, with pride: "The reaction that I've gotten from employees is that the building does exactly what we intended it to—it brings people together. We were there less than a month and people were coming up to me and saying, 'I've seen some of my colleagues more in the last two weeks than I have over the past two years.'" **AMN**

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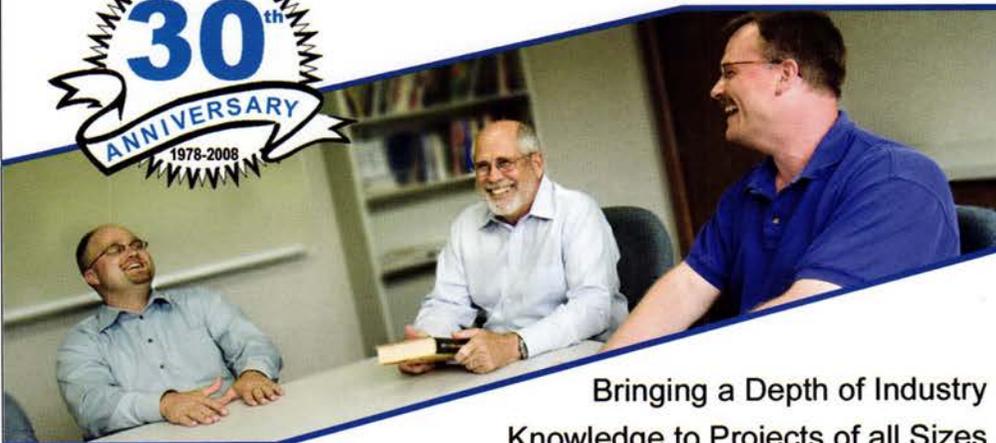
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Wright Side of the Road

<< continued from page 44

office and restroom. A second-floor observation lounge provided patrons with a waiting area—and a view of the river. Wright hoped the station would become the prototype for future Phillips stations. It was never reproduced, but Phillips did adopt the V-canopy design.

For the four McKinney boys, "It was a big deal," says John. Not only were they excited to watch the gas station go up, but Wright apprentice Bob Pond built them a tree house. "He came over to the house one Saturday and built a tree house with all those same angles as the station," says Mike McKinney. "We had a Frank Lloyd Wright tree house!" (The tree house doesn't survive, but the Frank Lloyd Wright doghouse designed for the house does.)

The McKinneys have kept in touch with both Pond, who will speak at the August event, and Joel Fabr , who was the apprentice for the Lindholm house. And the family became part of the social network of Wright homeowners.

Toward the end of Wright's life, while the gas station was being built, the McKinneys took a photo of the architect and sent it back with Pond to be signed. Wright looked at it, said it made him look old, and tore it up, says Joyce. He inserted another photo and signed the matting. "But we still had the negative, so we printed it and put it back in the frame," she says. "He was vain to the end and creative to the end."

Wright never saw the completed gas station. "Bob had taken some first editions of Wright books back for him to sign but brought them back unsigned," Joyce recalls. "He had died."

Both the gas station and the house are still owned by the family. John says they would love to renovate the station as a tourist center and convenience store but have found the cost prohibitive. They plan to spiff it up for the August event.

Peter, the youngest McKinney son, lives in the house, which 50 years ago was in the country. "Go 10 miles out and then another 10 miles" to escape the city, Wright wrote in Broadacre City. That's what he did when building Taliesin West near the mountains northeast of Phoenix. But the deadly fake-Spanish suburbs have built up almost to the entrance. Ditto with the Lindholm house. It's 200 yards from a Wal-Mart. **AMN**

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Welcome to the 3rd Annual Directory of 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 Housing issue of Architecture Minnesota for Lifestyles issue at newsstands or from our office.

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Firm Personnel by Discipline

Architects	17
Interior Designers	4
Engineers	5
Other Professional	5
Technical	45
Administrative	13
Total in Firm	89

Work %

Education/Academic	98
Churches/Worship	2

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Foley Elementary School, Foley, MN;
Monroe Achievement + Community School,
St. Paul, MN; Edina Art Center, Edina, MN;
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Andy Swartz, AIA, CID
Janis Blumentals, AIA, CID

Firm Personnel by Discipline

Architects	5.5
Both Architect and Interior Designer	3
Technical	2
Administrative	2
Total in Firm	9.5

Work %

Housing/Multiple	45
Office Buildings/Banks/Financial	25
Municipal/Civic	15
Retail/Commercial	10
Industrial/Manufacturing/Warehousing	5

Integrated Work (related to above categories)

Sustainable Design	55
Restoration/Preservation	40
Interior Architecture	20

Representative Projects

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family Affordable Housing Projects, Various
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Bill Baxley, AIA
John Gould, AIA
Michael Krych, AIA
Victor Pechaty, AIA
Lew Moran, Assoc. AIA

Firm Personnel by Discipline

Architects	44
Interior Designers	5
Engineers	21
Other Professional	4
Technical	2
Administrative	11
Total in Firm	87

Work %

Housing/Multiple	25
Office Bldgs/Banks/Financial	5
Retail/Commercial	5
Municipal	15
Education/Academic	5
County and State	10
Library	7
Mixed-use	15
Recreation	8
Planning	5

Representative Projects

North Hennepin Community College, Center
for Business and Technology (renovation
and addition), Brooklyn Park, MN; Carleton
Place Lofts (1920-30 restoration and
remodel), St. Paul, MN; Colle+McVoy,
Wyman Building (1901 renovation and
remodel), Minneapolis, MN; Freeborn
County Government Center (1888
renovation, remodel and addition), Albert
Lea, MN; Plymouth Public Safety and City
Hall (remodel and addition), Plymouth, MN;
Eitel City Apartments (1910 restoration,
renovation and remodel), Minneapolis, MN

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Firm Personnel by Discipline

Architects	19
Interior Designers	4
Engineers	5
Other Professional	3
Technical	2
Administrative	3
Total in Firm	35

Work %

Housing/Multiple	15
Office Buildings/Banks/Financial	15
Retail/Commercial	15
Municipal	20
Education/Academic	25
Transportation/Multi-modal	10

Representative Projects

Split Rock Lighthouse (restoration), Two Harbors, MN; Education Sciences Buildings (restoration and adaptive re-use), Minneapolis, MN; Historic Fort Snelling (restoration), Fort Snelling, MN; Eau Claire Federal Office (renovation) Eau Claire, WI; Swedish Bank Building (restoration), St. Paul, MN; Texas & Pacific Warehouse (renovation), Fort Worth, TX

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Firm Principals

William Conway, AIA
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Firm Personnel by Discipline

Architects	3
Technical	1
Total in Firm	4

Work %

Housing/Multiple	5
Residences	30
Office Buildings/Banks/Financial	15
Mixed-use	15
Cultural/Institutional	15
Urban/Site/Garden Design	20

Representative Projects

MacArthur Park and Environs (master plan), Little Rock, AR; Dawson Depot (restoration and re-use), Dawson, IA; North Star Lofts (interior renovation), Minneapolis, MN; Paul Nelson Photo Studio (renovation), Minneapolis, MN; Dallas County Conservation Administration Buildings (addition and renovation), Perry, IA; Robertson Residence (renovation and addition), Mound, MN

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 Kathryn Wallace, AIA, LEED® AP

continued next column

Firm Personnel by Discipline

Architects	46
Interior Designers	19
Other Professional	75
Technical	24
Administrative	50
Total in Firm	214

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	24
Retail/Commercial	7
Medical/Health Care	5
Churches/Worship	5
Educational/Academic	5
Entertainment/Gaming/Resorts/Urban Design	49

Representative Projects

Washington Technology Magnet Middle School (renovation), St. Paul, MN; Northeast Library (renovation), Minneapolis, MN; Harrah's Cherokee Casino & Hotel (expansion and renovation), Cherokee, NC; National Museum of Crime and Punishment (renovation), Washington, DC; Metro Hope Ministries Healing House (renovation), Minneapolis, MN; Kaiser Permanente Multiple Projects (remodel), CA

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Firm Principal

James McNeal, AIA

Firm Personnel by Discipline

Architects	5
Other Professional	1
Administrative	1
Total in Firm	7

Work %

Housing/Multiple	5
Residential	85
Office Buildings/Banks/Financial	5
Retail/Commercial	5

Representative Projects

Residential: Italianate (total renovation and addition), Minneapolis, MN; Mediterranean (renovation and addition), Lake Minnetonka, MN; Asian Deco Condo (penthouse renovation), Downtown Minneapolis, MN; Lower Level (remodel) and Master Suite (renovation), Eden Prairie, MN; Traditional Two-story Library (remodel), Plymouth, MN; Irish Pub-style (lower level renovation), Plymouth, MN

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Firm Personnel by Discipline

Architects	8
Interns	2
Technical	3
Administrative	4
Total in Firm	18

Work %

Residences	5
Office Buildings/Banks/Financial	10
Manufacturing/Industrial	10
Municipal	10
Education/Academic	35
Senior Health Care	30

Representative Projects

Centennial Hall, St. Cloud State University, St. Cloud, MN; KDV, St. Cloud, MN; Kennedy Community School, St. Cloud School District, St. Joseph, MN; Griggs-Midway (renovation), St. Paul, MN; The Good Shepherd Community, Becker, MN; Stearns County Westside Service Center, St. Cloud, MN; Catholic Eldercare, Minneapolis, MN

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Firm Personnel by Discipline

Architects	3
Both Architect and Interior Designer	3
Other Professional	8
Technical	2
Administrative	3
Total in Firm	19

Work %

Office Buildings/Banks/Financial	5
Retail/Commercial	5
Churches/Worship	25
Municipal	20
Education/Academic	20
Recreational	15

Representative Projects

Hopkins Public Library (interior renovation), Hopkins, MN; Bloomington Public Works (remodel and addition), Bloomington, MN; Minnehaha Academy (remodel and addition), Minneapolis, MN; The Parish of St. Bridget (remodel and addition), River Falls, WI; Bloomington Old Town Hall (historic restoration), Bloomington, MN; Deadwood Recreation Center (remodel and addition), Deadwood, SD (A National Historic Landmark)

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Firm Personnel by Discipline

Architects	28
Interior Designers	5
Engineers	46
Other Professional	10
Technical	54
Administrative	27
Total in Firm	170

Work %

Housing/Multiple	15
Residences	5
Office Buildings/Banks/Financial	10
Retail/Commercial	5
Manufacturing/Industrial	10
Medical/Health Care	15
Municipal	20
Education/Academic	20

Integrated Work (related to above categories)

Sustainable	100%
-------------	------

Representative Projects

University of Minnesota Duluth Life Sciences Buildings (remodel LEED® Silver Certified), Duluth, MN; St. Mary's Medical Center Pediatric Emergency Room (remodel), Duluth, MN; Minnesota Air National Guard 138th Hangar Two Shops (renovation), Minneapolis, MN; Ridgewater College (addition and renovation), Willmar, MN; Menogyn YMCA (remodel and addition), Boundary Waters Canoe Area, MN; Ripley Garden (historic rehabilitation, new construction and mixed-use development), Minneapolis, MN

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Firm Personnel by Discipline

Architects	3
Technical	4
Administrative	1
Total in Firm	8

Work %

Residences	10
Churches/Worship	20
Municipal	15
Education/Academic	20
Museums/Cultural Centers	20

Integrated Work (related to above categories)

Restoration/Preservation	15
--------------------------	----

Representative Projects

American Swedish Institute (restoration and master plan), Minneapolis, MN; Alexander Ramsey House (restoration and HVAC), St. Paul, MN; Gale Mansion (restoration and master plan), Minneapolis, MN; First Congregational Church (restoration), Minneapolis, MN; Washington Pavilion (masonry and window replacement), Sioux Falls, SD; Pine River Depot (relocation and restoration), Pine River, MN

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Firm Principal

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Firm Personnel by Discipline

Both Architect and Interior Designer	1
Architects	2
Technical	1
Administrative	1
Total in Firm	5

Work %

Residences	85
Housing/Multiple	10
Education/Academic	5

Representative Projects

Beck Residence, Greenwood, MN; Markoe Residence, Dellwood, MN; Chamberlain Storehouse (restoration), Le Sueur, MN; Weaver Residence, Pequot Lakes, MN; Thompson Residence, Arden Hills, MN; Gerlach and Perrone Residence, St. Paul, MN

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Firm Personnel by Discipline

Architects	4
Other Professional	4
Administrative	1
Total in Firm	9

Work %

Office Buildings/Banks/Financial	5
Retail/Commercial	5
Municipal	85
Museum Consulting	5

Representative Projects

The Landings (Berger Barn restoration), Shakopee, MN; Washington County Historic Courthouse (window restoration), Stillwater, MN; Anoka Safety Center (roof replacement), Anoka, MN; Burnsville Public Works (expansion and masonry repair), Burnsville, MN; Phelps House, Minneapolis, MN

QUIGLEY ARCHITECTS

212 Third Avenue North, Suite 300
Minneapolis, MN 55401
Tel: (612) 692-8850
Fax: (612) 692-8851
Email: info@quigleyarchitects.com
www.quigleyarchitects.com
Established 1995

Firm Principal

Tim Quigley, AIA

Firm Personnel by Discipline

Architects	4
Administrative	1
Total in Firm	5

Work %

Residences	100
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Representative Projects

Kitchen (remodel), St. Paul, MN; Residence, Hudson, WI; Residence, Lakeville, MN; Residence, Prior Lake, MN; Kitchen and Family Room (remodel), Minneapolis, MN; Cabin (remodel), Danbury, WI

SALA ARCHITECTS, INC.

326 East Hennepin Avenue, Suite 200
Minneapolis, MN 55414
Tel: (612) 379-3037
Fax: (612) 379-0001
www.salaarc.com
Established 1983
Other MN Offices: Excelsior, (952) 380-4817; Stillwater, (651) 351-0961
Contact: Kris Joy

Firm Principals

Wayne Branum, AIA, CID
Kelly Davis, AIA, CID
Tim Fuller, AIA
Paul Hannan, AIA, CID
Katherine Hillbrand, AIA, CID
Michaela Mahady, AIA, CID
Joseph G. Metzler, AIA, CID
Dale Mulfinger, FAIA
Eric Odor, AIA
David O'Brien Wagner, AIA

Firm Personnel by Discipline

Architects	28
Interior Designer	5
Technical	7
Administrative	7
Total in Firm	47

Work %

Housing/Multiple	10
Residences	90

Representative Projects

Mack Residence (addition and remodeling), St. Paul, MN; MacDonald/Johanson (remodeling), Minneapolis, MN; Heath Lake Home (renovation), New London, MN; Connolly Residence (renovation and addition), St. Paul, MN; Bass Lake Cabin (remodeling and addition), Somerset, WI; Su Farmhouse (renovation), Woodbury, MN

TEA2 ARCHITECTS

2724 West 43rd Street
Minneapolis, MN 55410
Tel: (612) 929-2800
Fax: (612) 929-2820
Email: info@tea2architects.com
www.tea2architects.com
Established 1980
Contact: Jason Miskowiec,
(612) 929-2800 x32,
miskowiec@TEA2architects.com

Firm Principals

Dan Nepp, AIA, CID
Tom Ellison, AIA, CID

Firm Personnel by Discipline

Architects	12
Technical	7
Administrative	1
Total in Firm	20

Work %

Residential	100
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Representative Projects

New Home, Edina, MN; Front Porch Facelift, Minneapolis, MN; Retreat, Washburn, WI; New Home, Duluth, MN; Kitchen, Edina, MN; Sunroom and Facelift, Kenwood Area, Minneapolis, MN

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Fax: (612) 874-1089
Email: laurel@laurelulland.com
www.laurelulland.com
Established 2003

Firm Principal

Laurel Ulland, Assoc. AIA

Firm Personnel by Discipline

Architectural	5
Administrative	1
Total in Firm	6

Work %

Residences	80
Retail/Commercial	10
Churches/Worship	10

Representative Projects

St. Martin's By-The-Lake Church (renovation and addition), Minnetonka Beach, MN; Summit Avenue, Mission Revival (renovation and addition), St. Paul, MN; River House, Seasons of Cannon Falls, Cannon Falls, MN; Crocus Hill Residence (renovation), St. Paul, MN; Lowry Hill, Italianate Residence (renovation and addition), Minneapolis, MN

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St. Paul, MN 55102
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www.woldae.com
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Other Offices: Illinois and Michigan
Contact: Vaughn Dierks, AIA, LEED® AP

Firm Professionals

Michael S. Cox, AIA
R. Scott McQueen, AIA, LEED® AP
Vaughn Dierks, AIA, LEED® AP
Kevin Marshall, PE, LEED® AP
Matt Mooney, PE, LEED® AP

Firm Personnel by Discipline

Architects	66
Interior Designers	2
Engineers	29
Other Professionals	10
Administrative	8
Total in Firm	115

Work %

Municipal	10
Education/Academic	65
Judicial/Corrections/Detention	20
Planning	5

Representative Projects

Washington County Government Center (addition and renovation), Stillwater, MN; Jackson County Historic Courthouse (renovation), Jackson, MN; ISD 197 Sibley High School (renovation and remodeling), West St. Paul, MN; ISD 16 Spring Lake Park High School (addition and renovation), Spring Lake Park, MN; North Hennepin Community College Health and Wellness Center (renovation), Brooklyn Park, MN; St. Paul City Hall Annex (renovation), St. Paul, MN

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Medtronic Campus

page 32

Location: Mounds View, Minnesota

Client: Medtronic

Architect of record:
Opus Architects & Engineers

Principal-in-charge: John Albers, AIA

Project lead designer:
Dan Young Dixon, AIA

Design collaboration: Julie Snow, FAIA/
Julie Snow Architects Inc.

Design builder: Opus Northwest
Construction LLC

Project manager: Opus Northwest
Construction LLC (George Spevacek;
John Williams; Beth Duyvejonck;
George Parrino; Jeff Walker;
Carrie Novotny)

Opus Architects & Engineers project
architects: Steve Lipschultz, AIA; Scott
Cochrane, AIA

Opus Architects & Engineers project
team: Grant Peterson, AIA; Ernesto
Ruiz-Garcia; Linda Landry, AIA; Hollis
Linehan; Sara Greff; Stephanie Dehart;
Jeff Arsenault, AIA; Jeff Magnuson,
AIA; Jeff Gleason; Tim Fairbanks;
Joel Prater

Julie Snow Architects Inc. project
team: Tyson McElvain, AIA;
Linda Morrissey, AIA; Dan Winden;
Connie Lindor; Kirsten Annexstad

Interior design: Perkins + Will

Lead interior designer: Lisa Pool

Perkins + Will team: Jerry Worrell,
AIA; Beth Latto; Danielle Benz; Janice
Barnes; Todd Lenthe; Jessica Hagen

Landscape architect:
Close Landscape Architecture
(Jean Garbarini; James Robin)

Energy modeling:
Opus Architects & Engineers

Structural engineer: Opus Architects
& Engineers (Doug Woolf;
Andrew Kuether; Ann Crisp)

Mechanical engineer: Horwitz Inc.;
General Sheet Metal

Electrical engineer: Hunt Electric

Civil engineer: RLK Inc.

Lighting designer: Lighting Matters, Inc.

Geotechnical consultant:
STS Consultants, Ltd.

Concrete work: Opus Northwest
Construction LLC

Code consultant: MountainStar

Elevator consultant: Zuckerman

Acoustical consultant: ESI

Food service consultant:
Robert Rippe and Associates

Architectural precast: Gage Brothers

Glass and glazing:
Twin City Glass Contractors Inc.;
Brin Northwestern Glass

Ceramic tile: Grazzini Brothers;
Harrison Tile Co. Inc.

Carpet: St. Paul Linoleum & Carpet

Metal panels: Specialty Systems Inc.

Audiovisual: SPL

Access flooring: W.L. Hall

Acoustical ceilings and panels:
Twin City Acoustics

Sound masking: Electronic Design

Concrete: AVR (AME)

Elevators: Schindler
Elevator Corporation

Fire protection consultant:
Gilbert Mechanical Contractors

Doors and hardware:
Twin City Hardware

Kitchen equipment: Servco Companies

Painting: Painting by Nakasone;
Rainbow Inc.

Roofing: Dalbec Roofing

Security: Siemens

Drywall: Opus Northwest
Construction LLC

Voice data: N'Compass

Window treatments:
Custom Expressions Inc.;
Windows Plus of Mpls., LLC

Millwork: Calmar Manufacturing;
Wilkie Sanderson

Photographers:
George Heinrich (exterior); Lucie
Marusin, Perkins + Will (interior)

MacPhail Center for Music

page 38

Location: Minneapolis, Minnesota

Client: MacPhail Center for Music

Architect: James Dayton Design, Ltd.

Principal-in-charge: James Dayton, AIA

Project lead designer:
James Dayton, AIA

Project managers: Robert Hunter;
Marcy Conrad-Nutt

Project architect: Robert Hunter

Project team: Megan Madland;
Aaron Wittkamper; Lisa Spurlock;
Patrick Regan; Scott Elofson; Kacy
Garske; Mark Stankey; Peter Aamoth

Structural engineer:
Meyer, Borgman & Johnson

Mechanical engineer:
Michaud Cooley Erickson

Electrical engineer:
Michaud Cooley Erickson

Fire protection engineer:
Michaud Cooley Erickson

Civil engineer: Alliant Engineering

Acoustical consultant:
Acoustic Dimensions

Audiovisual consultant:
Audio Video Electronics

Code consultant: MountainStar

Transportation consultant:
SRF Consulting Group, Inc.

Energy modeling: The Weidt Group

Lighting designer:
James Dayton Design, Ltd.

Interior design:
James Dayton Design, Ltd.

Owner's representative:
Nelson, Tietz & Hoye

Construction manager:
M.A. Mortenson Co.

Mechanical contractor: Metropolitan
Mechanical Contractors

Electrical contractor: Parsons Electric

Fire protection contractor:
Skyline Fire Protection

Metal wall panel contractor:
Berwald Roofing Company

Window and curtain wall:
All Metro Glass; Kawneer; Viracon

Skylight: Super Sky Products; Viracon

Roofing: Berwald Roofing Company
Drywall assemblies: W. Zintl Inc.

Architectural woodwork:
Paul's Architectural Woodcraft

Interior acoustical doors:
Security Acoustics

Acoustical floor isolation:
Dodge-Regupol

Wood flooring: WD Flooring

Engineered glass flooring: All Metro
Glass; Paragon Architectural Products

Acoustical ceilings:
Twin City Acoustics

Painting: Sunrise Painting
& Wallcovering; Valspar

Interior signage and graphics:
Serigraphics Sign Systems

Exterior signage:
Designer Sign Systems

Elevators: ThyssenKrupp Elevator

Theatrical rigging and equipment:
Secoa

Security: Security Control Systems
Networking and communications:
Network Design, Inc.

Landscaping: Aloha Landscaping

Theatrical seating:
Figueras Seating USA

Photographer:
Andrea Rugg Photography

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“The Fort Ridgely ruins site, now part of Fort Ridgely State Park, is on a relatively short list of historic properties that predate Minnesota statehood. Built in 1853 as a remote military outpost, the fort served as a staging ground for civil-war volunteers and was tested during the Sioux uprising in 1862. Photographing these ruins and the rebuilt commissary building (shown here) gave me a better sense of how history and photography work together to tell a story.”

—Photographer Doug Ohman

