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NOVATION  
FACTORY

DISCOVERY

Hands-on  
learning at  
the new Bell  
Museum

EDWARD SÖVIK

Gathering  
spaces by a  
midcentury  
master

A VISIT WITH  
DULUTH MAYOR  
EMILY LARSON

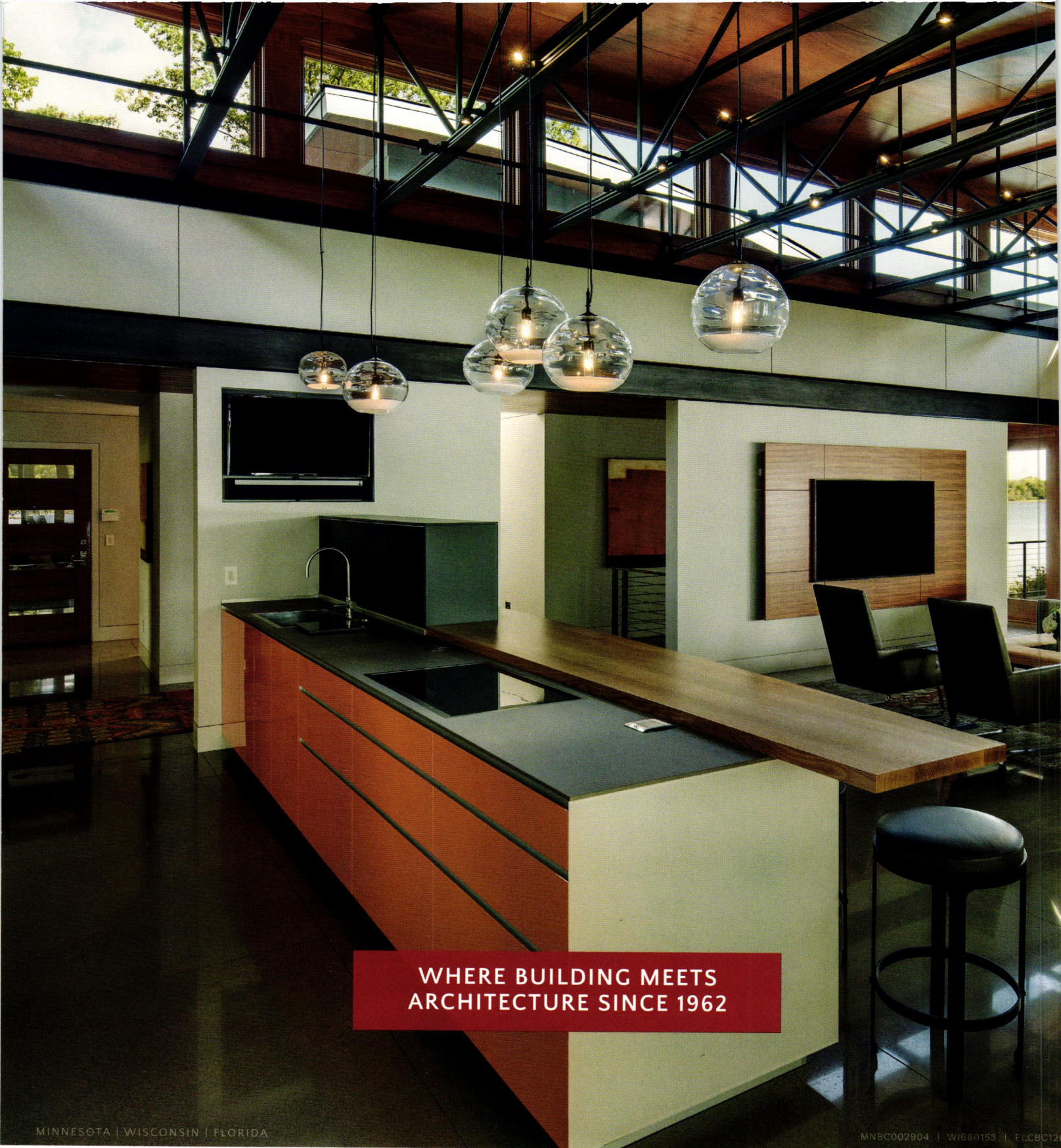
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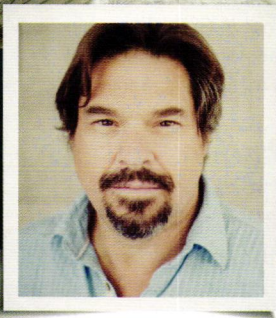
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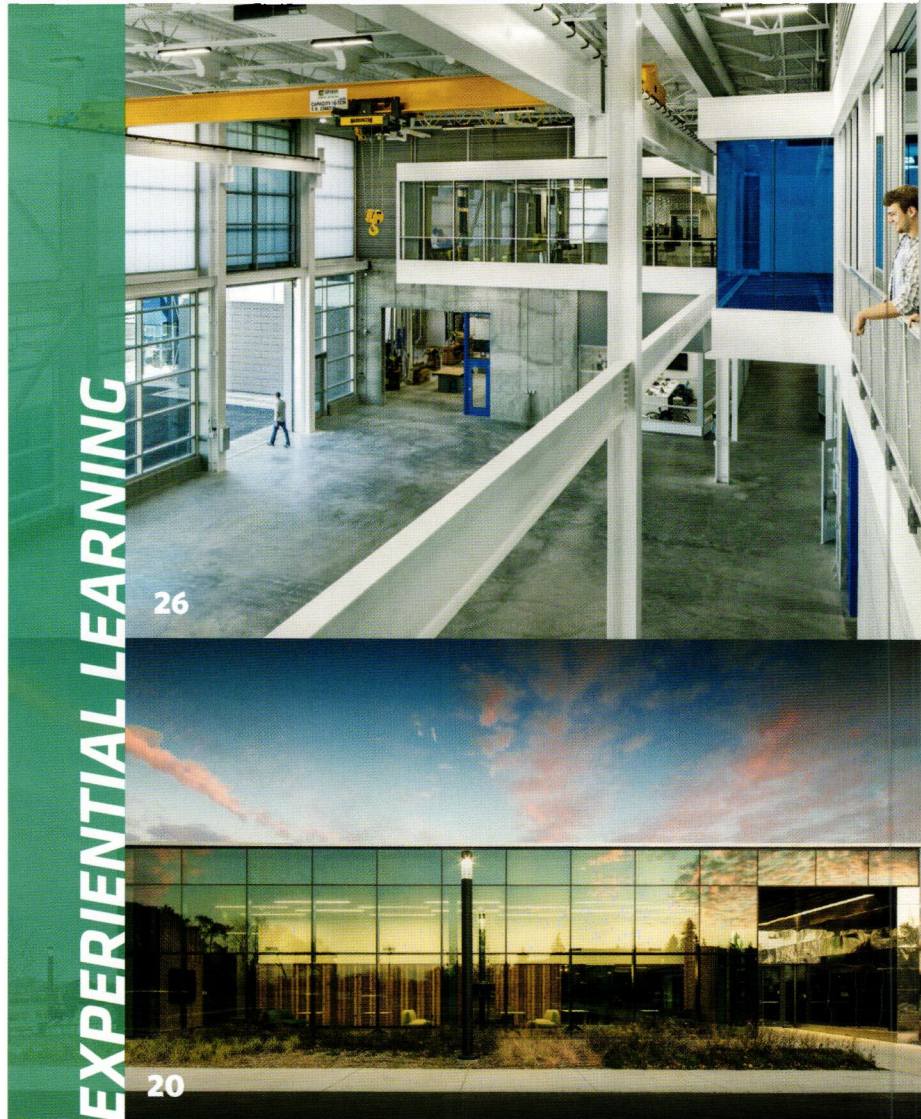
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WINDOWS & DOORS



# ARCHITECTURE MN

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

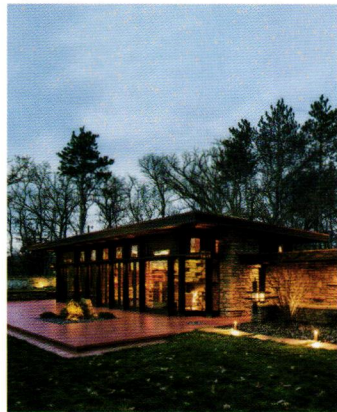


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EXPERIENTIAL LEARNING



## ON THE COVER

Lovness Estate  
Grant Township, Minnesota

"Seeing the Lovness Estate emerge from the fog for the first time was magical in every sense," says photographer **Troy Thies**. "What struck me most was that, while this historic building had been reverently brought back to life, it had simultaneously become a warm and livable home for its new owners."

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Minnesota architects design a natural history museum and a leading-edge high school to support immersive, hands-on learning.

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By Joel Hoekstra

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By Amy Goetzman

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By Linda Mack

In 1955, an adventurous Minnesota couple built a Frank Lloyd Wright-designed studio residence in Grant Township. Sixty years later, another husband-and-wife team undertook a meticulous renovation of the home.

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By Frank Edgerton Martin  
Photography by Pete Sieger

"In the decades after World War II," writes Frank Edgerton Martin, "architect Edward Sövik developed a humane modernism for worship and performance that resonated nationwide—nowhere more so than in Northfield, Minnesota, where he practiced for a half-century."





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"Design has a huge influence on people's emotional connections to their city," says Duluth mayor Emily Larson in a wide-ranging conversation.

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Cunningham Group Architecture transforms its Minneapolis headquarters just in time for its 50th-anniversary celebration.

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BY ERIC MUELLER

A traveling Minneapolis photographer captures an active pedestrian environment along the Huangpu River in Shanghai.

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BY ERNESTO RUIZ-GARCIA, AIA

A twilight take on the Minnesota State Fair has us feeling nostalgic about this year's gathering before it even happens.

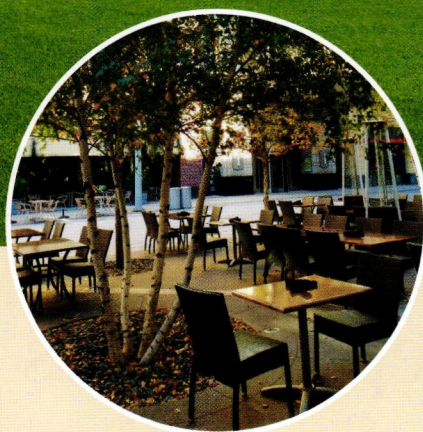
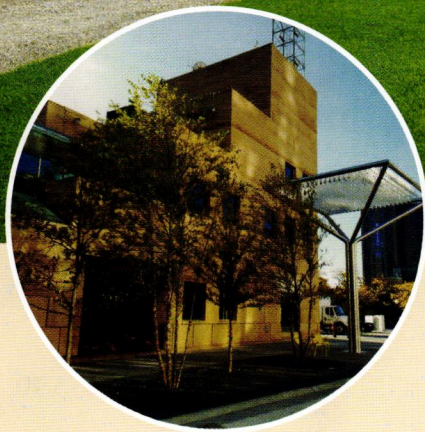
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## Recent Projects

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- Nicollet Mall
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- Walker Art Center
- Westminster Presbyterian Church
- Minnesota Landscape Arboretum
- Downtown East Commons Park



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**Malini Srivastava, AIA**  
2018 Young Architects Award



**Angela Wolf Scott, AIA**  
2018 Young Architects Award



**Joan Soranno, FAIA**  
2018 Edward S. Frey Award

## NATIONALS

When a top award is announced at a televised event like the Oscars or the VMAs, the reactions of the other entertainers in the room tell you everything. It's all in their eyes. If the name in the envelope is a beloved or breakthrough artist, eyes beaming on regular celebrity power suddenly flash megawatts of genuine emotion.

We at *Architecture MN* have experienced a few of those electric moments recently, first when Snow Kreilich Architects won the 2018 AIA National Firm Award (previous issue) and later when three consummate Minnesota architects received individual AIA National accolades. For those of our readers who haven't yet heard, Malini Srivastava, AIA, and Angela Wolf Scott, AIA, took home two of the 18 national Young Architects Awards, and Joan Soranno, FAIA, was honored with the national Edward S. Frey Award for her celebrated work in the field of religious architecture.

The Young Architects Award spotlights "individuals who have shown exceptional leadership and made significant contributions to the profession early in their careers," and Srivastava and Wolf Scott have each done so in a critically important facet of architecture. Wolf Scott, a principal at MacDonald & Mack Architects and a leader in historic preservation, has guided the stewardship and renewal of some of Minnesota's most significant buildings. Srivastava has made her mark in sustainable design. She leads DandELab, a collaboration between NDSU, the City of Fargo, and two local utilities that aims to reduce energy use in municipal and residential buildings.

Soranno, a design principal at HGA Architects and Engineers, isn't a breakthrough talent—she and her work with John Cook, FAIA, have won numerous awards—but it's no less a thrill to see her receive this recognition. Projects including the Walker Art Center entry pavilion, Marlboro Music Cottages, Lakewood Garden Mausoleum, and Bigelow Chapel at United Theological Seminary speak to the reach of her design skills.

These honors really struck a chord with us because we've seen how deeply engaged these three talented architects are with their clients and collaborators. They represent the very best of the Minnesota design community.

Christopher Hudson, Hon. AIAMN  
[hudson@aia-mn.org](mailto:hudson@aia-mn.org)

### INTERACT & CONNECT



**Bell Museum  
woolly mammoth**  
[@archmnmag](#)



**Amber Sausen at  
the Guthrie Theater**  
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**A conversation with  
top young architects**  
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Photography: Paul Crosby Architectural Photography | Architect: Snow Kreilich Architects  
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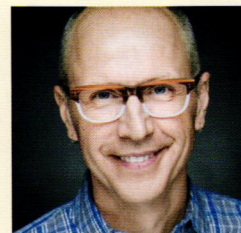
Mary-Margaret Zindren  
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## CONTRIBUTORS

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



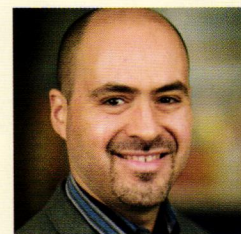
**AMY GOETZMAN** is a Minneapolis freelance writer. She writes about the arts and culture and other inspiring things that happen in inspiring spaces.



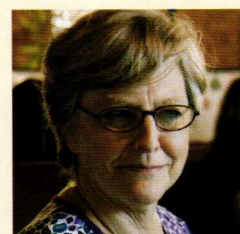
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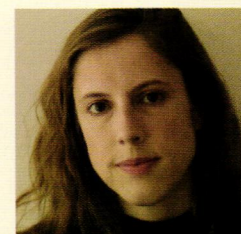
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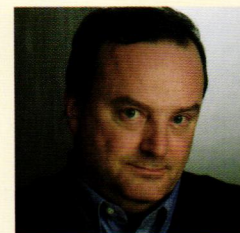
**ERNESTO RUIZ-GARCIA, AIA**, is vice president and design director at Opus AE Group and a fine art photographer specializing in landscape and travel images.



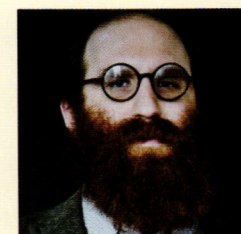
Minneapolis-based **LINDA MACK**, author of *Madeline Island Summer Houses: An Intimate Journey*, writes on architecture and design for local and national publications.



London-based artist **LUISA RIVERA** holds an MFA from the Minneapolis College of Art and Design. Her illustrations appear in books, magazines, and newspapers.



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



**ANDY STURDEVANT** is a writer and artist living in Minneapolis. He is the author of *Potluck Supper with Meeting to Follow* and *Downtown: Minneapolis in the 1970s*.



# Tough and Trendy

Large-format porcelain ceramic tiles are a tough and trendy new flooring choice. Used extensively in the new Jack Link's downtown Minneapolis workspace, they combine stone-look appearance with optimum durability. More than 10,000 sf of neutral-colored tile complements traditional and modern design elements that spice up gathering and break areas.



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## Bell 2.0

The new Bell Museum has more exhibits, more nature, and more taxidermy

The old Bell Museum of Natural History had many charms: the simulated bog that school groups loved to bounce on, the world-renowned wildlife dioramas that let visitors imagine simpler times (like the ones before humans wiped out the passenger pigeon), and the auditorium that was home to the University of Minnesota Film Society. But the 1938 Art Deco building was too small and dark, had structural issues, and—well, goodbye to all that. Welcome to a new century's take on natural history. —Amy Goetzman

### COME INSIDE

Bell Museum

Saturday, July 14, 9 A.M.–9 P.M., Sunday, July 15, 10 A.M.–5 P.M.

Regular admission

The new Bell Museum kicks things off with a party. Members and museum enthusiasts can get the first look on Friday, July 13. Enjoy music, art-making, refreshments, tours of the dioramas (painstakingly relocated), and a little stargazing in the planetarium (special event tickets available online). Over the weekend, a grand-opening celebration kicks off regular museum hours.

All three days of events will feature a microscope scramble—basically, a scavenger hunt in which the clues are visible only via microscope; nature sketching with specimens from the Bell's impressive collections (45,000 bird specimens alone, including extinct species); and a make-your-own-diorama activity.

### BE A SCIENTIST

Nova Gallery

July 14–September 3

The Bell's Solutions Studio exhibit lets visitors learn how University of Minnesota researchers are trying to solve problems like water pollution or the detrimental effects of deep-space travel on the human body. Join a pop-up workshop with Makers-in-Residence to put your own brain to work on challenges inspired by this research.

### STARGAZERS REJOICE

Whitney and Elizabeth MacMillan Planetarium

Daily

The Twin Cities has been missing a proper planetarium since the one at the old downtown Central Library turned off the stars. Now the Bell is bringing back the glories of the galaxy in an innovative 16-meter, "seamless" aluminum dome. See the Bell original digital production *Minnesota in the Cosmos* in the Whitney and Elizabeth MacMillan Planetarium.



PAUL NELSON PHOTOGRAPHY

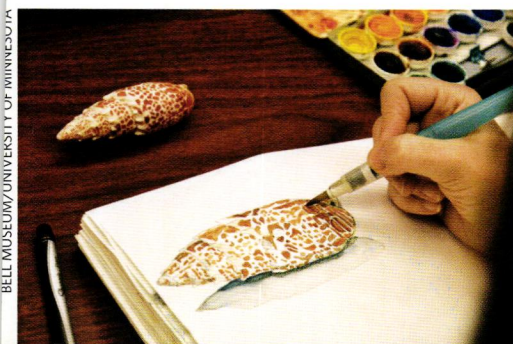
Nature sketchers will have plenty of interesting subjects to draw.

### GO OUTSIDE

Learning Landscape

Daily

We love the Bell's taxidermy, but natural history comes alive when it is alive. The Bell's outdoor Learning Landscape includes pollinator gardens, a rainwater pond, a green-roof observation deck, an apiary, a sundial, and climbable boulders representing Minnesota's major rock types.





# Lake Leader

Mayor **Emily Larson** on Duluth's unique blend of built and natural environment—and on efforts to expand the city's ongoing revitalization

INTERVIEW BY JOEL HOEKSTRA ILLUSTRATION BY LUISA RIVERA

Emily Larson was five years old when she first dipped a toe in Lake Superior and fell in love with Duluth. It was the summer of 1978, and her family had traveled north via passenger train from their home in St. Paul to spend a few days' vacation in the famed port city. Larson collected rocks on the beach and recalls getting ice cream at a soda fountain. "Duluth, at the time, was not an inspiring city—it was gritty and industrial," says Larson, now in her mid-40s. "But a kid doesn't notice that stuff. I was swimming in a hotel pool! I was staying up late! Duluth was a magical place."

Her enchantment with Minnesota's fourth-largest city never wore off. Larson later attended the College of St. Scholastica and the University of Minnesota Duluth, earning degrees in social work. She married Duluth architect Doug Zaun, AIA, and worked for several years at nonprofits serving individuals experiencing homelessness. In 2011, Larson won an at-large seat on the Duluth City Council, and just five years later, in January 2016, she was sworn in as the city's first female mayor, having won more than 70 percent of the vote.

As the city's top administrator, Larson serves as Duluth's champion-in-chief, promoting new developments and other changes to the built environment that she believes will position the city for continued success. But she knows that preserving the city's natural resources is key to Duluth's future as well. "I stayed because of that lake," she says. "That's not an unusual story in Duluth. Lake Superior is its own best advertising." Here Larson answers some questions about city projects, environmental initiatives, and a neighborhood set to make some big strides.

## **How has Duluth's built environment changed since you took office in 2016?**

There were two projects that I inherited as mayor that are truly reflective of the transformation and future of Duluth. The first was the NorShor Theatre. Our community committed to putting \$30 million into renovating this beautiful 1910 building as a centerpiece for downtown. It wasn't being utilized in a way that brought value: Before its most recent closing, it was a strip club. So, the City

of Duluth purchased the structure a few years ago, and this past February it reopened as a venue focused on the creative arts and music. Now it's the anchor for our growing Historic Arts and Theater District. It has all the grandeur of an old theater—the murals, the grand entrance, the mezzanine—plus all the comforts of a contemporary venue. During an event, it's a thrill to watch hundreds of people having an amazing time.

## ***Much of downtown is under construction. What's going on?***

We're moving forward now with reconstruction on that side of Superior Street. We're redoing downtown's central avenue in much the same way that Minneapolis just went through its Nicollet Mall renovation. It's not just a street project; it's also infrastructure changes. We'll have quite a bit of street art, and ideally the changes will create a stronger connection to Lake Superior. Sometimes, when you're downtown, you don't quite know the lake is right there. Or if you're on the lake walk, you don't know that downtown is nearby. The reconstruction will add more corridors for visual connections.

## ***The second big project you inherited was revitalizing the St. Louis River Corridor.***

Yes. Duluth is about 25 miles long, and about 12 miles runs along the St. Louis River estuary. We're investing about \$50 million in new housing and projects that promote connectivity to the natural world along that corridor—things like cross-country ski trails and footpaths that connect neighborhoods or provide access to the waterfront. There are roughly 20 different projects going on. It's an area that the EPA once cited for industrial pollution, but we're slowly changing that. We're pouring a lot of resources into bringing the river area back to health.

## ***As a trail runner, you've promoted that project heavily.***

Duluth is very focused on the natural world. We have 42 creeks that run through the city. About 30 percent of our land is devoted to parks. Some mayors would see that as a detriment, because you can't tax it or build on it. But I think

>> continued on page 48









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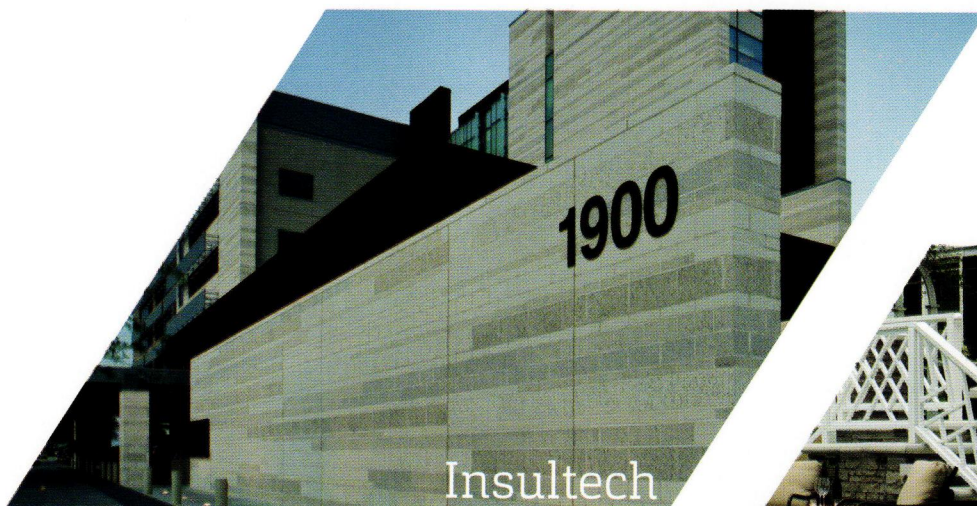
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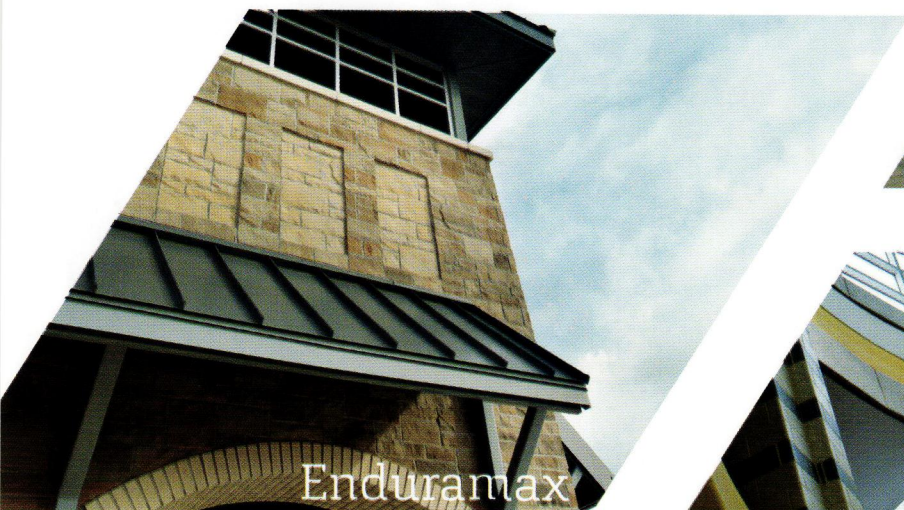
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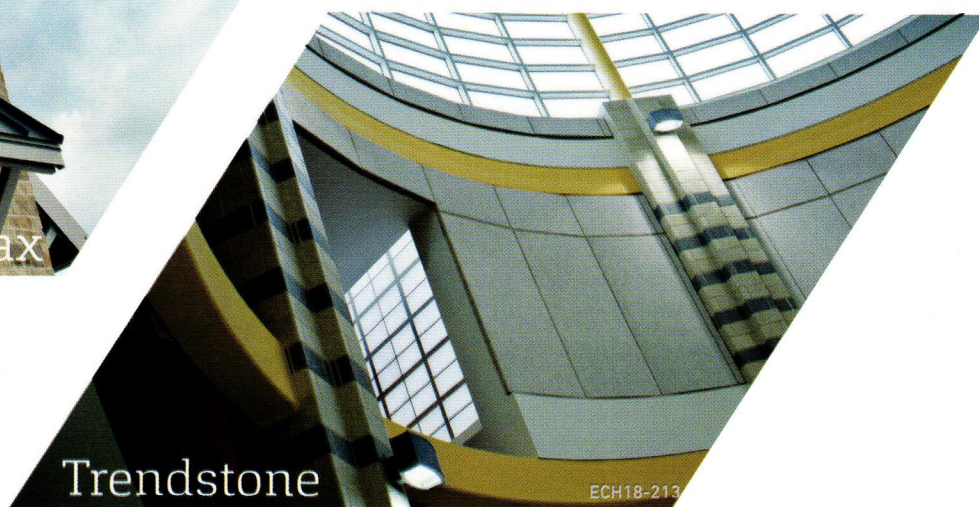
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# Natural Science

The material story cooked into the new Bell Museum

BY ANDY STURDEVANT

The thermally modified white-pine cladding on the exterior of the University of Minnesota's new Bell Museum in St. Paul (page 20) is rough. Rougher even than the surfaces of many of the two-by-fours you'll find in the lumber aisle of a hardware store, stacked vertically and waiting for you to throw them in a cart. Cooked into a solid, durable surface that repels moisture, the wood will subtly shift in color over time while the surface provides an agreeably tactile finish for future generations of visitors to run their hands over on the way to the museum's main entrance.

Perkins+Will's Doug Bergert, Assoc. AIA, one of the designers of the new museum, relates an anecdote about the Bell that seems relevant here: Francis Lee Jaques, the Minnesota painter whose handiwork adorns the Bell's celebrated nature dioramas, had a dismissive term he used for picture-perfect natural-history backdrops. He called them "large Kodachromes."

In his own work, Jaques used a hard-bristle stippling brush to give the scenes of bison, wolves, and cranes a rawer quality. "He'd use that to roughen the surface of the backdrop paintings, because he never wanted his dioramas to feel like a photograph," says Bergert. "He wanted to create a spatial experience, so he'd rough up the texture so it didn't have the sheen associated with wall paint." In other words, Jaques went about his work with the belief that a rougher surface would feel like a better expression of the natural world. In the same way, the white pine enveloping large portions of the new Bell resists a tidy, Kodachrome view of the natural environment. It's all there in the texture.

Indeed, the cladding creates a visceral connection to the Minnesota landscape. White pine, the majestic giant of the state's Laurentian Mixed Forest biome,



is what you find in the forests of the Boundary Waters. Both dense and soft, it was the wood of choice for 19th-century American manufacturers. "In the builders' art, white pine is king," wrote the *Minneapolis Tribune* in 1903, an era in which the boreal forests of northern Minnesota provided enough white-pine lumber "to create a boardwalk nine feet wide encircling the earth at the equator," according to the Minnesota Historical Society.

For the last 30 years of the 19th century, tens of thousands of lumberjacks and hydro-powered mills sawed the white-pine forests of northern Minnesota into oblivion. In fact, the predecessor organization to today's Department of Natural Resources was founded in direct response to the obliteration of the pine forests and the catastrophic forest fires that followed as a result. Even as early as the turn of the century, there were warnings that the state's pine forests were being irreparably depleted ("Nothing is, or will be done, for many years, to replace the forest," warned one contemporary writer). By 1910, the lumber industry had moved on to the Northwest and South. It would be nearly a century before the timber industry reemerged on a large scale in Minnesota.

>> continued on page 52

The thermal treatment process came to the attention of Perkins+Will by way of Patrick Donahue, wood products program director at the Natural Resources Research Institute at the University of Minnesota Duluth.



**TO SEE MORE** of Mueller's photos and some videos of the Bund, go to [bit.ly/alongthebund](http://bit.ly/alongthebund)



ERIC MUELLER




## Things I Noticed While Walking Along the Bund in Shanghai

Families with strollers • packs of confident teen boys • shoppers carrying bags and water • another Westerner, our eyes momentarily acknowledging each other before moving on • youngsters running ahead to show how fast they can go • friends walking arm in arm • vendors selling treats • a bride in a red dress and silver tiara, posing for her wedding photos • wee kids on their dads' shoulders, temporarily taller than the rest of the crowd • early 20th-century buildings on one bank, early 21st-century on the other • selfie-sticks, selfie-sticks • tourists with wheeled luggage, marveling at the crowd • young couples huddling together, laughing at a private joke • a phone in nearly every hand, checking WeChat or photographing life • and always in the background the Huangpu, a working river where the constant activity of ferries, barges, and pleasure craft confirm the wealth and vigor of one of the largest cities in the world.

—Photographer Eric Mueller







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# Room&Board



# EXPERIENTIAL LEARNING

Two new educational facilities—one focused on science and natural history, the other on vocational learning—engage both minds and hands

◀ **Pathways Innovation Center and Roosevelt High School**  
Casper, Wyoming  
*page 26*

**Bell Museum**  
St. Paul, Minnesota  
*page 20*



The design of the new  
**Bell Museum**, and its exhibits,  
celebrate the diversity of  
Minnesota's natural resources

BY JOEL HOEKSTRA



PETE SIEGER



**Natural historians measure time in epochs rather than minutes.**

So to some, the dozen or so years it took to get the new Bell Museum funded, planned, and built may have seemed like little more than the blink of an eye. But to others, the July opening of the 90,000-square-foot facility in St. Paul, complete with a state-of-the-art, 120-seat digital planetarium, is the culmination of a very long journey.

For much of the last century, the James Ford Bell Museum of Natural History was housed in a 67,000-square-foot building on the University of Minnesota's East Bank campus in Minneapolis. More than 100 detailed dioramas by Francis Lee Jaques and other wildlife artists drew thousands of curious eyes every year, but as visitor interest and the size of the

museum's collections grew over time, finding space for exhibits, classrooms, and even museum operations became increasingly difficult. Administrators began lobbying for a new building, and in late 2016, having finally secured funding for the project from the Minnesota Legislature, the Bell Museum of Natural History closed its Minneapolis facility. This summer, it reopens on a five-acre site on the U's St. Paul campus, rechristened with a shortened name.



PETE SIEGER

*For optimal flow in and out of the museum, the Bell and its architects located the public entry (above) on the west side of the building, off the parking lot, and the entry for busloads of children (left) on the west side.*



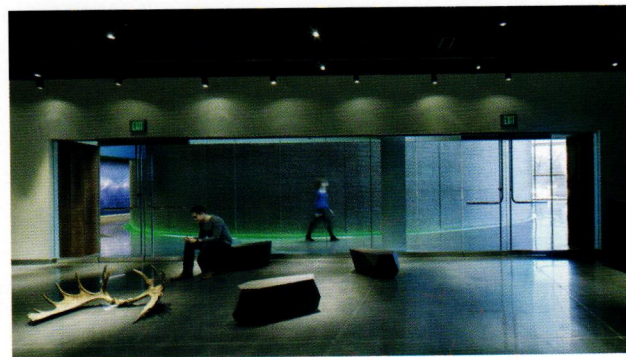


The new building features 60 percent more public space than the old facility, including an enormous lobby that can also function as a venue for weddings, dinners, and other rental events.

PETE SIEGER



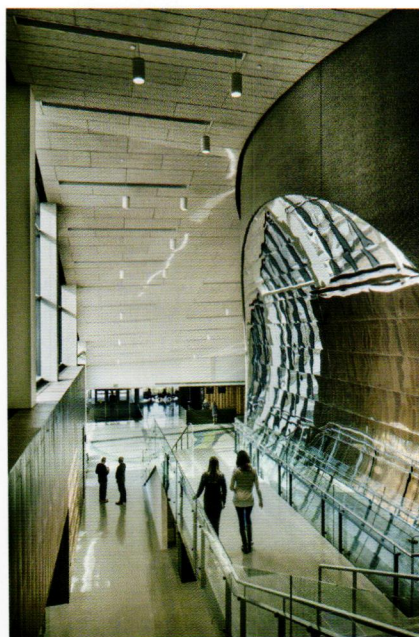
COREY GAFFER



COREY GAFFER

Left: Eye-catching displays in the museum store, just inside the main entry. Above: A glass-lined gallery for special exhibits looks out onto the planetarium drum.





PETE SIEGER

*Above: Stainless-steel panels with a mirror finish line the main entry vestibule, exteriors soffits, and a contoured section of wall alongside the main staircase to the second-floor exhibit area.*

outdoor exhibits. The granite cores are leftover material from Minnesota mine-drilling projects.

The new museum is expected to attract three times as many visitors as its predecessor. So, while the new Bell has plenty of room for collection storage, exhibit preparation, and staff offices, Dimond says his team put most of its efforts into maximizing the square footage for classrooms and public areas. The new building features 60 percent more public space than the old facility, including an enormous lobby that can also function as a venue for weddings, dinners, and other rental events—important sources of income for many museums. “People are looking for unique venues with some personality,” says Young.

Upon entry, visitors can access four different exhibit areas, each with a different focus: space, evolution, the future, and Minnesota’s biomes. The latter, which incorporates the museum’s

The new building, by the Minneapolis office of Perkins+Will, is designed to tell the story of Minnesota’s natural history. “It celebrates the state’s natural resources both inside and out,” says Bell executive director Denise Young. Sustainably sourced materials from local suppliers include granite from Morton, white pine from Cass Lake (thermally treated in Palisade; page 15), bird-friendly glass from Owatonna, and multiple forms of steel produced from the Iron Range. Among the most remarkable “reused” items, notes Perkins+Will principal David Dimond, FAIA, are four giant rock cylinders woven into the museum’s

COURTESY OF THE BELL MUSEUM

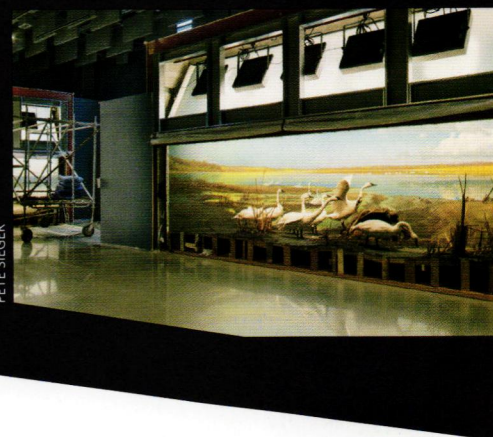


## Habitat Restoration

**In every big move, there are a few boxes labeled “Fragile—Handle with Care.” For the Bell Museum,** the items requiring the greatest care in transport were historic wildlife dioramas.

Happily, the beloved artworks are none the worse for wear. In fact, they’ve never looked better, thanks to careful cleaning and revival by noted museum conservators Terry Brown and Terry Chase. In their new home, the dioramas enjoy much-improved climate control and lighting, and non-reflective glass gives visitors an even more immediate experience of the scenes.

PETE SIEGER



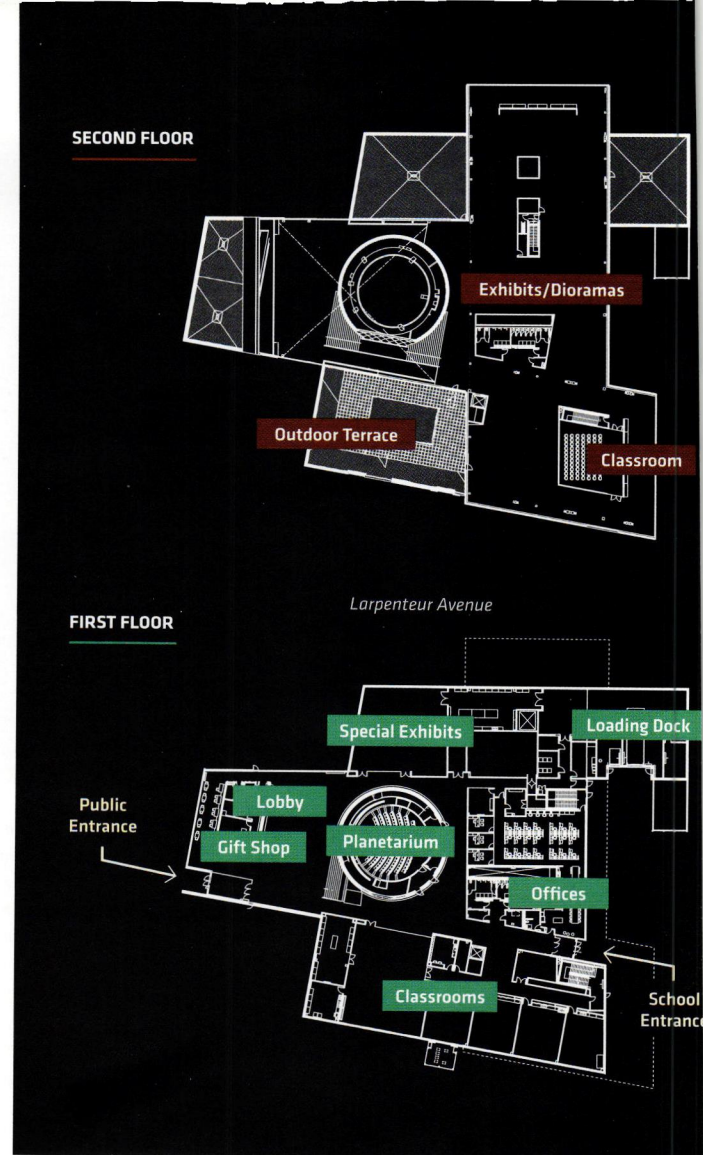




COREY GAFFER

Sustainably sourced materials from local suppliers include granite from Morton, white pine from Cass Lake, bird-friendly glass from Owatonna, and multiple forms of steel produced from the Iron Range.

*The Bell's Learning Landscape will take years to fully mature, but it already offers plenty to do and see, including pollinator gardens, a solar station, and a geology exploration area.*

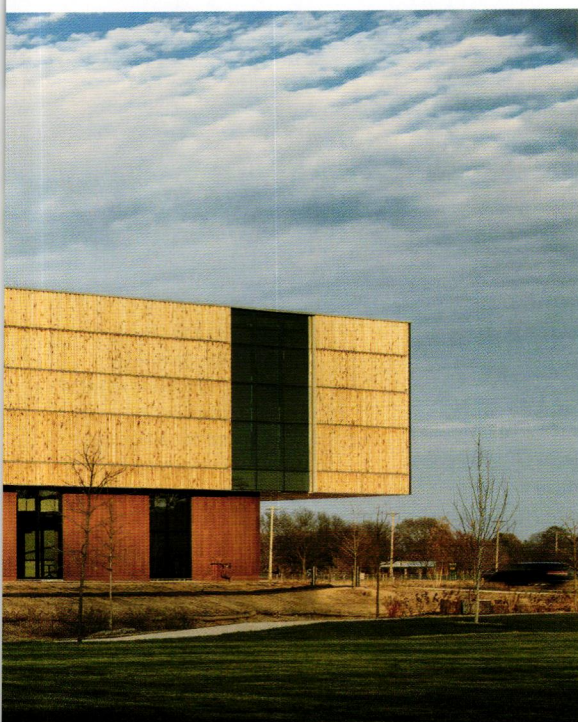


PETE SIEGER





*Left: Glass walls into classrooms (bottom) and out to the museum's agriculturally flavored landscape (top) extend the idea of the diorama into the architecture itself at different scales.*



dioramas, is likely to be among the most popular displays. Rather than cluster the set pieces together, the architects and exhibit designers, working with Bell staff, chose to scatter them throughout the exhibit hall, allowing for the placement of other artifacts and learning opportunities in between. Additionally, the biomes area will feature a new diorama that isn't behind glass—a depiction of Minnesota during the Ice Age, featuring an 11-foot-tall woolly mammoth in a glacial scene.

"Nature dioramas have been a signature element of the Bell since its early days, but there are parts of Minnesota's fascinating history that we hadn't ever shown," notes Young. "With [the mammoth scene in] that great cantilevered window, Perkins+Will created a view from outdoors that playfully suggests the diorama box."

## BELL MUSEUM

### Location:

St. Paul, Minnesota

### Client:

University of Minnesota

### Architect and landscape architect:

Perkins+Will  
perkinswill.com

### Principal-in-charge:

Robert Novak, AIA

### Project lead designer:

David Dimond, FAIA

### Energy modeling:

Perkins+Will; Michaud  
Cooley Erickson

### Construction manager:

McGough

### Size:

89,860 square feet

### Cost:

\$42.5 million

### Completion:

June 2018

Also new to the Bell is a planetarium, which became part of the project when the Minnesota Planetarium Society merged with the Bell in 2011. (Indeed, the new museum itself may not have been possible without the two organizations joining forces.) But stars and planets aren't the only focus of the intimate theater. Unlike traditional planetariums, the Bell's is digitized, capable of projecting presentations on other subjects—geology, for example, or chimpanzees—onto its 16-meter aluminum dome. Its "seamless" projection surface is the first of its kind globally.

The Bell's primary focus is education, and roughly 25,000 pre-K-12 students toured the old facility every year. The new Bell has a separate entrance for school groups, enhancing security and crowd control. "We spent a lot of time looking at the site

>> continued on page 46



# Pathways Innovation Center and Roosevelt High School

in Casper, Wyoming, let students learn the real-life skills the business world needs

BY AMY GOETZMAN



## The generation of young people

we're now educating will live and work in a dramatically changed world. So why are we still using 20th-century philosophies, classrooms, and materials to teach them? Colleges and business leaders already say too many students arrive unprepared. While traditional education may not be fully obsolete, it could certainly use a major redesign.

The combined Pathways Innovation Center and Roosevelt High School, by Cuningham

Group Architecture, offers an architectural solution to many of the issues facing 21st-century educators. The high schools in Casper, Wyoming, have moved into a new facility that lets students tailor their education to their skills and future career goals. On one side of the building, Roosevelt High School provides its students with flexible, modern spaces for traditional academic studies. On the other, 11th- and 12th-grade Pathways Innovation Center students pursue vocational studies in art, engineering, design and fabrication,

*A soaring canopy at the main entry announces the schools' lofty aspirations—and responds to the scale of the surrounding landscape.*





*Informal gathering spaces overlooking the Fabrication Hall give students a taste of the independence they are moving toward.*

## **PATHWAYS INNOVATION CENTER AND ROOSEVELT HIGH SCHOOL**

**Location:**  
Casper, Wyoming

**Client:**  
Natrona County School District

**Design architect, interior designer,  
and landscape architect:**  
Cunningham Group Architecture, Inc.  
[www.cunningham.com](http://www.cunningham.com)

**Principal-in-charge:**  
John Pfluger, AIA

**Project lead designer:**  
Scott Krenner, AIA

**Architect of record:**  
MOA Architecture  
[moaarch.com](http://moaarch.com)

**Energy modeling:**  
Cunningham Group Architecture, Inc.

**General contractor:**  
Grothouse Construction

**Size:** 125,316 square feet

**Cost:** \$36,632,500

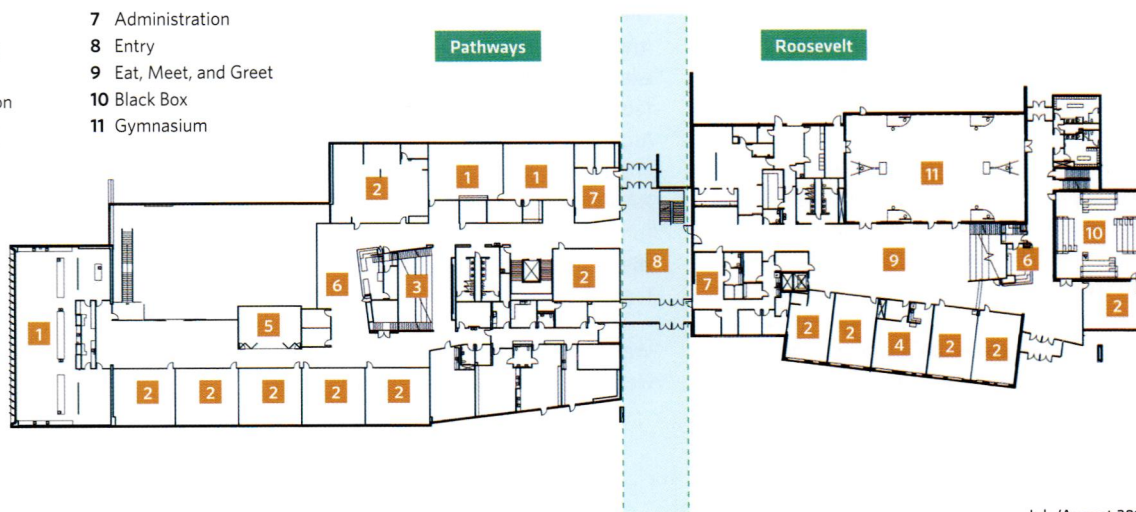
**Completion:** April 2016

**Photographer:**  
Astula/Raul J. Garcia

**"In education, we do so much based  
on test scores, but business doesn't care  
about that. Employers are looking for  
critical-thinking and collaboration skills."**

### **ENTRY LEVEL**

- |                       |                        |
|-----------------------|------------------------|
| 1 Lab/Studio          | 7 Administration       |
| 2 Flexible Learning   | 8 Entry                |
| 3 Learning Stair      | 9 Eat, Meet, and Greet |
| 4 Staff Collaboration | 10 Black Box           |
| 5 Think Tank          | 11 Gymnasium           |
| 6 Café                |                        |







*Pathways students have access to industry-standard equipment for the arts, agriculture, architecture, engineering, and health sciences.*



**Pathways' Fabrication Hall, a soaring, 5,000-square-foot central work area that Krenner calls a "maker space on steroids," can accommodate full-size, real-world projects.**

construction, culinary arts, and nursing. The schools are connected by shared spaces and strengths, and the surrounding community is invited to play an active role in shaping its future citizens and employees.

"The traditional high school model only engages a small percentage of learners. The primary focus on book learning and material memorization, while important, lacks cognitive learning," says Cunningham Group's Scott Krenner, AIA. "At Pathways, kids are doing things in a hands-on environment where application, problem-solving, and critical thinking come into play. That's how we learn best."

Pathways accomplishes this by placing its aspirations front and center. The Fabrication Hall, a soaring, 5,000-square-foot central work area that Krenner calls a "maker space on steroids," can accommodate full-size, real-world projects. When the students are done building things like a prefab house, mobile farmers market, or solar-powered airplane,

they roll up the 16-foot-high, custom-fabricated glass doors to deliver their work to the public. High-tech labs surround the hall, emphasizing the connections between disciplines and giving educators versatile, focused teaching spaces away from the hubbub of the main shop.

The building faces the city, visually connecting the two schools to the businesses that may someday employ some of the students. Several local and regional employers partner with the schools by providing support and meaningful projects for the students. One example: Pathways students designed and fabricated a donor wall for the local YMCA. Another, more fleeting experience came during the August 2017 solar eclipse, when NASA and the Exploratorium in San Francisco turned the schools into an observatory with the help of students and the building's high-tech infrastructure.

"We had reporters broadcasting across the world in real time as this rare event took

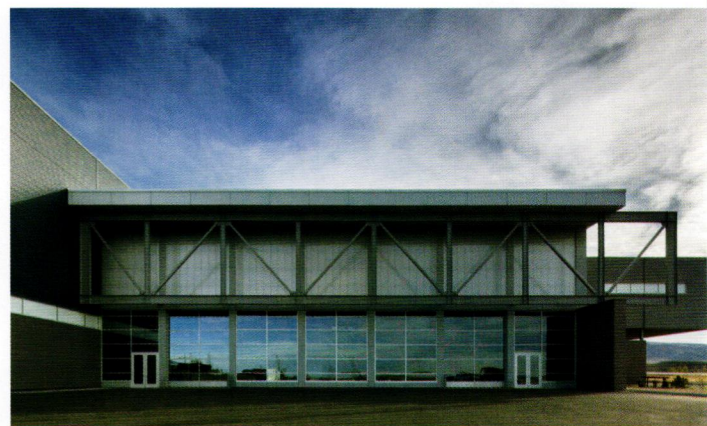
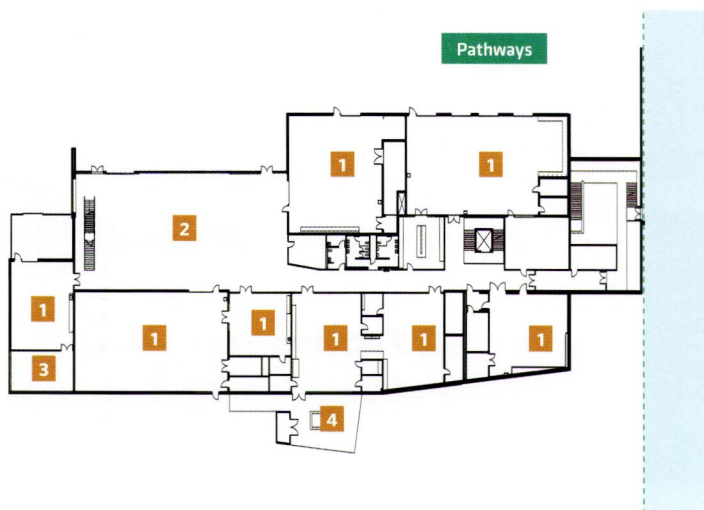


*Pathways' Fabrication Hall can accommodate large-scale student projects, such as a farmers-market bus.*

#### LOWER LEVEL

- 1 Lab/Studio
- 2 Fabrication Hall
- 3 Greenhouse
- 4 Art Patio





*The Fabrication Hall's 16-foot-high glass doors can accommodate the transfer of vehicles, large equipment, and student projects for the community.*







A Learning Stair in Roosevelt High School doubles as seating for events and presentations.

A decentralized media center is located at the top.

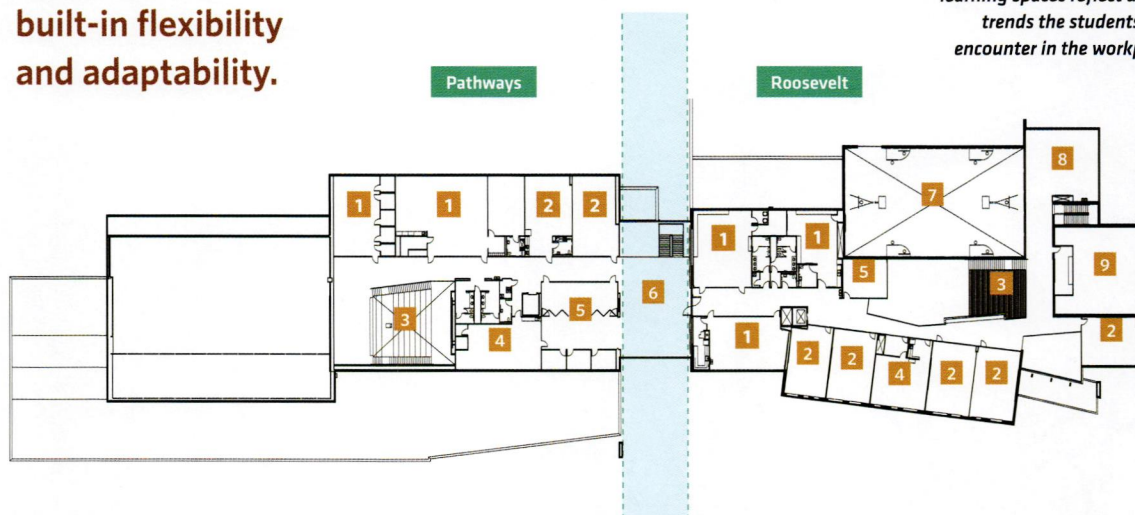
While industry observers applaud the hands-on learning, Pathways and Roosevelt teachers and administrators give high marks to the schools' built-in flexibility and adaptability.



Glass walls separating labs, classrooms, and other learning spaces reflect design trends the students may encounter in the workplace.

#### UPPER LEVEL

- 1 Lab/Studio
- 2 Flexible Learning
- 3 Learning Stair
- 4 Staff Collaboration
- 5 Think Tank
- 6 Resource Center
- 7 Gymnasium
- 8 Fitness
- 9 Black Box



place," says Shawna Trujillo, Roosevelt High School's principal. "Our students, staff, and community had the opportunity to take part as participants, scientists, and reporters. This was an unforgettable and transformational experience."

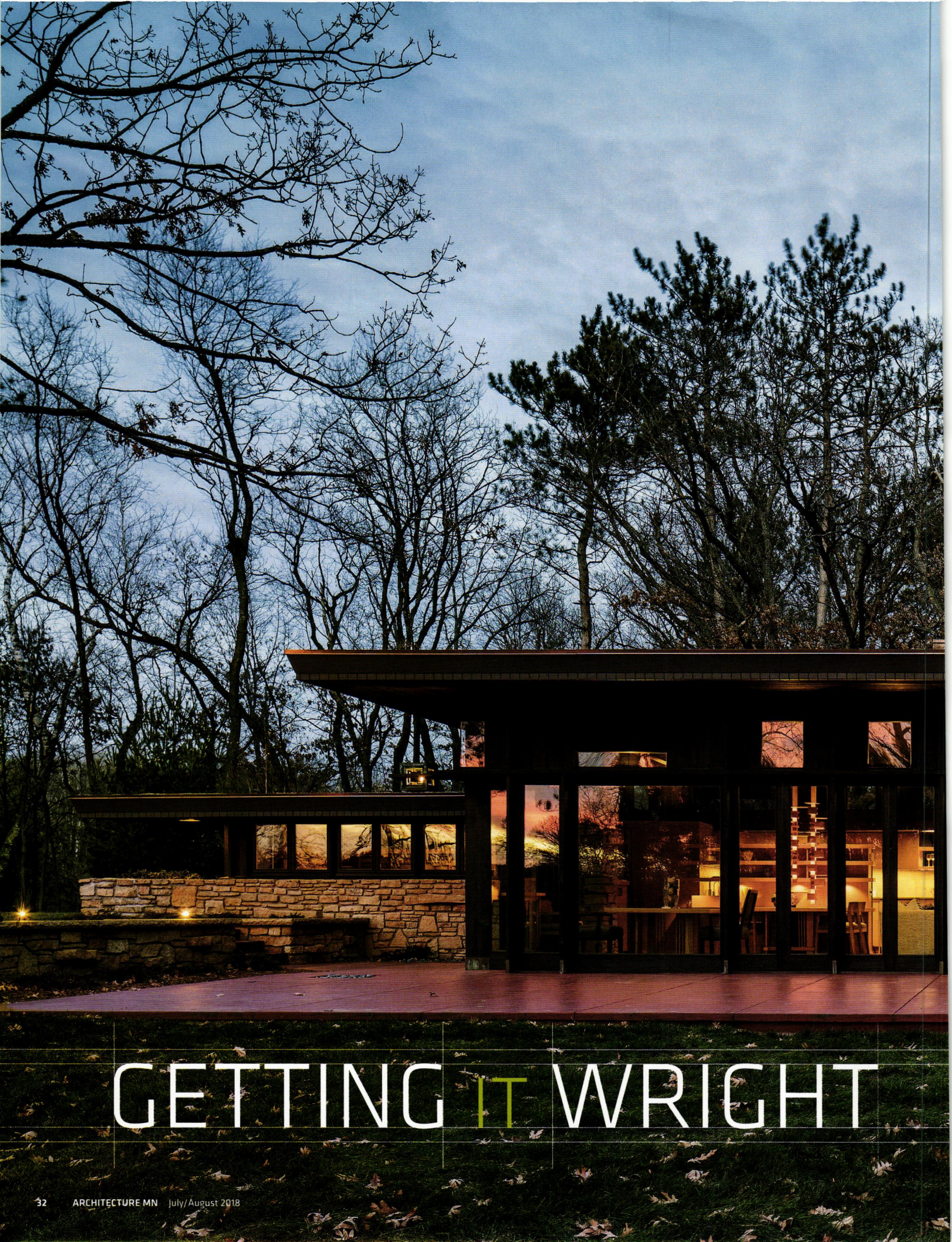
The architects looked at hundreds of schools for design inspiration for Pathways. Ultimately, they found the right solution in the business world, at Boeing's aerospace facility in Everett, Washington. "In most schools, the shop areas are isolated at the back of the school, limiting students' exposure to them. We wanted to showcase them, like they do at Boeing, where the spaces are designed for large-scale work," says Krenner. "In education, we do so much based on test scores, but business doesn't care about that. Employers are looking for critical-thinking and collaboration skills. We need to model our schools on what industry is looking for, and design innovative spaces that facilitate that work and connect to the way kids learn."

While industry observers applaud the hands-on learning, Pathways and Roosevelt teachers and administrators give high marks to the schools' built-in flexibility and adaptability: Many classroom walls are moveable, for example, and wide "learning stairs" function both as staircases and as seating for performances and presentations. Fiber-optic communication systems are ready for the technology of the future. Books are distributed throughout the school instead of siloed in a library, while a coffee shop run by students provides valuable business skills as well as a gathering and study space.

On the Roosevelt side, the school's core commitment to health and wellness is evident indoors and out. The 38-acre campus features a performing-arts amphitheater and walking paths with scenic views of the surrounding plains. But that vast landscape can also be enjoyed from inside Roosevelt's airy array of learning spaces,

>> continued on page 46

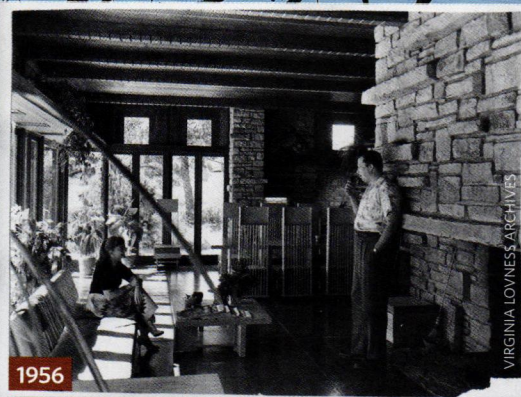




# GETTING IT WRIGHT



Light: Don and Virginia Lovness in the living room with the dining set and coffee table he built. Don was a 3M engineer, and in 1958 the 3M house newsletter did a full-page article on the young couple and their home.



The second owners of a midcentury Frank Lloyd Wright-designed property near Stillwater, Minnesota, painstakingly bring a Usonian-style studio into the 21st century

BY LINDA MACK





“

The main room is one of the great residential spaces I've experienced. It's on par with the living room at Taliesin.

”

#### LOVNESS STUDIO RENOVATION

**Architects:** Kelly R. Davis and Tim Old, AIA, of SALA Architects  
[salaarc.com](http://salaarc.com)

**Interiors:** Talla Skogmo Interior Design

**Structural engineer:**  
Meyer Borgman Johnson

**Landscape architect:**  
Aune Fernandez Landscape Architects

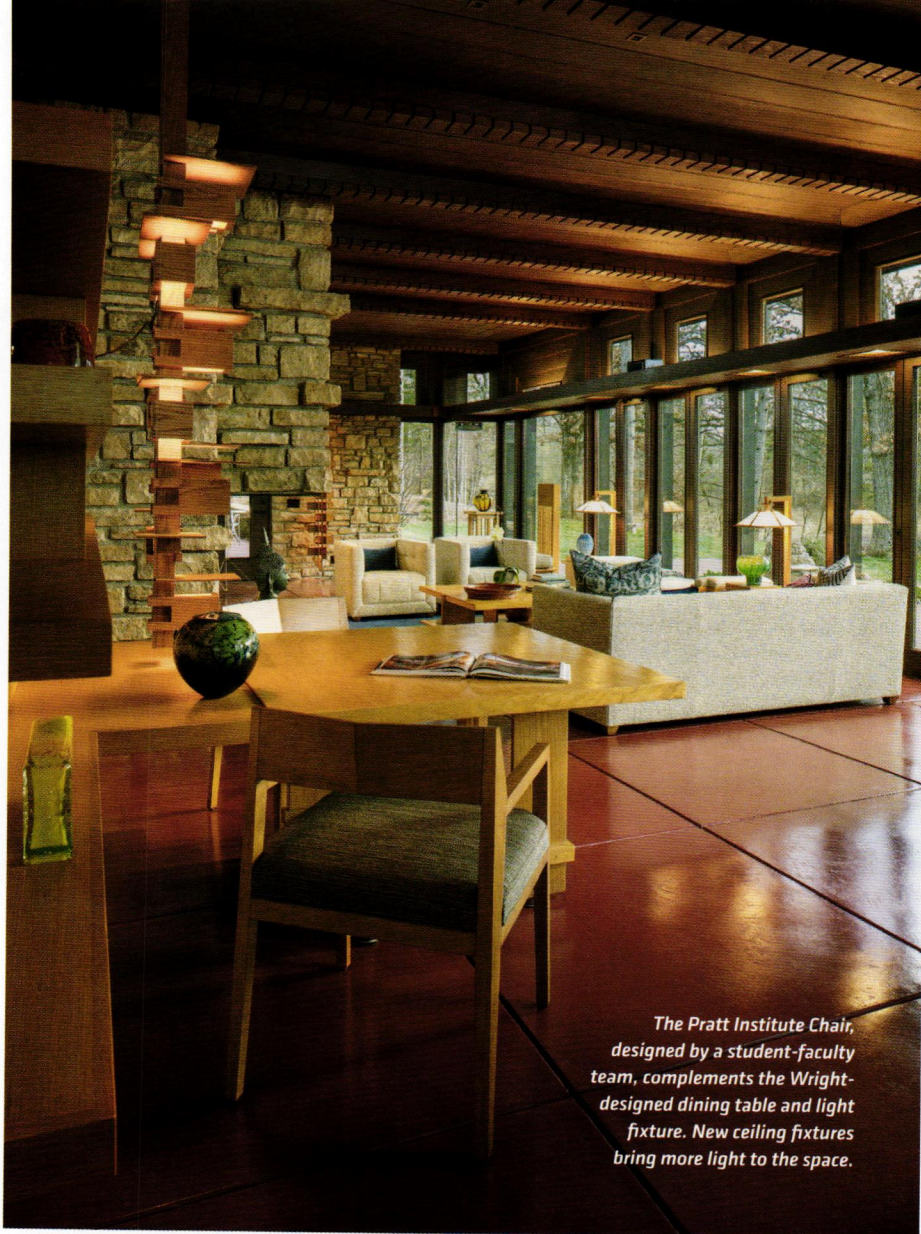
**Contractor:**  
Braden Construction

**Photographer:**  
Troy Thies Photography





*The living space now features comfortable seating and a gas fireplace along with original Wright-designed plant stands, lamps, and tables.*



*The Pratt Institute Chair, designed by a student-faculty team, complements the Wright-designed dining table and light fixture. New ceiling fixtures bring more light to the space.*

**IN JUNE 1955**, Virginia Lovness charmed Frank Lloyd Wright into agreeing to design a house for her and her husband, Don. In fact, he later gifted designs for four additional “cottages” for the 20 acres the Lovnesses bought on Woodpile Lake in Grant Township, west of Stillwater.

Over the next two years Virginia, a painter, and Don, a 3M engineer, hand-built one of the designs, a 1,600-square-foot, flat-roofed Usonian studio with a great room, two small bedrooms, a galley kitchen, and a gigantic stone fireplace, for which the petite Virginia laid the stone. Over the course of the project, the couple became part of Wright’s inner circle, staying in the still so-named Lovness Suite when they attended the gatherings at Taliesin in Spring Green, Wisconsin.

“The main room is one of the great residential spaces I’ve experienced,” says SALA Architects’ Tim Old, AIA, who partnered with colleague Kelly Davis on the studio’s recent renovation. “It’s on par with the living room at Taliesin.”

Twenty years later, the Lovnesses built another of the designs—a 900-square-foot cottage with a soaring glass wall under a shed roof—and lived there as well, adorning it with their Asian antiques, plants, and whatever exotic pets animal-lover Virginia kept at the time.

But, as with many Wright houses, the transition to a second owner was rocky. Don died in 2001, and Virginia put the property on the market in 2007, but no sale ensued.





Virginia Lovness in the original kitchen—a typical Wright “galley.” The couple’s daughter, Lonnie, is writing a memoir, *Growing Up Wright*, slated for publication in 2019.



“

This is the promise we made to Virginia Lovness—that we would bring the house into the 21st century.

”

It was unclear if anyone wanted to live in two small Frank Lloyd Wright-designed houses in the countryside.

Enter Ted and Debi Muntz, who lived in St. Michael, Minnesota. They weren’t Frank Lloyd Wright aficionados, but when Ted saw a photo of the Lovness Studio in a book Debi gave him, he determined to buy it. He wrote to Virginia and began what Kelly Davis called “a two-year courtship.” In 2013, Ted sold his company and he and Debi bought the Lovness property on the same day.

“The Muntzes made it very clear that they were interested in Wright, but in a different way,” says Davis, a Wrightian architect and a principal emeritus at SALA. “This was to be their home—and every piece of furniture was to be comfortable.”

They moved into the studio, to live there and figure out what needed to be done, while Virginia and her companion lived in the cottage for an additional year. And they hired Davis and Old to design a third building—a cedar-and-stone garage with an office for Ted. Davis based the plans—a simple flat-roofed structure with a mitered

corner of glass—on two of Wright’s unbuilt designs for the property, cottages A and B.

“Introducing a new building was intimidating—and also enticing,” says Davis, who first saw the Lovness property as a teenager in the 1960s, when he drove in unannounced (see sidebar on page 37).

In 2015, the Muntzes moved into the cottage and started an almost two-year reconstruction of the studio with the help of Braden Construction. “The floor came out, the roof came off, the chimney came down, the cabinetry and windows came out,” says Davis. “The only thing that remained was the stone work and the Douglas fir walls and ceilings. It was like a stone ruin.”

The construction issues were many, from sagging cantilevered roofs to the chimney built with rubble without concrete-block backup. But the Muntzes never blanched. And they kept Virginia engaged along the way, including inviting her to the photo shoot last November. She died in February.

>> continued on page 50





A flat roof, mitered corners, and cedar and limestone walls blend the new garage and office structure with the studio.

## SMALL WORLD

Architects Kelly Davis and Tim Old both intersected with the Lovness Estate in their youth. "As a high school student interested in Wright, I drove uninvited up the driveway, through the gate and into the forecourt outside the house, only to find a frothing-at-the-mouth Doberman pinscher named Lucifer halfway in the car with me," says Davis. "Virginia let me suffer for what seemed like an eternity before she came out to see what exactly was happening to this embarrassed intruder. In her inimitable and gracious way, she assessed the situation, decided I wasn't a burglar, and spent the next hour or so touring me through the property. An unforgettable memory, even all these years later."

Old got to experience the studio in a more traditional way. "I met Don and Virginia's daughter Lonnie in junior high, and we became great friends. There were a bunch of us that hung out together. I have great memories of those early days, sitting on the living room floor as Don Lovness sat in his chair and lectured us about architecture. There'd be a big, roaring fire in the fireplace, and he'd grab a book of drawings and start talking about other houses by Mr. Wright."

—Christopher Hudson



A wood bench and acrylic abstracts by Arizona artist Cheryl Martin welcome visitors to the new office space.





COURTESY OF THE ST. OLAF COLLEGE ARCHIVES, NORTHFIELD, MINNESOTA

# gathering spaces

THE DESIGN PHILOSOPHY OF MIDCENTURY  
NORTHFIELD ARCHITECT **EDWARD SÖVIK** THROUGH  
THE LENS OF TWO OF HIS HOMETOWN PROJECTS



*Noted church architect Edward Sövik Jr. believed that people, not architecture, make spaces sacred. Because Christianity was rooted in charity, he reasoned that simplicity in design and materials best expressed the Christian act of gathering. In the decades after World War II, Sövik developed a humane modernism for worship and performance that resonated nationwide—nowhere more so than in Northfield, Minnesota, where he practiced for a half-century. Architecture MN marks the centenary of his birth with a look back at his remarkable life and career.*

---

### STUDENT, HERO, ARCHITECT

Born in Henan Province in China to Lutheran missionaries in 1918, Sövik first came to Minnesota to enroll at St. Olaf College along with his twin brother and older sister. After graduating from the school in 1939, he enrolled as a painting student at the Art Students League of New York, where Jackson Pollock, soon to be a major figure in the Abstract Expressionist movement, had recently studied. During World War II, Sövik served as a Marine Corps fighter pilot in the Pacific and was awarded a Purple Heart and a Distinguished Flying Cross.

After the war, Sövik earned an architecture degree from Yale University and returned to Northfield to establish his practice—today's SMSQ Architects—and teach art at St. Olaf. For the next 50 years, he helped lead the modern movement in Protestant church design and shaped dozens of religious and academic buildings across the country. He died in 2014 at the age of 95.

"Ed saw himself as bringing the concepts and principles of modern architecture to church design," says SMSQ Architects' Pepe Kryzda, AIA. "He was very confident about the work he was doing."

"He was firm in his ideas and his trajectory, but he was always soft-spoken," adds SMSQ's Gary Johnson, AIA, who worked with Sövik for more than a quarter-century.

Sövik was also a superb writer, contributing to this magazine and dozens of religious journals and conferences. His small book *Architecture for Worship*, published in 1973, is the most complete and influential summary of his thinking. It still sounds radical today. "Jesus, as everyone knows, didn't ask his followers to build anything," he wrote in the opening page. "Worship involves persons, not places. Persons are the temples. They are the holy things."

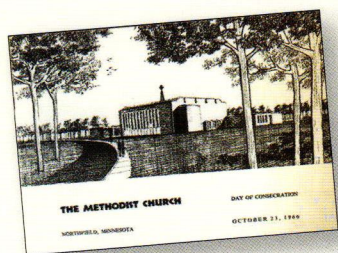
Sövik argued that the idea of Christian architecture had taken an historic detour beginning in the Age of Constantine in the fourth century. From Byzantine to Romanesque to High Gothic, the eras of rarified and grandiose church architecture continued for 1,600 years.

### NORTHFIELD UNITED METHODIST CHURCH

In 1964, when Northfield United Methodist Church commissioned Sövik to design a new home for its congregation on the southern edge of town, the architect wrote a series of 12 "Reflections" on the new design for the church's monthly newsletter. In the third reflection, "The Presence of God," Sövik wrote that the "most important things in the church are not the communion table, the font, the cross, or the pulpit, but the people." The focus, he explained, shouldn't stay on one element or person; it should shift from one space to another, and "sometimes the whole body of believers will be the real center of attention."

*The late Edward Sövik seated in Christiansen Hall of Music's Urness Recital Hall. His design for this light-filled space fused festive atmosphere with a deep sense of spirituality.*





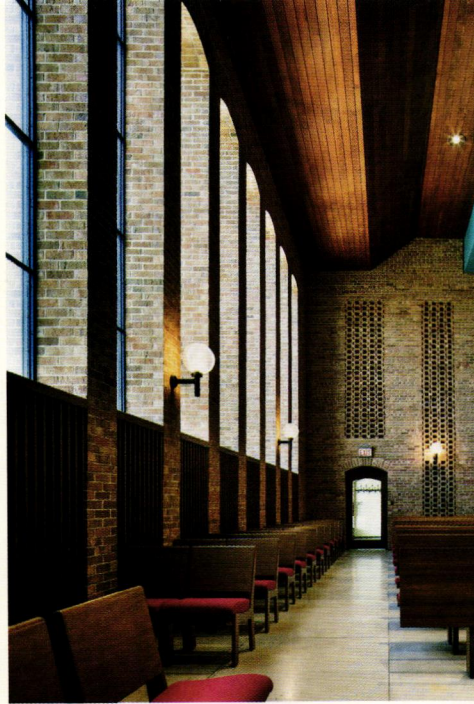
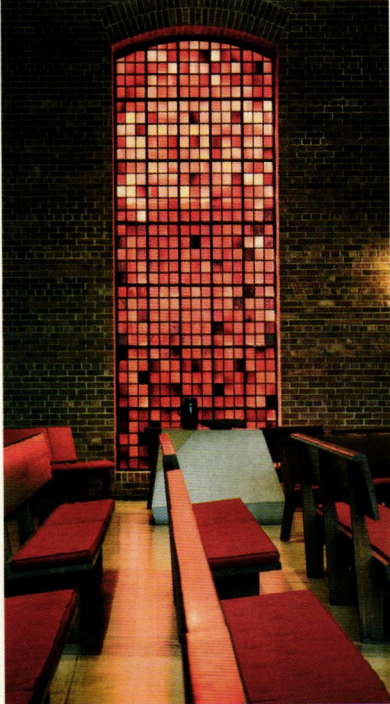
"This is the meaning of the earthy materials of which this church building is built, materials which are not hidden by any attempts at splendor or decorative fantasy. This is not the house of God; for it is the world, or more precisely, the universe, which is the house of God. This is the house of God's people."

—From Sövik's "Notes on the Design of Northfield Methodist Church," 1966





*Northfield United Methodist embodies Sövik's belief in the "single-space church"—the idea of a unified body of believers and not an audience watching a performance.*



*Far left: A single, soaring stained-glass window on the south wall creates a warm red glow. Left and below: The 12 "Apostle windows" illuminate the sanctuary with a soft northern light.*

When you enter the sanctuary today, that sense of fluidity and gathering fills the room. More cubic than linear, the space receives daylight from three sides; a four-point wooden Roman cross stands amid the pews. The altar can be moved and, depending on the time of day and season, the sunlight and shadows change, too.

"The worship space is a classic Sövik 'centrum'—a multipurpose, square, open room without a single, fixed focal point," says scholar Gretchen Buggeln, author of *The Suburban Church: Modernism and Community in Postwar America* (2015). "Sövik designed it to be flexible and accommodating for the various worship needs of the congregation. He believed that honesty in design and materials—simplicity and straightforwardness in plan, structure, and finish—was the proper expression of Christian belief, but the brick, wood, and stone he used here are beautiful, high-quality materials."

"My first impression of the sanctuary was that it was a very distinctive space, but I wasn't sure how to navigate it," says Jerad Morey, Northfield Methodist's associate pastor. "Now, I appreciate that there is space to walk around during the service—and not designated spots for different moments. I can achieve intimacy with the congregation just by walking down a few steps from the altar."

Morey also describes the glow when light streams through the 12 "Apostle windows" behind the choir area. "Some of the best moments," he says, "are when you can see the snow on the trees outside the Apostle windows shining bright white against the blue sky."

#### **URNES RECITAL HALL, CHRISTIENSEN HALL OF MUSIC**

Anton Armstrong, Tosdal Professor of Music at St. Olaf College and conductor of the school's celebrated choir since 1990, has a personal attachment to Sövik's architecture. "The college broke ground on Christiansen Hall of Music the first day of my freshman year, in 1974,"







GRETCHEN BUGGELN

## SELECTED MINNESOTA BUILDINGS BY SÖVIK

**Lutheran Social  
Services Building**  
*Minneapolis, 1957*

**Trinity Lutheran  
Church**  
*Brainerd, 1957*

**Our Savior's  
Lutheran Church**  
(pictured above)  
*Austin, 1962*

**Westwood  
Lutheran Church**  
*St. Louis Park, 1963*

**Lutsen Sea Villas**  
*Lutsen, 1968*

**St. Leo's  
Catholic Church**  
*Pipestone, 1969*

*Christiansen Hall  
of Music's west  
elevation expresses  
Sövik's humble,  
finely crafted  
modernism. The  
asymmetrical  
placement of  
the curved piece  
enlivens the facade.*



he recalls. As a nationally renowned choral music teacher, Armstrong travels widely for concerts and workshops at colleges and churches. "But over the last 28 years," he says, "every time I come back here, I have a renewed appreciation for Christiansen and the Urness Recital Hall."

Like Northfield Methodist, Urness Recital Hall is a large yet intimate room filled with light from a bank of north-facing windows. With balconies on two sides, the space seems to wrap around the performance stage, once designed to be mobile but now more or less permanently located at the hall's western end. In the playful spirit of the 1970s, Sövik illuminated the space with hundreds of globe lights lining the balconies and the ceiling grid. He also designed wooden attachable chairs that could be arranged to meet performance needs.

"I heard a story—I can't vouch for its accuracy—that, since Sövik entered the competition for the rebuilding of the chapel at his alma mater and didn't win with his contemporary design, Christiansen was really his 'chapel' for St. Olaf," says Buggeln. "It is a lot like his worship spaces: Perfect acoustics, beautiful materials, elegant simplicity—a serene and peaceful space."

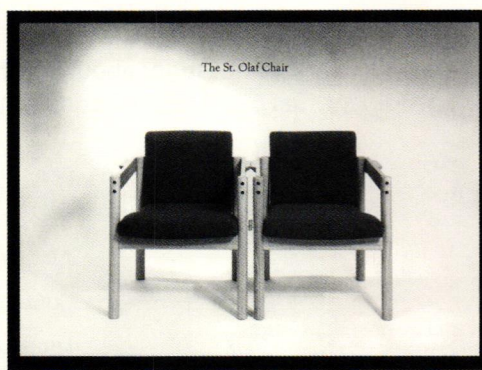
Music professor and associate dean Kent McWilliams points to the frequent and varied use of the hall, which hosts more than 100 recitals every year. "Guests to campus regularly compliment us on the fine aesthetic quality of the space," he adds. Urness also houses practices for St. Olaf's beloved Christmas programs, when up to 465 students pack into the main floor and balconies to rehearse.

Sövik's restrained material palette appears throughout the building, which won AIA Minnesota's prestigious 25 Year Award in 2003. In the foyers and hallways, brick floor pavers, exposed concrete columns, and contoured wood ceilings create a sense of tactility and warmth while also expressing the heavy structure necessary for sound insulation. There are dozens of private practice rooms and rehearsal spaces of varying sizes.

Armstrong notes that, 42 years after opening, Urness still has very good acoustics, with great clarity for the spoken voice. "There is a basic grandeur and beauty in that room," he says. Even during a rehearsal with only a few performers, the feeling is one of gathering and shared purpose. The architect's legacy lives on. **AMN**







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*Connected in pairs and upholstered in a complementary set of colors, the Sövik-designed "St. Olaf Chairs" in Urness Recital Hall are easily rearranged to reconfigure the audience and create subtly different confetti patterns.*





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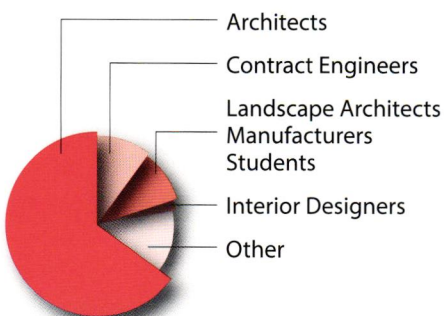
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## Bell Museum

<< continued from page 25

and asking, 'Can we get a school bus in here and turn it around? What about six of them?'" says Dimond.

Four large classrooms, including two "wet" classrooms that support physical science and field biology programs, serve these young learners. Through one classroom's floor-to-ceiling glass, students can observe the museum's honeybee colony (the pollinators were housed on the roof of the old facility), and kids who want to feel a beaver pelt or examine a fossil up close can do so in the Touch & See room that anchors the education wing. (Interestingly, the Bell pioneered the idea of letting patrons handle such objects in 1968, creating the first discovery room in the museum world.)

Even the building grounds enhance the Bell's ability to tell the Minnesota story. They include a geology exploration area, solar and weather stations, and landscaping with native wildflowers, grasses, and trees. Rainwater-collection ponds on the site may one day support amphibians and other aquatic creatures.

"There are opportunities for learning everywhere," says Dimond. "Every inch of this building works hard to support the Bell's mission." **AMN**

## Pathways Innovation Center

<< continued from page 31

thanks to expansive glazing throughout the building. All the natural light and openness complement the greater autonomy the students enjoy.

"Every student on our campus has the opportunity to 'stretch and grow' in this savvy, professional setting," says Trujillo. "Students are looking head-on into their futures every day in this building. Teachers teach with students' futures in mind. We now have tangible resources and opportunities at our fingertips. Our mindset as educators has shifted, and students are benefitting from it. Our students are winning."

Young people are better prepared for the future when their school looks more like the world and workplace they will soon inhabit. When architects design a school like Pathways, students can even begin to create that world themselves. **AMN**

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## Lake Leader

<< continued from page 10

those parks are one of the best things about Duluth: You have all these green fingers that lead down to the lake.

Duluth has a wonderful and important industrial history, too. I think about that whenever I look at the Aerial Lift Bridge. It's this beautiful structure, and it's completely functional. It's the most iconic thing in Duluth; it's what people want to photograph when they go down to the harbor. But it's also very reflective of this community, because while, yes, it's visually stunning, it's also about engineering and mechanics.

***You're married to an architect. How has that changed you?***

I've developed a greater appreciation for the fact that the design of a space can dramatically change what happens inside. Design has a huge influence on people's emotional connections to their city, and when people have a stronger emotional connection to their city, they take better care of it. They're more invested in it; they're better caretakers and stewards.

Practicing architecture, I think, is a little bit like political leadership. You want to set an aspiration out there, but then you also want to move out of the way and let it happen. You know? You can't be too rigid in that first design. It's a dynamic process.

***As mayor, you've also focused on affordable housing.***

Over the last two years, Duluth has increased its housing stock by 700 to 800 units, and an additional 180 units will be coming online over the next 18 months or so. Many of those units, however, are attainable only if you have a higher income.

Last year, at my State of the City Address, I announced a priority to invest in a housing strategy that allows us to serve people who earn \$50,000 a year or less. That is a big need here, and I think it fits well with Minnesota's statewide effort to address the issue of affordable housing. Our focus needs to be on creating density and affordability. We're also challenged by the fact that much of our housing stock is old and requires a significant investment to bring it up to date.

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## Lake Leader

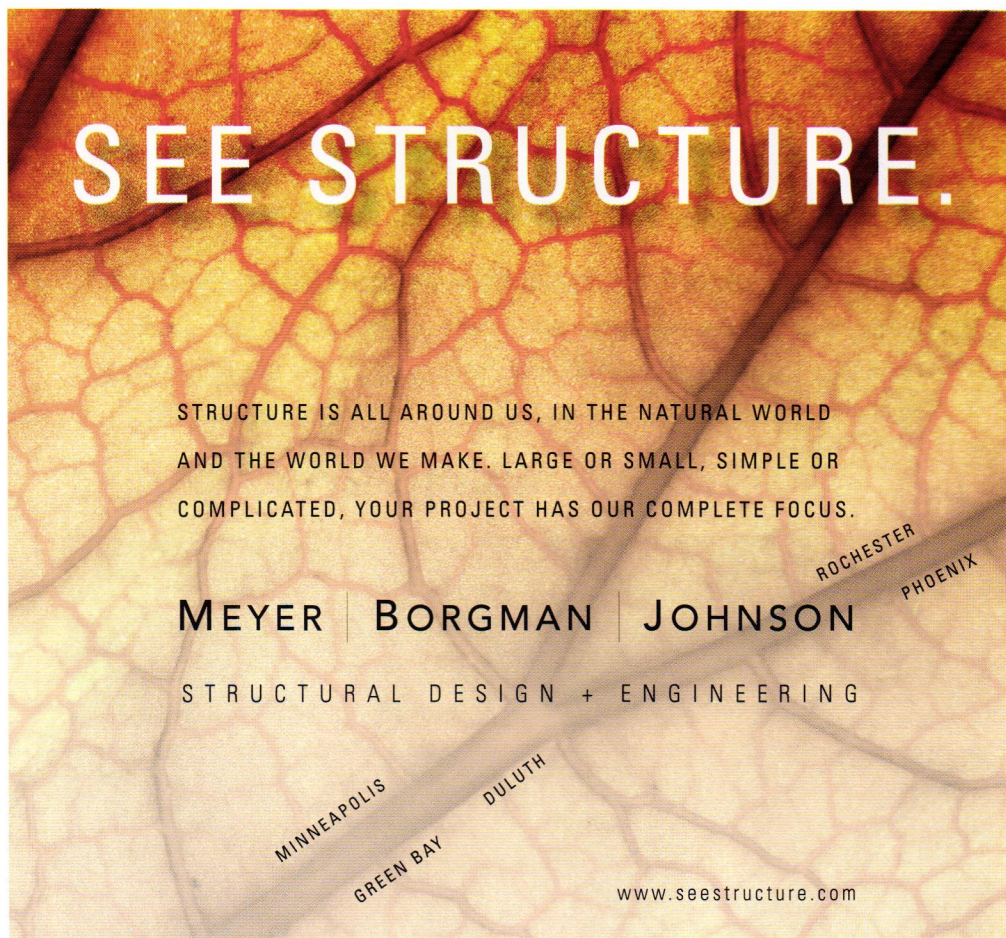
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**The Lincoln Park neighborhood has been getting some buzz lately. It's also got your attention. Why?**

It's the geographic center of Duluth. It has everything: an industrial port, an incredible park, and a charming commercial district that has organically begun to attract new businesses like Bent Paddle Brewing Co., OMC Smokehouse, and Frost River outfitters. But Lincoln Park got carved up when the highway went through it decades ago. It has the highest rate of poverty and the lowest life expectancy in Duluth. On average, if somebody is born in that neighborhood, he or she will live 11 years less than someone born in another neighborhood in the city. There are incredibly high rates of asthma. The housing is mostly rental.

It's a fascinating neighborhood, because it has so much potential and so many challenges. I recently designated Lincoln Park as Duluth's first Innovation Zone, a neighborhood where we can incubate ideas about connectivity, about the built environment, and about natural-world experiences. It's a place that would be attractive to companies that are interested in creativity. And as a city, we can give it a boost by promoting public art, creative crosswalks, and community engagement. I want us to invest in affordable housing—perhaps using AmeriCorps volunteers to rehabilitate it—and expand on our energy investments. We've already reframed our loan funds for small businesses and storefront renovations to heavily incentivize physical improvements in that neighborhood.

We have to use the tools we have at hand to tell local residents and business owners, "We believe in you!" When a city makes investments—even if it's just new street signs—it's a sign that the city has faith in what local folks are doing. I really believe that if Lincoln Park is doing okay, the rest of Duluth will be fine. **AMN**



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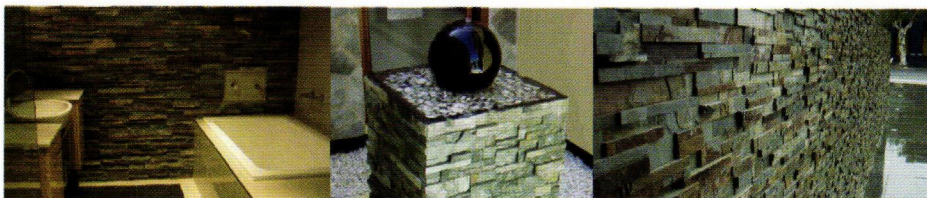


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## Getting It Wright

<< continued from page 36

"This is the promise we made to Virginia—that we would bring the house into the 21st century," says Ted.

The renovation was an exercise in micro-architecture. Davis and Old brought the divider between the galley kitchen and the living room down eight inches, hid the refrigerator in lower drawers, and opened a corner up to make the kitchen less claustrophobic. They cut a curve in the counter at the bar so the passageway is indeed passable. Typical for Wright, the bathrooms were minute and barely usable. The two architects moved the wall of the master bath out one foot, the wall of the girls' bathroom six inches, and created workable—and beautiful—rooms.

The original cabinetry of well-worn, rotary-sawn oak was replaced with rift-cut oak for a quieter look. And the subtle-gray quartz counters and ceramic tile in the kitchen are perfectly understated. New Wright-styled built-ins over the master bed enhance the simple room. The ceiling in the second bedroom is still six feet, six inches, but the addition of built-in, L-shaped banquettes that double as guest beds makes it a perfect TV room. Another change was adding tiny square bronze recessed ceiling lights to perk up the lighting throughout the studio.

The landscape is also lit, and an enlarged terrace of Wright's favorite Cherokee Red concrete extends the outdoor space. A new stone wall near the patio incorporates perforated panels from Wright's demolished Midway Gardens in Chicago (1914–29), which the Muntzes found in the pole barn. (The property came dotted with 16 of the original Midway Gardens sprites. "Don was an avid architectural scavenger with a pickup truck," says Old.)

"I did not come into this journey willingly," says Debi. "Now I wouldn't live anywhere else."

"I sit in different places at different times of the day and find different views," says Ted. "My favorite is sitting right on the bench by the glass wall and looking out at night. You look either way and the lights go on forever. And the home gives us all the creature comforts." **AMN**



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## Natural Science

<< continued from page 15

Presently, there are roughly six million acres of forest in northern Minnesota. These forests are "managed with primary consideration given to long-term ecosystem integrity and sustaining healthy economies and human communities," according to the Minnesota Forest Resources Council, the organization created in the 1990s to ensure the sustainable management of the state's forests. The white pine that provides the cladding for the new Bell Museum comes from a Forestry Stewardship Council-certified stand of timber on the shores of Cass Lake near Bemidji. In recent decades, the timber industry in Minnesota has been focused on wood for pulp. The use of white pine at the Bell is something of a demonstration of how thermally modified wood can be used to create dynamic building exteriors that complement a natural landscape.

The thermal treatment process came to the attention of Perkins+Will by way of Patrick Donahue, wood products program director at the Natural Resources Research Institute at the University of Minnesota Duluth. The design team consulted with Donahue early in the project, and he advanced the idea of thermally modified wood.

"A global trade show junkie" is how Donahue describes himself, and at one such gathering in Germany in the 1990s, he came across the technique, developed by a number of Scandinavian firms. "That piqued my interest," he says. Within a few years, Donahue was working with Minnesota-based engineers to develop the technology domestically.

Thermally treating wood isn't new; the idea is familiar to just about anyone who's ever built a fence to keep the cattle in. "Farmers used to char the fence posts before they put them in the ground," Donahue points out. "Moving this sort of technique from a folk practice into an industrial process . . . that's what the Finns are so good at."

Simply stated, the technique bakes the water out of the wood. "Without water, decay doesn't get its foothold. You cook the hemicellulose out, the sugars," says Donahue. "It's a chemical-free way of increasing durability."

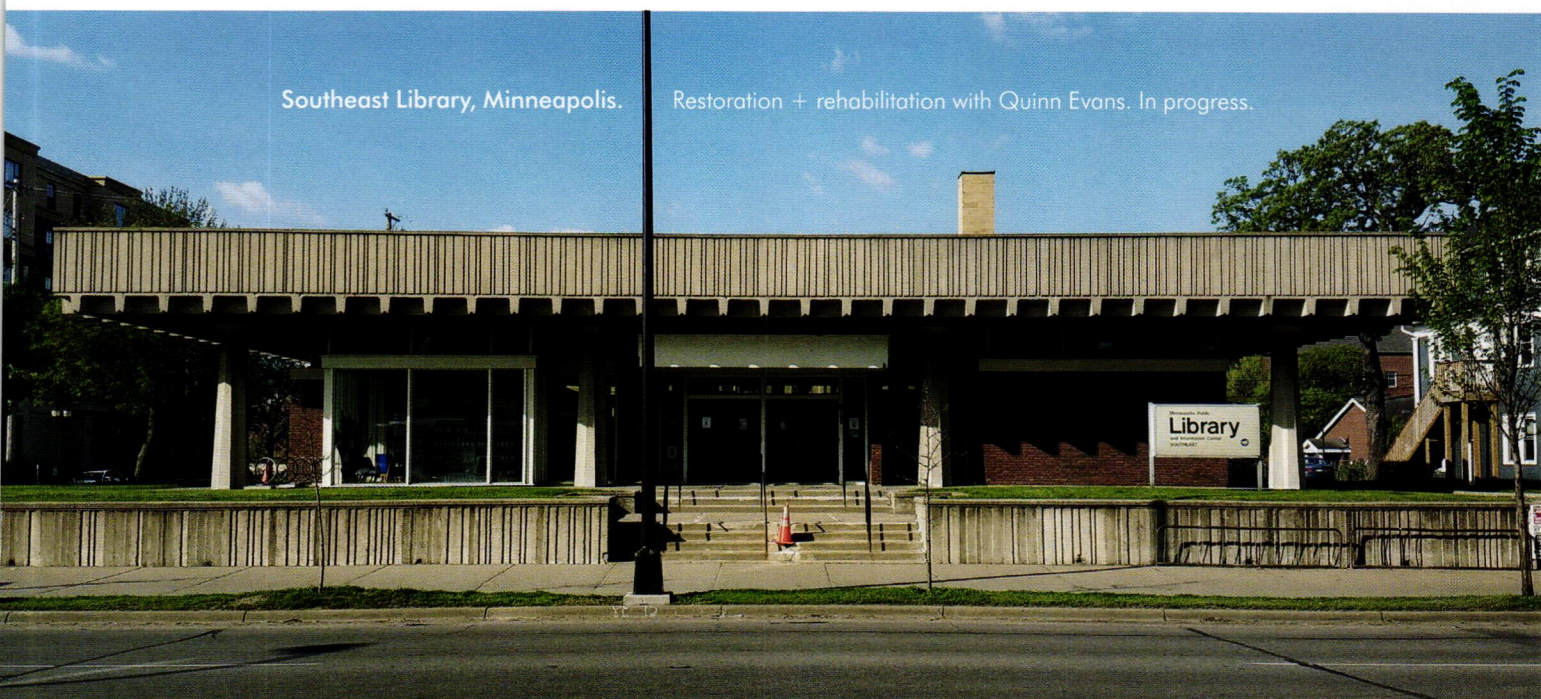
To hear Doug Bergert discuss the process for designing a new building in dialogue with U faculty and staff is to be reminded of why universities can be such fruitful places for science, art, and design to interact with one another in a way they might not (and usually don't) in other settings. In early discussions about the new Bell facility, U physics

>> continued on page 57



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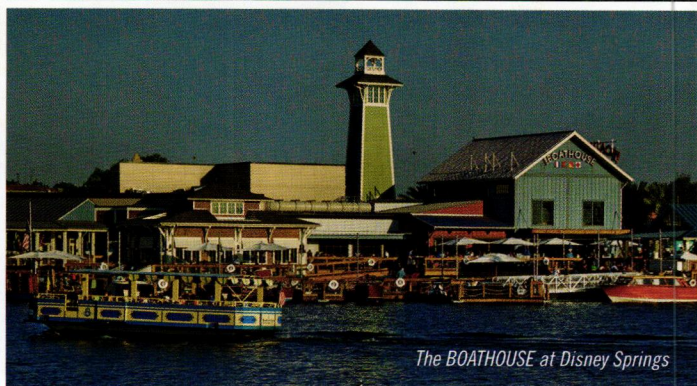
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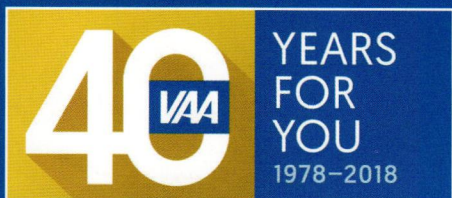
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Natural Science

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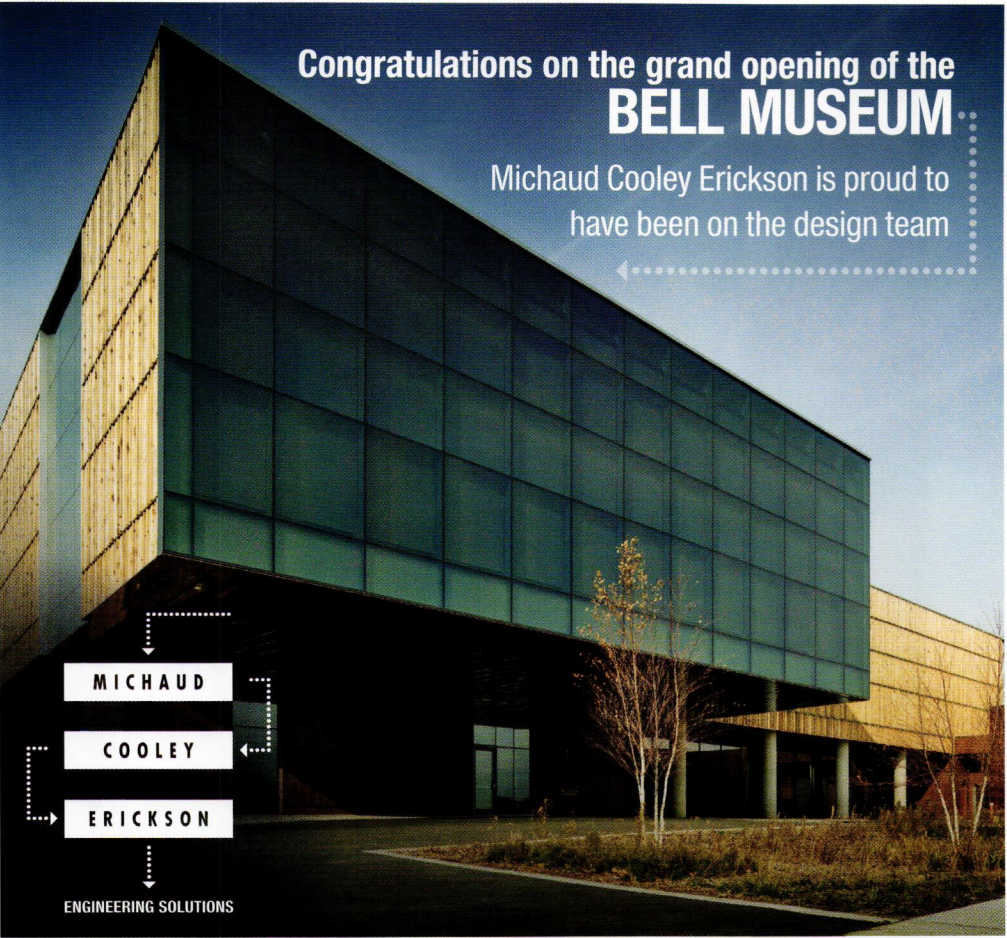
professor Lawrence Rudnick proposed a concept that Bergert and his colleagues returned to throughout the design process: "a continuous loop of experiences . . . situated between the cosmic and the microscopic." In other words, between one end of the natural-history scale and the other.

It's a rather abstract idea on its face, but reflect on it the first time you step inside the museum. The building itself makes dioramas of its surroundings: Enormous expanses of glass give visitors framing devices for the agriculturally flavored landscape outside. Glass is a material we've come to expect in large quantities in sleek contemporary buildings; it both captures and reflects the big blue sky. That's the expansive, the cosmic.

The cooked white pine creates contrast; it's ancient and earthy, with a rough texture that, when touched, heightens the sensation of the elements that shaped it—wood, water, and heat, all interplaying in the thermal modification process. It's Jaques' stipple brush on the dioramas at work, mottled and rude and, in all its rawness, defiantly not Kodachrome. **AMN**

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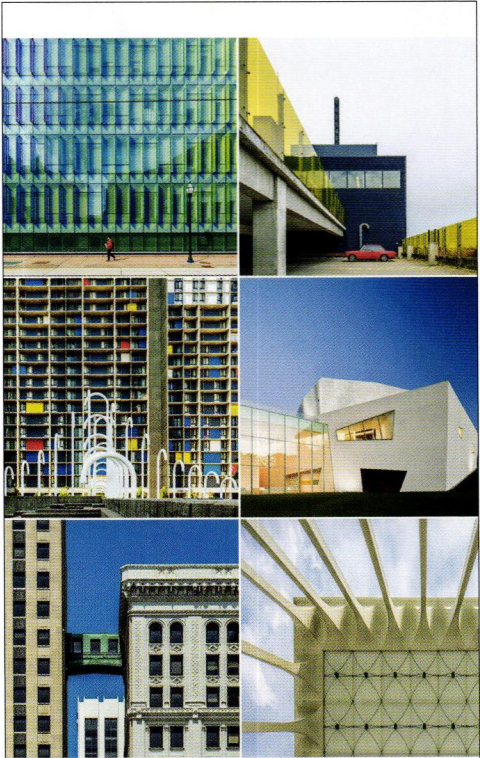


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*UMN Tate Science and Teaching Renovation, Minneapolis, MN; Target Center Renovation, Minneapolis, MN; Minneapolis-St. Paul International Airport, multiple projects; Wells Fargo Center Renovation, Minneapolis, MN; Ecolab Global Headquarters, St. Paul, MN; Spokane International Airport TREX Program, Spokane, WA; UMN Crops Research Soils Testing Lab Upgrades, St. Paul, MN; Hill Country Science Mill, Johnson City, TX*

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RIETOW, INC.**

900 South 2nd Avenue, Ste. 400  
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Email: info@btr-architects.com  
www.btr-architects.com  
Contact: Ann Voda or Randy Moe,  
(612) 332-1234

**Firm Principals**

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

We help clients realize the full value of their renewed spaces from small office workplace environments to repurposing of whole buildings. Renovation projects bring exciting opportunities to improve and extend the life of building resources, increase energy efficiency and optimize performance, all the while enhancing the lives of the people who use them. Revitalizing existing environments is a good investment with immediate returns. We collaborate with our clients through the full cycle of the property from pre-planning through design and occupancy.

*Andersen Special Collections Resource Center and Rare Books, University of Minnesota; Dakota County Galaxie Library Renovation, Apple Valley, MN; College of St. Benedict CWA Admissions Renovation, St. Joseph, MN; Fergus Falls Public Library Addition & Renovation, Fergus Falls, MN; South & East Snarr Residence Hall Renovation, MSU Moorhead; College of St. Benedict Main Building Renovation, St. Joseph, MN; Hennepin County Jury Assembly Relocation, Minneapolis, MN; Edina Community Lutheran Church Addition & Renovation, Edina, MN*

**RENOVATION, REMODELING,  
RESTORATION**

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

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

**Legend**

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



**BKV GROUP**

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

**Firm Principals**

Mike Krych, AIA  
 Jack Boorman, AIA, NCARB  
 Matt Nugent, AIA  
 Kelly Naylor, CID, LEED AP  
 Bruce Schwartzman, AIA  
 Tom Daszkiewicz, Assoc. AIA  
 Mark Bradby, PE  
 Chad Kurdi, PE

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

*Millworks Lofts, Minneapolis, MN; Custom House & Hyatt Place, St. Paul, MN; A-Mill Artist Lofts, Minneapolis, MN; Fridley Civic Complex, Fridley, MN; Owatonna Arts Center, Owatonna, MN; Pennington County Justice Center, Thief River Falls, MN; Eddy's Resort, Mille Lacs, MN; Mill City Quarter, Minneapolis, MN*

**BLUMENTALS/ARCHITECTURE**

1600 Marshall Street NE  
 Minneapolis, MN 55413  
 Tel: (612) 331-2222  
 Email: info@blumentals.com  
 www.blumentals.com  
 Contact: Jim Moy, (612) 331-2222

**Firm Principals**

James Moy, AIA, CID  
 Andrew Swartz, AIA, CID

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

*West Broadway Education & Career Center; Rochester Armory National Guard; Camp Ripley 23-151 Renovation, Camp Ripley; Ebenezer Park Apartments, Minneapolis; Fox Pointe Townhomes, Austin, MN; River East Apartments & Clubhouse, Council Bluffs, IA; Villa de Guadalupe Apartments, San Jose, CA; Ethan Terrace Apartments, Sacramento, CA*

**CUNINGHAM GROUP  
ARCHITECTURE, INC.**

**CUNINGHAM  
GROUP**

201 Main Street SE, Ste. 325  
 Minneapolis, MN 55414  
 Tel: (612) 379-3400  
 Email: hello@cunningham.com  
 www.cunningham.com  
 Contact: Rebecca Martinez, 612-379-3400

**Firm Principals**

John Cunningham, FAIA  
 Timothy Dufault, FAIA  
 Brian Tempas, AIA  
 Margaret Parsons, AIA  
 Jeffrey Mandycyk, AIA  
 Jeffrey Schoeneck, AIA  
 Chad Clow, AIA  
 Michele Espeland, CID

Cunningham Group transcends tradition with architecture, interior design, landscape architecture, urban design and planning services for a diverse mix of client and project types. The firm's client-centered, collaborative approach incorporates trend-setting architecture and environmental responsiveness to create projects that weave seamlessly into the urban fabric. Founded in 1968, the firm has grown to over 350 employees in ten offices.

*Minnesota State Fair, Saint Paul, MN; Minnehaha Academy Upper School, Minneapolis, MN; TCF Banks, Multiple Locations; Wedge Community Co-op, Minneapolis, MN; Sanford Dining Hall, University of Minnesota, Minneapolis, MN; Saint Paul Public School, Saint Paul, MN; Grand Casino Hinckley, Hinckley, MN; Galleria, Edina, MN*

**ESG ARCHITECTURE  
& DESIGN**

500 Washington Avenue South  
 Minneapolis, MN 55415  
 Tel: (612) 339-5508  
 Email: info@esgarch.com  
 www.esgarch.com  
 Contact: Nate Enger, AIA, (612) 339-5508

**Firm Principals**

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 Mark G. Swenson, FAIA, LEED AP  
 David L. Graham, FAIA, LEED AP  
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 Art Bartels, AIA, LEED AP  
 Trace Jacques, AIA, CID  
 Nate Enger, AIA

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

*Renaissance Minneapolis Hotel, The Depot, Minneapolis, MN; Embassy Suites (Historic Plymouth Building Renovation) Minneapolis, MN; Hewing Hotel, (Historic Jackson Building Renovation) Minneapolis, MN; The Last Hotel, St. Louis, MO; Lora Hotel, Stillwater, MN; The Woodrow Apartments, Fargo, ND; Osborn370, St. Paul, MN*



## GENSLER

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 www.gensler.com  
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 Shannon Crenshaw, CID  
 Jeff Walz, RA, AIA  
 Jessie Bauldry, RA, AIA  
 Doug Larson, CID  
 Cassandra Griep, CID

Gensler Minneapolis provides Architecture, Interior Design, Planning & Urban Design, Consulting & Analytics, and Brand Design (Print, Environmental Graphics, Digital, Signage) solutions. Whether it's a simple space refresh with minimal interventions, a building reposition, or historic renovation—our process begins with analysis and discovery. With our clients, we work to understand the inherent value of an existing asset in order to create an appropriate and innovative solution.

*The Dayton's Project, Building Reposition, Minneapolis, MN; Hennepin County, Ridgedale Regional Services Preservation and Library Remodel, Minnetonka, MN; Margaret A. Cargill Philanthropies, Addition and Renovation, Eden Prairie, MN; Luther Seminary, Bockman & Gullixson Halls Preservation & Refurbishment, St. Paul, MN; Minneapolis Convention Center, On-Call Services, Minneapolis, MN; Xperience Fitness Design & Rollout, various locations, MN; Southpoint Office Center, Lobby Renovation, Bloomington, MN; Atmosphere Commercial Interiors, Workplace Renovation, Minneapolis, MN*

## HGA

## HGA

420 North 5th Street, Ste. 100  
 Minneapolis, MN 55401  
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 www.hga.com  
 Contact: Nick Koch, Assoc. AIA,  
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 Josh Stowers, AIA  
 Tim Carl, FAIA, LEED AP  
 Gary Reetz, FAIA  
 John Cook, FAIA  
 Nancy Blankfard, AIA, LEED AP  
 Deb Barnes, IIDA, CID, LEED AP  
 Hal Henderson, AIA

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

*Minnesota State Capitol, St. Paul, MN; Minneapolis City Hall, Minneapolis, MN; Union Depot, St. Paul, MN; Ford Center, Minneapolis, MN; American Swedish Institute, Minneapolis, MN; Pantages Theater, Minneapolis, MN; Mayowood Historic Mansion, Rochester, MN; Winona Historical Society, Winona, MN*

KODET ARCHITECTURAL  
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15 Groveland Terrace  
 Minneapolis, MN 55403  
 Tel: (612) 377-2737  
 Email: arch@kodet.com  
 www.kodet.com  
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**Firm Principals**

Daniel Kodet, Assoc. AIA  
 Mike Schellin, AIA  
 Teri Nagel, CSI, LEED AP BD+C  
 Mandi Tauferner, AIA, LEED AP

Kodet Architectural Group provides a complete range of services statewide, including: architectural design, programming, master planning, cost estimating, project management, interior design, site planning, referendum assistance, feasibility studies, ADA accessibility + remodeling, historic preservation, renovation, acoustics, indoor air quality, and sustainable and energy efficient design. Design experience includes: educational facilities, churches, libraries, parks + recreational facilities, maintenance and public works fire stations, and other community buildings.

*Gerald W. Heaney Building Historic Restoration & Courtroom Renovation, Duluth, MN; Hmong College Preparatory Academy, St. Paul, MN; Minnesota State Academy for the Deaf, Faribault, MN; Lutheran Church of the Good Shepherd Restoration, Minneapolis, MN; St. Croix Lutheran HS Chapel, West St. Paul, MN; Westwood Lutheran South Campus Renovation, Minneapolis, MN; Minnehaha Academy South Campus Renovation, Minneapolis, MN; City of Crystal Public Works Facility, Crystal, MN*

MACDONALD & MACK  
ARCHITECTS

400 South 4th Street, Ste. 712  
 Minneapolis, MN 55415  
 Tel: (612) 341-4051  
 Email: info@mmarchltd.com  
 www.mmarchltd.com  
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**Firm Principals**

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

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

*Southeast Library Rehabilitation, Minneapolis, MN; Municipal Building Clock Restoration, Minneapolis, MN; Andrew Peterson Farmstead Historic Structure Report, Waconia, MN; Christ Church Lutheran, Minneapolis, MN; Highland Park Water Tower Condition Assessment, Minneapolis, MN; Water Works Park Historic Architecture Consultant, Minneapolis, MN; Cathedral of Our Merciful Saviour Historic Structure Report, Faribault, MN; Mill City Museum Courtyard Walls Restoration, Minneapolis, MN*



## MILLER DUNWIDDIE

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Dunwiddie

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Daniel Green, AIA  
Greg Hulne, AIA

Miller Dunwiddie is a full-service architecture firm with in-house experts in preservation, interior design, construction services, and building envelope science. Founded in 1963, our work and our owner-employees are recognized for creating places that span generations. Whether we are rehabilitating a small historic structure or crafting a new public space for millions of travelers, we are guided by the same core conviction: doing it right will make it last.

*Terminal 2-Humphrey Multi-Purpose Space Renovation, MSP International Airport, MN; Basilica of St. Mary Restorations & Renovations, Minneapolis, MN; Sanford Middle School Renovation and Expansion, Minneapolis, MN; Winona Masonic Temple Restoration and Renovation, Minneapolis, MN; Waseca County Courthouse Restoration, Waseca, MN; Unity Church - Unitarian Renovation and Expansion, St. Paul, MN; Benilde Saint Margaret's School Renovations and Expansion, St. Louis Park, MN; Minnehaha Refectory/Sea Salt Eatery Restoration and Renovation, Minneapolis, MN*

## MSR

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Thomas Meyer, FAIA  
Jack Poling, AIA, LEED AP  
Garth Rockcastle, FAIA

MSR creates exceptional architecture that is responsible and enduring. We seek to enrich lives and the environment through design. Our strategic goal is to be the leading design firm that achieves inspiring, generative impacts across the board on every project by 2026. We have earned a national reputation for both designing exceptional new spaces and, through preservation, adaptive reuse, and renovation, discovering innovative ways to reuse buildings.

*Capitol Region Watershed District Facility Adaptive Reuse, Saint Paul, MN; Hazelwood Green Mill 19 Adaptive Reuse, Pittsburgh, PA; Haverford College VCAM Building Adaptive Reuse, Haverford, PA; Fayetteville Public Library Renovation and Expansion, Fayetteville, AR; Project for Pride in Living Learning Center Franklin Theater Conversion, Minneapolis, MN; Hennepin County Library-Eden Prairie Refurbishment, Eden Prairie, MN; Madison Municipal Building Restoration, Madison, WI; Kurt Building Adaptive Reuse, Minneapolis, MN*

## PERKINS + WILL

## PERKINS+WILL

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Jeff Ziebarth, AIA, LEED AP  
Lisa Pool, LEED AP BD+C  
Robert Novak, AIA, LEED AP  
John Slack, ASLA, LEED AP ND

Perkins+Will is an interdisciplinary, research-based architecture and design firm established in 1935 and founded on the belief that design has the power to transform lives and enhance communities. Each of the firm's 24 offices focuses on local, regional, and global work in a variety of practice areas. With hundreds of award-winning projects annually, Perkins+Will is highly ranked among top global design firms. Perkins+Will is recognized as one of the industry's preeminent sustainable design firms due to its innovative research, design tools, and expertise. The firm's 1,700 professionals are thought leaders in developing 21st century solutions to inspire the creation of spaces in which clients and their communities work, heal, live, and learn. Social responsibility is a fundamental aspect of Perkins+Will's culture and every year the company donates 1% of its design services to pro bono initiatives. In 2015, Fast Company ranked Perkins+Will among "The World's Top 10 Most Innovative Companies in Architecture."

*801 Marquette (TCF Bank) Building Renovation, Minneapolis, MN; RSM Plaza Renovation, Minneapolis, MN; Mayo Clinic Health System, Mankato Hospital, Mankato, MN; Rice Memorial Hospital, Willmar, MN; St. Louis County Government Service Center, Renovation, Duluth, MN; St. Olaf Holland Hall Renovation, Northfield, MN; Amundson Hall/Gore Annex UMN Twin Cities Campus, Minneapolis, MN; University of Minnesota, Health Sciences Education Center, Minneapolis, MN*

PETERSSEN/KELLER  
ARCHITECTURE

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Firm Principals

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

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

*Lake Minnetonka Renovation, Wayzata, MN; Hudson River Astor Estate Renovation, Rhinebeck, NY; Mount Curve Renovation, Minneapolis, MN; Lake of the Isles Tudor Renovation/Addition, Minneapolis, MN; Summit Avenue Historic Restoration/Addition, St. Paul, MN; Historic Mid-Century Modern Renovation, Golden Valley, MN; Lake Harriet Historic Home Restoration/Renovation, Minneapolis, MN; Rolling Green Renovation, Edina, MN*



## REHKAMP LARSON ARCHITECTS



## REHKAMP LARSON ARCHITECTS

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### Firm Principals

Jean Rehkamp Larson, AIA  
Mark Larson, AIA

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

*Upton Revived, Minneapolis, MN; Hayward Cabin, Hayward, WI; Kenwood Carriage House, Minneapolis, MN; Beach House, Oregon; Lake Everett Retreat, Ely, MN; Bayfield Cottage, Bayfield, WI; Granary House, Lake Elmo, MN*

## SALA ARCHITECTS



326 E. Hennepin Avenue, Ste. 200  
Minneapolis, MN 55414  
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Contact: Katrina Matejcik, (612) 767-4140

### Firm Principals

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

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

*Muntz Residence, Stillwater, MN; Minneapolis Net Zero Victorian, Minneapolis, MN; Marigold, Avon, MN; Raised Rambler, St. Louis Park, MN; M(id) Century Modern, Edina, MN; Maplewood Area Historical Society: Magically Adhered Exhibit, Maplewood, MN; Rooftop Sauna, Minneapolis, MN; Rolling Green Redux, Edina, MN*

## WOLD ARCHITECTS AND ENGINEERS



332 Minnesota Street, Ste. W2000  
St. Paul, MN 55101  
Tel: (651) 227-7773  
Email: mail@woldae.com  
www.woldae.com  
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Lynae Schoen, IIDA  
Joel Dunning, AIA  
Kevin Marshall, PE  
Paul Aplikowski, AIA  
Matt Mooney, PE  
Josh Ripplinger, AIA

Wold Architects and Engineers is a full-service design firm focused on sustainable architecture and engineering for education, government, healthcare, and senior living facilities. Since 1968, Wold is committed to delivering exceptional, long-term service to clients and their communities.

*Owatonna Public School Junior High School Renovation and Addition, Owatonna, MN; City of Eagan City Hall and Police Addition and Renovation, Eagan, MN; Glencoe Regional Health Long Term Care Facility Renovation, Glencoe, MN; Lyngblomsten Care Center Renovation, St. Paul, MN; Richfield Public School High School Renovation and Addition, Richfield, MN; Scott County Campus Addition and Renovation, Shakopee, MN; Fairview Southdale Hospital Interior Remodel, Edina, MN; McLeod County Jail Remodel, Glencoe, MN*



## Bell Museum

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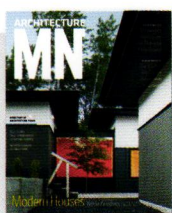
Location: St. Paul, Minnesota  
 Client: University of Minnesota  
 Architect: Perkins+Will  
 Principal-in-charge: Robert Novak, AIA  
 Project lead designer: David Dimond, FAIA  
 Project manager: Robert Novak, AIA  
 Project architect: Pete Salmon, AIA  
 Project team: Anna Mahnke; Cory Bandelin; Doug Bergert, Assoc. AIA; Douglas Pierce, AIA; Erin Maleska; Heidi Costello; John Hoffman; Peter Graffunder; Tyler MacNeal, Assoc. AIA  
 Energy modeling: Perkins+Will; Michaud Cooley Erickson  
 Structural engineer: Palanisami & Associates  
 Mechanical and electrical engineer: Michaud Cooley Erickson  
 Civil engineer: Pierce Pini + Associates  
 Lighting designer: Michaud Cooley Erickson  
 Interior designer: Perkins+Will  
 Construction manager: McGough  
 Exhibit designer: Gallagher & Associates  
 Planetarium consultant: Evans & Sutherland  
 Landscape architect: Perkins+Will  
 Landscape project team: Ana Nelson; Benjamin Sporer; Brian Doucette  
 Thermally modified wood siding: Arborwood Co.  
 Stone: Minnesota Red Limestone Roof Ballast  
 Cabinetwork: O'Keefe (Richlite)  
 Flooring systems/materials: McGough (polished, dyed concrete)  
 Window systems: Empirehouse (Viracon glass with bird-safe ceramic frit; EFCO curtain wall and storefront)  
 Architectural metal panels: Division V Sheet Metal (weathering steel and stainless-steel panels); Central Roofing (Galvalume flat-lock roof panels)  
 Concrete work: McGough

Millwork: O'Keefe (Arborwood thermally modified timber; Richlite)  
 Ceilings: Sonus Interiors (TECTUM)  
 Planetarium dome: Sciss  
 Exhibit fabricator: Design and Production Incorporated  
 Audiovisual consultant: Elert & Associates  
 Exhibit designer: Gallagher & Associates  
 Photographers: Pete Sieger; Corey Gaffer

## Pathways Innovation Center and Roosevelt High School

### Page 26

Location: Casper, Wyoming  
 Client: Natrona County School District  
 Design architect: Cuningham Group Architecture, Inc.  
 Principal-in-charge: John Pfluger, AIA  
 Project lead designer: Scott Krenner, AIA  
 Project manager: Margaret Parsons, AIA  
 Project architect: Scott Krenner, AIA  
 Project team: W. Tyler Whitehead; Randal Deopere, AIA; Brian Osterman, Assoc. AIA; Sunny Reed (interior designer); Chrystie Wagner (interior designer)  
 Architect of record: MOA Architecture  
 Energy modeling: Cuningham Group Architecture, Inc.  
 Structural engineer: Martin/Martin Consulting Engineers  
 Mechanical and electrical engineer: Engineering Design Associates  
 Civil engineer: Civil Engineering, Inc.  
 Interior designer: Cuningham Group Architecture, Inc.  
 General contractor: Groathouse Construction  
 Landscape architect: Design Concepts  
 Architectural panels: CENTRIA aluminum metal panel; Swisspearl fiber-cement panels; Exttech polycarbonate panels  
 Photographer: Astula/Raul J. Garcia



**CORRECTION** In our May/June 2018 "Snow Kreilich Architects Wins AIA National Firm Award" feature, we mistakenly listed Snow Kreilich's Koehler Residence and Weekend House as having won AIA National Honor Awards. The two projects won national awards from other entities, but not from the American Institute of Architects.



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*The Mighty Midway section of the Minnesota State Fair, home to dozens of colorful games, rides, and concessions.*



Looking to capture the spirit of the Great Minnesota Get-Together, I framed this composition and shot for 20 minutes until the ambient and colorful Midway lights were balanced. The activity buzzing around me, and the rapidly changing light conditions, gave me the feeling of being in a time-lapse. The fried-food signage right up front seems appropriate, and the colorful rides, wide pedestrian paths, and glowing kiosks transport you into the scene. The twilight milieu radiates the nostalgic and ephemeral nature of the fair as a place where many go to have fun and unwind, on the kind of beautiful summer night that prepares Minnesotans to endure another long, cold winter. —PHOTO BY ERNESTO RUIZ-GARCIA, AIA