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architecture
students in
Puerto Rico

ARTISTIC VISION
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art, design,
and social
enterprise

Living Legacy

Rondo Commemorative Plaza

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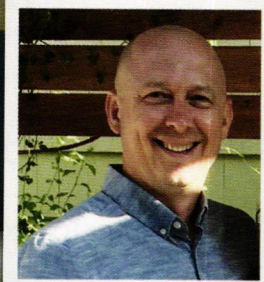


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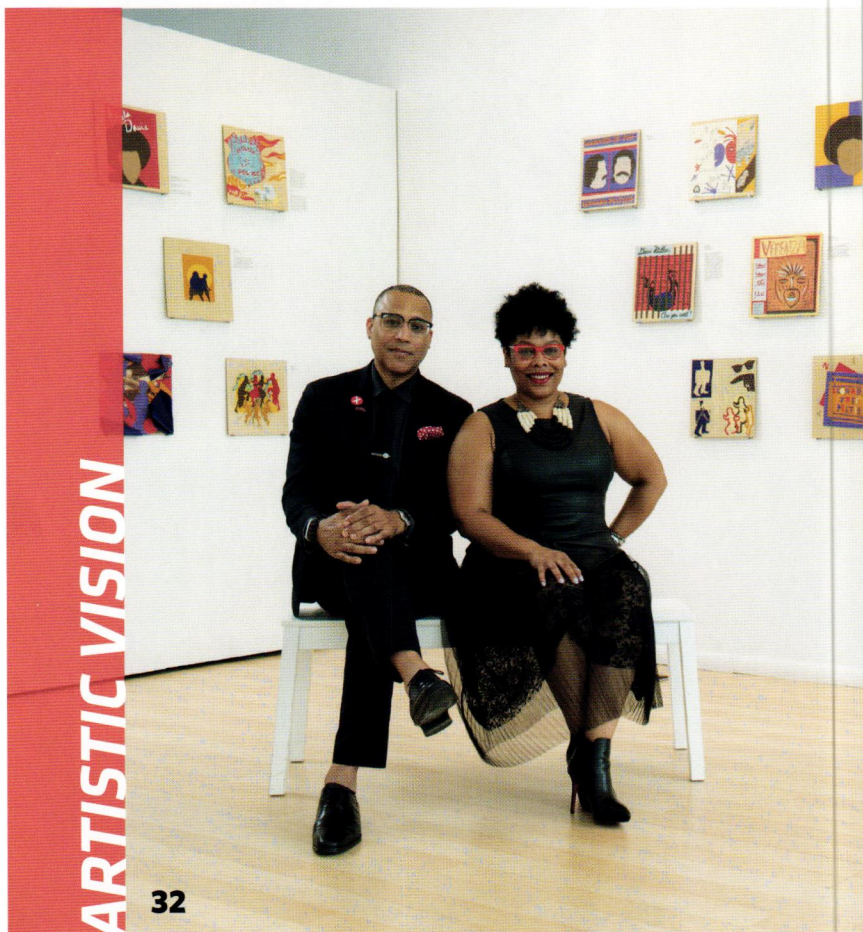
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Nonprofit developers and architects weave quality affordable housing into long-established neighborhoods.

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By Amy Goetzman
Photography by Scott Amundson
"Part design school, part social-enterprise business, and part after-school activity, Juxtaposition Arts has been changing futures in North Minneapolis since 1995," writes Amy Goetzman. "That's when three local artists decided area youth needed something to do with their creative energy. Why not do art?"

38 *Before Building*

By Amy Goetzman
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Architecture students from the University of Minnesota and Dunwoody College of Technology traveled to Ponce, Puerto Rico, in the wake of Hurricane Maria. They encountered a resilient city with immense needs.



ON THE COVER

Rondo Commemorative Plaza
St. Paul, Minnesota

"The highlight of photographing the Rondo Commemorative Plaza was the opportunity to meet and learn from some of the current and past residents of the neighborhood," says photographer **Morgan Sheff**. "I see the long history wall as having a unique ability to facilitate conversation."



BEFORE BUILDING

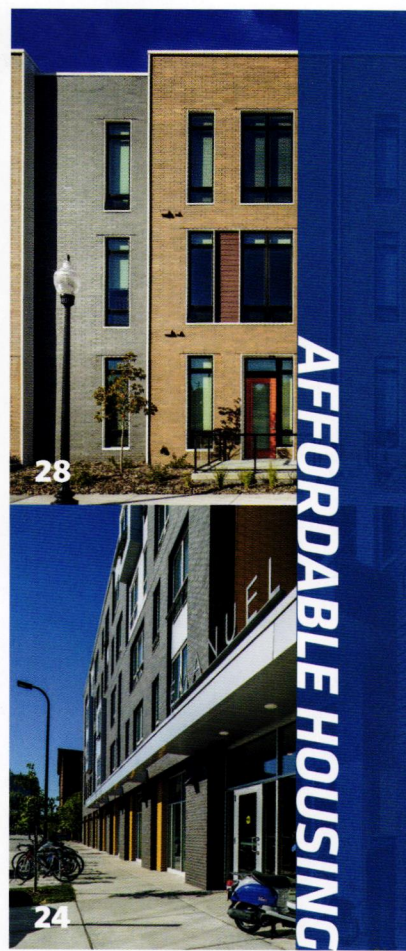
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The director of the Minnesota Design Center previews his forthcoming book on the ethics of architectural practice.

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The pond or the arena? A new facility in St. Louis Park combines the best of both into one sublime hockey experience.

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Ceramic Mall Magic

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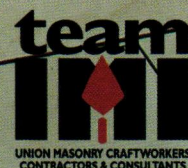
Ceramic tile delivers a timely and timeless look that creates a pleasing shopping experience. Even hallways, walls and restrooms at Rosedale have a bright new appearance that helps bring back mall magic.



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ERIC MUELLER



Making a Mark

The growing, critical need for more affordable housing in Minnesota. A plaza commemorating a vibrant African American neighborhood torn in two by interstate highway construction in the 1960s. Recovery efforts in storm-ravaged Puerto Rico that will extend for years.

This issue of *Architecture MN* contains some weighty themes and sobering challenges, yet the stories are all cause for great optimism because they highlight the work of truly difference-making people and organizations.

Have you visited the new Rondo Commemorative Plaza (page 18) in St. Paul? It's an inviting space that stirs reflection and celebration in equal measure, and the story it tells is a must-read. The hour we spent touring the nearly completed plaza in July with Rondo Avenue Inc. cofounder Marvin Roger Anderson and 4RM+ULA architect Nathan Johnson was perhaps the most uplifting experience we had all year.

Uplift and affordable housing don't often appear in the same sentence, but that might change were more people to know about the work of nonprofit developers RS Eden (24) and Artspace (28) and housing advocate Senta Leff (12). The two developers are striving to meet a vital community need with quality buildings that vastly exceed expectations for affordability. Leff helps lead Homes for All, a coalition of more than 200 organizations speaking with one voice at the state capitol.

"Our greatest return lies in investing in families," says Leff. "For children to learn and parents to work, they need to be able to rely on a safe and stable home. That's what Homes for All is working for every day."

If inspiring cultural spaces and affordable-housing gains aren't enough to kindle your optimism, all the young people in this issue—the architecture students traveling to Puerto Rico (38) and the up-and-coming creatives at Juxtaposition Arts in North Minneapolis (32)—will be. "We see people come in all the time who have a natural gift right out of the gate, and they ultimately leave a mark on this organization and help make it different and better than it was before," says Juxtaposition CEO DeAnna Cummings.

Leaving a mark on the world. Helping make it different and better than it was before. It's our feel-good issue of the year.

Christopher Hudson, Hon. AIAMN
hudson@aia-mn.org

INTERACT & CONNECT



Rondo Commemorative Plaza on Instagram

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Affordable Housing Design Award video

architecturemn.com/videos



Chicago design tour on Instagram

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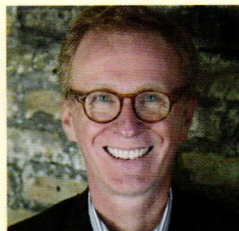
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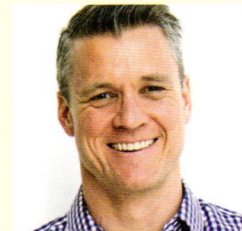
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Get to know our writers and photographers.
They're an interesting bunch.



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



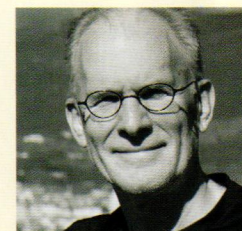
JOHN REINAN, a reporter for seven newspapers from Alaska to Florida, also spent nearly a decade marketing high-end architectural products.



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



SHERI HANSEN is the American Institute of Architects Minnesota's director of communications, advocacy, and public outreach.



PETE SIEGER is a Minneapolis architectural photographer.



Architectural Photography



DALE CARLSON



DALE CARLSON



DALE CARLSON

GET SMART

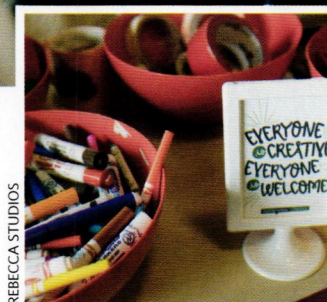
Two thoughtful-conversation events help creative people hone their powers and solve big challenges

An architect, an ad executive, and a hot-dog vendor walk into a room. No joke: You'll meet the most interesting people at a **CreativeMornings** breakfast event. Once a month, an inspiring space somewhere in the Twin Cities opens its doors early on a Friday, and a creative crowd pours in. Over coffee and pastries, you might mingle with a designer, a musician, a branding expert, or a sculptor before everyone sits down for the short creativity-themed talk.

"We choose speakers who are working in creative areas across the spectrum. The only thing they have in common is that they have an interesting story to share," says Drew Gneiser, host of CreativeMornings' Twin Cities chapter. Past speakers include Nathan Beck of Nate Dogs, artist Frank Gaard, and photographer Stephanie Glaros. "Our

message to attendees is that you might hear something about another person's process that you can use in your own work, even if it's a completely different field," he adds. "It's not about *what* they do but *how* they do it."

CreativeMornings has 190 chapters worldwide. Food and the event space are donated. Admission is free. Speakers are announced just weeks before each gathering, and the venue changes monthly. "We like to show off creative spaces around town, including theaters and museums. It gives people a chance to experience new energy, and it gives us flexibility," says Gneiser. "Not being tied to one place allows us to keep the magic."



REBECCA STUDIOS

A room full of cross-disciplinary creativity offers opportunities for expanded perspectives and new ideas—and sometimes even small-batch probiotic sparkling tea.

AIA Minnesota Mayoral Forum

November 13, 6:00 P.M.

Minneapolis Convention Center, Exhibit Hall D

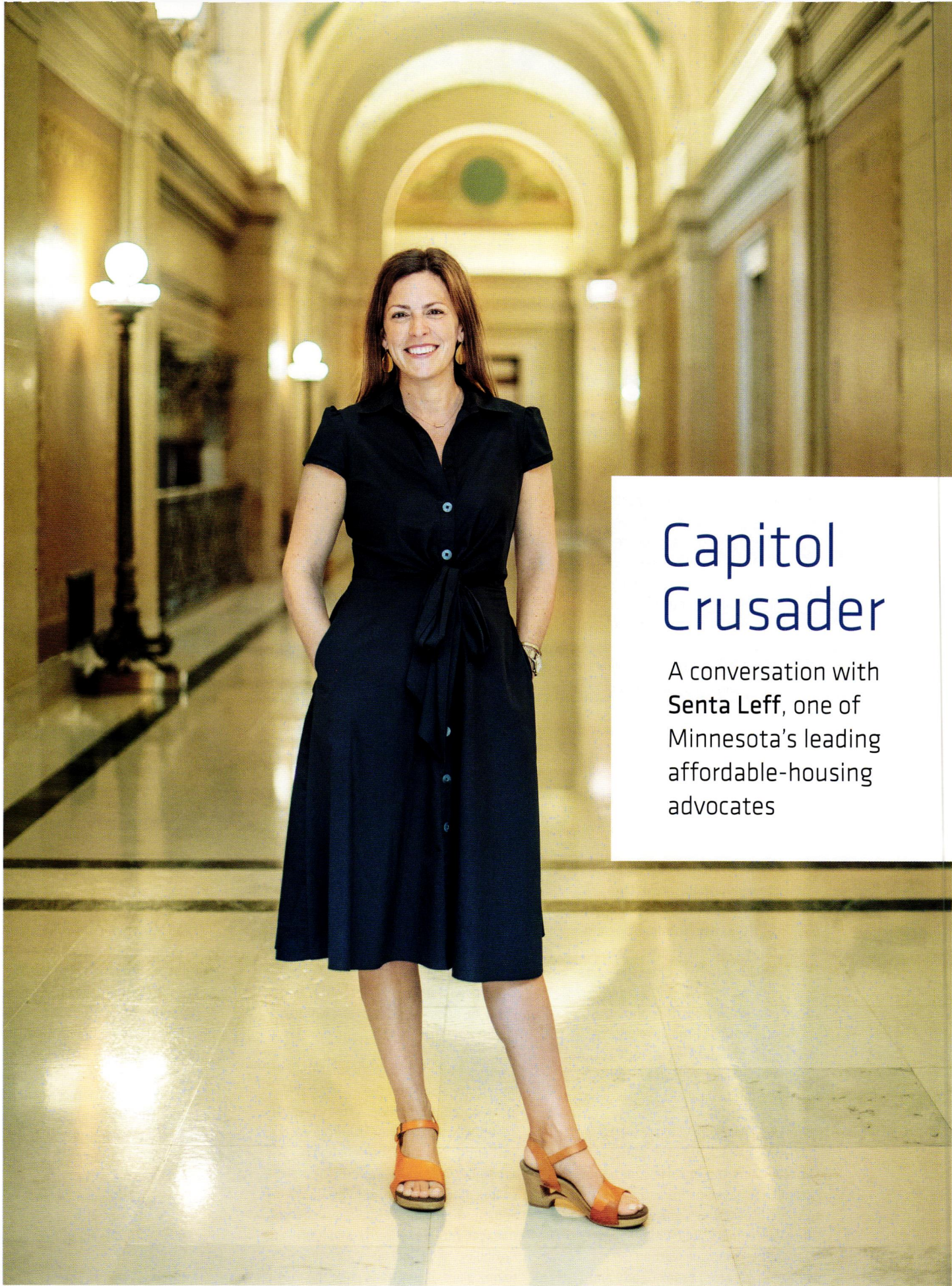
Creative Mornings MSP

November 16
and December 14,
8:30–10:00 A.M.

Venue and featured speaker announced on Facebook, Twitter, and creativemornings.com/cities/msp

You can also stimulate your brainwaves this November by attending the **AIA Minnesota Mayoral Forum** at the annual Minnesota Conference on Architecture. Three young and enterprising mayors—Minneapolis' Jacob Frey, St. Paul's Melvin Carter, and Duluth's Emily Larson—will share their cities' efforts to address the growing need for more affordable housing. This free and open-to-the-public event will be moderated by 4RM+ULA principal and AIA Minnesota president Nathan Johnson, AIA.

—Amy Goetzman



Capitol Crusader

A conversation with
Senta Leff, one of
Minnesota's leading
affordable-housing
advocates

CHAD HOLDER

enta Leff doesn't believe chronic homelessness can be eradicated in Minnesota; she *knows* it can. As co-chair of the Homes for All coalition, she is leading more than 200 diverse organizations, including the American Institute of Architects Minnesota, toward policy solutions that will end homelessness and provide stable, safe housing for all Minnesotans. In a wide-ranging interview with *Architecture MN*, Leff reframes housing as infrastructure and highlights the critical role that architects can play in helping Homes for All continue its success at the state capitol.

Why should all Minnesotans care about the affordable-housing crisis in their communities?

The idea of where we live impacts everything. Home is where children learn, where workers earn, where seniors thrive, and how communities prosper. If you care about any of those things, you ought to care about housing affordability. We can invest in education, hope for a strong economy, and say we care about healthcare, but none of those things are possible without housing. In essence, we need to see housing as infrastructure to our state's economy and community life and make it accessible to everyone on the housing continuum.

With the Homes for All campaign, we're supporting all points on that continuum—from staying in an emergency shelter to couch hopping, to being doubled up [i.e., living with family members or friends], to having a subsidy that keeps you in a transitional or permanent living environment, to being able to afford market-rate renting, to owning a home.

When we talk about affordable housing, what are we really talking about?

Homes for All defines it as people spending no more than 30 percent of their income on their housing expenses, like rent or a mortgage. The closer to the edge you live, the less economic security you have. When you've got no extra room in your budget, and you're spending up to 90 percent of your income to keep a roof over your head, something's got to give. What are you choosing not to do? Is it purchasing healthy food? Is it buying medicine?

Something that is an inconvenience for me, as a person who spends about 30 percent of my income on housing expenses, becomes a crisis for someone else. If I need to stay home from work to care for a sick child, I can do that. If I were working a low-wage, hourly job and my child got sick and needed my care, the loss of the small amount of money that I would earn that day—and the possible threat to my job security—could result in the total loss of housing.

Homes for All has been successful in bringing a lot of different stakeholders together and in getting an ambitious legislative agenda accomplished each year. How have you done that?

Homes for All in its current iteration began in 2012. Prior to that, housing advocates were just showing up to the legislature and making individual or competing asks. That is confusing for lawmakers, who have the responsibility to care and know about a lot of different things. It also made it easy for them to say no to a big thing and yes to a little thing and appear to have done something about the issue.

We needed to build a really big tent and get everybody under it so that we could speak with one voice. That work began around then, and we've had an incredible amount of success. Our goal has been to have housing investments make up 10 percent of every State of Minnesota bonding bill. I don't think we've ever gotten there, but I think we've averaged around 8 percent since 2012. And regardless of the percentage, affordable housing has become the fourth-largest

item on the total bonding bill, [after] water, transportation, and the University of Minnesota. Since 2012, we've secured nearly \$400 million in new investments for affordable housing in Minnesota across the full continuum.

As we started to move our agenda forward, people in organizations for whom housing is not the core issue became interested, because they knew that they or their clients or their communities couldn't be successful if they didn't have safe, affordable housing. Everybody already knew it was an issue, but there wasn't the opportunity to speak with one voice.

We have more than 200 endorsing organizations now, from every legislative district in the state. So, when we organize our calls to action, there's not a lawmaker inside the capitol who can go home to his district or check her voicemail that day and not hear about housing as a basic infrastructure investment for the State of Minnesota.

Another part of our success is that we no longer act as many advocates fighting for the same-sized pie. We got people to believe that you could grow the pie, and that we could all have more. I think we have the wind at our back now, after six years of those kinds of successes.

Why is the Homes for All coalition a good fit for architects?

There's a business case for Minnesota architects to get involved in this issue. The bonding dollars we advocate for go to the Minnesota Housing Finance Agency, which creates many opportunities for development to go forward. Bonding pays the bills for some architects and developers.

Architects are also systems thinkers who are already doing a lot of big-picture, comprehensive planning, designing creative solutions, and convening large groups of stakeholders to arrive at one

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U+B founders Paul Udris, AIA, and Mark Burgess, AIA, roll up their studio door to talk shop

YOUR STUDIO SPACE IN 10 WORDS OR LESS: Bright, open, raw, hidden. Former Minneapolis Police Department horse stables. **DECIBEL LEVEL:** Normal, unless Paul is speaking French. He's way more animated in French. **FAVORITE THINGS YOU CAN WALK TO IN TWO MINUTES OR LESS:** Milk Jam, French Meadow, World Street Kitchen, Common Roots, CC Club. **STAFF EXTRACURRICULARS:** Bowling, climbing, Oktoberfest. **FAVORITE SOCIAL MEDIA:** CC Club. **NICEST THING A CLIENT EVER SAID ABOUT YOU:** A St. Paul Public Schools engineer thought one of our architects worked for the district, given our strong advocacy for the school and the building we were involved with. **RECENT TRAVEL THAT INSPIRED YOU:** Mark traveled to Nepal with the Sierra Club. **DESIGN HEROES:** Louis Kahn—although it's hard to find the front door in his buildings. Álvaro Siza. Peter Zumthor. **BIGGEST MISCONCEPTION ABOUT DESIGN:** Architectural services are expensive relative to the value provided. **HOW IS YOUR FIRM CHANGING?** We're getting younger and more diverse. We're doing more institutional work. **FAVORITE MINNESOTA BUILDING NOT DESIGNED BY YOUR FIRM:** Naniboujou Lodge or St. John's Abbey Church. **WHAT MAKES U+B TICK?** Collaboration. Inclusion. We all help each other do better work.

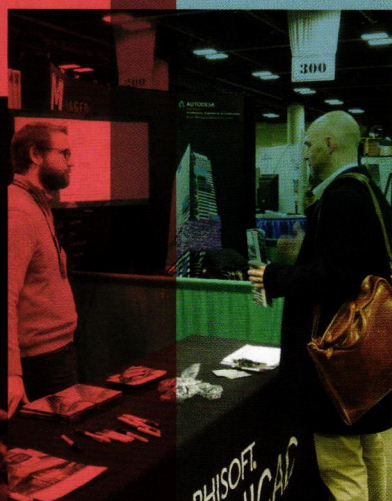


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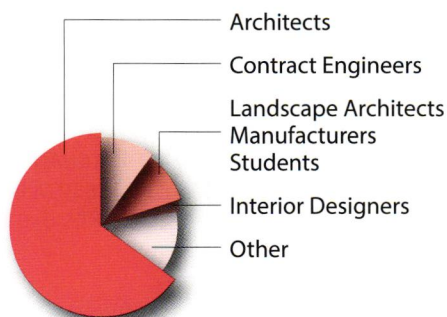
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ENVISION COMMUNITY

The University of Minnesota Design Center, which Thomas Fisher directs, has partnered with Upstream Health Innovations at Hennepin Healthcare, Alchemy Architects, and the Minneapolis Public Housing Authority to develop housing for people discharged from the emergency department who have no place to go.

We tend to see housing as something that remains an individual responsibility over which we supposedly have control.

Called "Envision Community," the housing was co-created with Street Voices for Change, an organization of people experiencing homelessness. The pilot project, shown above, is currently in development for completion in 2019.

The Ethics of Housing

Minnesota Design Center director and author **Thomas Fisher, Assoc. AIA**, previews *The Architecture of Ethics*, his forthcoming collection of essays on various topics related to the ethics of architectural practice. The excerpt below is from the chapter on housing.

Most people—and the policy makers who represent them—see health as a right. While that has not translated in some countries, like the United States, to universal health insurance or a single-payer, government-provided system, it does mean that in most places around the world, hospitals cannot turn away a person in need of medical attention, whether or not they can pay for those services. Some countries, again like the U.S., interpret that right as access to acute care, not to health per se, and so they spend much less money on keeping people healthy than they do on healing them when sick or injured. Still, health, broadly defined, remains something most of us see as our due.

Not so housing. The fact that so many homeless or poorly housed people exist around the world—living on the streets, occupying informal settlements, moving among refugee camps—shows that we view housing not as a right, but instead as something that separates the haves from the have-nots, those who can afford increasingly costly accommodations from those who cannot. Hospitals will not turn us away if we need care, but unless we have some prior relationship with them, homeowners and landlords will, and they have every right to do so. Property, not housing, remains a right in many

>> continued on page 55

THE ARCHITECTURE OF ETHICS

By Thomas Fisher
Routledge, January 2019
www.routledge.com



The trellis running along the south end of the pocket park helps mark the plaza's "stage." Underneath, 18 chimes with affixed mallets symbolize Rondo's 18 historic north-south streets.

REMEMBERING RONDO

A new pocket park in St. Paul memorializes a neighborhood destroyed by interstate construction—and celebrates the community and creativity that remains and thrives a half-century later

By Joel Hoekstra

In 2013, a two-story commercial building at the corner of Concordia Avenue and Fisk Street in St. Paul, overlooking I-94, went up in flames.

Architecturally, the structure was unremarkable. But to many members of St. Paul's African American community, the building, which had functioned over the decades as a restaurant, coffee shop, dance parlor, and VFW hall, was a cultural landmark: It was the last vestige of the old Rondo neighborhood, a community decimated by freeway construction in the 1960s.

Marvin Roger Anderson, who grew up in Rondo and later co-established an annual festival to commemorate the neighborhood, was determined not to let the building's passing go unnoticed. He organized a wake for the building, gathered friends and community members, and delivered a eulogy for 820 Concordia. "I also bought a bottle of imported gin, with the intention that we would pour a libation into the ground to restore the property for good use," says Anderson. "But as people told stories and memories were recalled, more of that gin got used for toasts than libations." A good time was had by all.

Anderson awoke the next day with a recollection that he had closed the ceremony with a bold declaration, saying, "This is not the end of 820 Concordia! Something will rise on this land, I promise you!" As if to confirm that cloudy memory, an aide for the neighborhood's city council member called Anderson shortly thereafter, encouraging him to apply for a planning grant to see what could be built on the site.

A museum would be too costly. But what about a park—perhaps a pocket park?

In 2016, Anderson and Floyd Smaller, the cofounders of Rondo Avenue Inc., the sponsor of the annual Rondo Days festival, were joined at the property by a host of politicians and former Rondo community members. With a \$250,000





Left: The plaza's 30-foot-tall beacon is illuminated at night with LED lights that fluidly change color. Right: The 26-panel exhibit wall was developed by a group of contributors led by Marvin Roger Anderson and designed by the Minnesota Historical Society's Therese Scheller.

community-development block grant and financial support from a half-dozen foundations, Anderson and Smaller and their collaborators had drawn up plans for a memorial plaza—the first, they believed, dedicated to one of the many minority neighborhoods destroyed by interstate highway construction.

History

In its heyday, Rondo had been the center of St. Paul's black community. The concentration of African Americans in the neighborhood, west of the state capitol, was largely the product of prejudice: Redlining practices kept African Americans from buying homes in other parts of the city. But Anderson says the de facto segregation ensured that blacks from all social classes and educational levels rubbed shoulders, resulting in communal, cultural, and creative benefits. Among the notable people who emerged from Rondo were NAACP head Roy Wilkins, National Urban League director Whitney Young, photographer Gordon Parks, and countless artists, actors, and musicians.

Anderson wanted to capture this rich history in the plaza design, so he turned to Nathan Johnson, AIA, and James Garrett Jr., AIA, at the St. Paul design firm 4RM+ULA. Both architects had deep connections within the community, and Anderson felt they understood the project. 4RM+ULA, in turn, tapped Minneapolis landscape architecture firm Ten x Ten.

"The size of the site was both a challenge and an opportunity," says Ten x Ten's Ross Altheimer. "It's a typical residential lot—just one-tenth of an acre. At the same time, a residential lot is the perfect context for telling the story, because it was the scale at which the community was impacted."

The plaza was to be a memorial, but nobody wanted the place to be somber. "It had to be playful, too," says Johnson. "Rondo was such a vibrant community."

Revival

The Rondo Commemorative Plaza opened in July. Brick pavers, cleverly built-in benches, and a long exhibit wall that tells the decades-spanning Rondo story—including the stories of today's Hmong and Oromo residents—surround a grassy mound that symbolizes both the old neighborhood's resting place and the dreams that continue to rise amid its ruins. Atop the knoll are pieces of granite curb that once lined nearby streets.

At the south end, a pergola shades a platform where singers and musicians can perform, and an installation of chimes by local artist Seitu Jones can be played with hammers. Each chime is dedicated to one of the 18 north-south streets that ran through Rondo, and each hammer bears the inscription of a notable family or resident from the old neighborhood. A tower with a lighted beacon stands at the northeast corner of the park, visible to drivers passing by on I-94.

Anderson hopes the plaza will help rekindle the spirit of Rondo, bringing people of all backgrounds together. Recently, the idea of reconnecting the northern and southern halves of the historic neighborhood via an expansive land bridge over the interstate has gained traction among urban planners and community advocates. A land bridge wouldn't bring old Rondo back, but Anderson has confidence that such a development would spawn new growth, creativity, and community. "I look at the tower on our plaza and see how it rises up—higher than the freeway," says Anderson. "I hope it inspires people to see that, no matter what the obstacles, they can rise up and achieve what they want to do, too." **AMN**



Above: The trellis, history wall, and beacon make an outdoor room of the residential lot. Right: The grassy sculpted hill provides an elevated view of the stage area and the leafy neighborhood beyond.

Among the notable people who emerged from Rondo were NAACP head Roy Wilkins, National Urban League director Whitney Young, photographer Gordon Parks, and countless artists, actors, and musicians.



**RONDO
COMMEMORATIVE
PLAZA**

Location: St. Paul, Minnesota

Client: Rondo Avenue Inc.

Client project manager:
Marvin Roger Anderson

Architect: 4RM+ULA
www.4rmula.com

Partner-in-charge:
Nathan Johnson, AIA

Project lead designers:
Nathan Johnson, AIA;
James Garrett Jr., AIA

Project manager:
Lyssa Washington, Assoc. AIA

Landscape architect: Ten x Ten
www.tenxtenstudio.com

Artists: Roger Cummings;
Seitu Jones

General contractor:
THOR Construction

Size: 7,900 square feet

Cost: \$450,000

Completion: August 2018

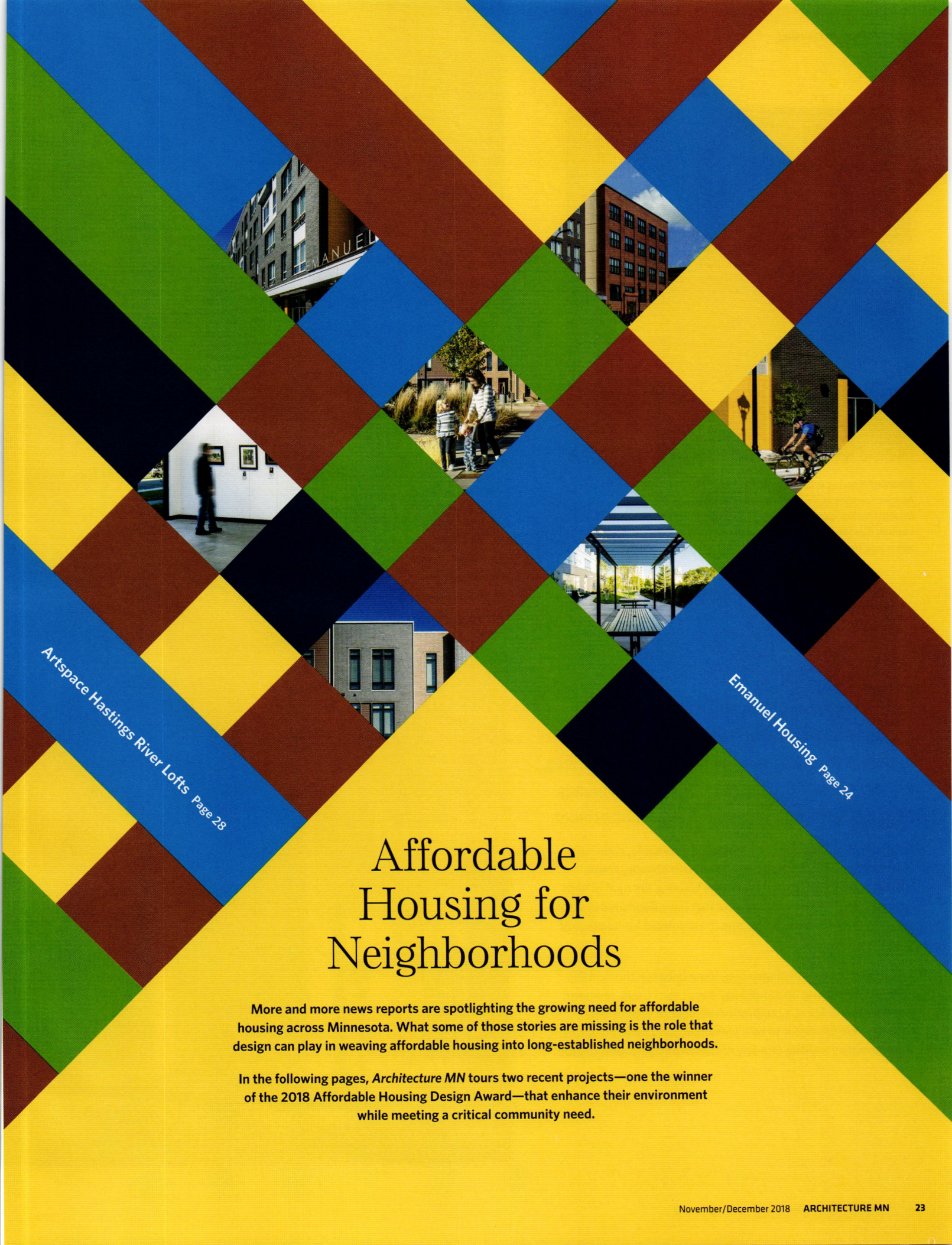
Photographer: Morgan Sheff



Avery high headboard bed, \$1999; Bellamy
rug, \$1999; Humboldt chandelier, \$999.
7010 France Avenue South, Edina
roomandboard.com



Room&Board



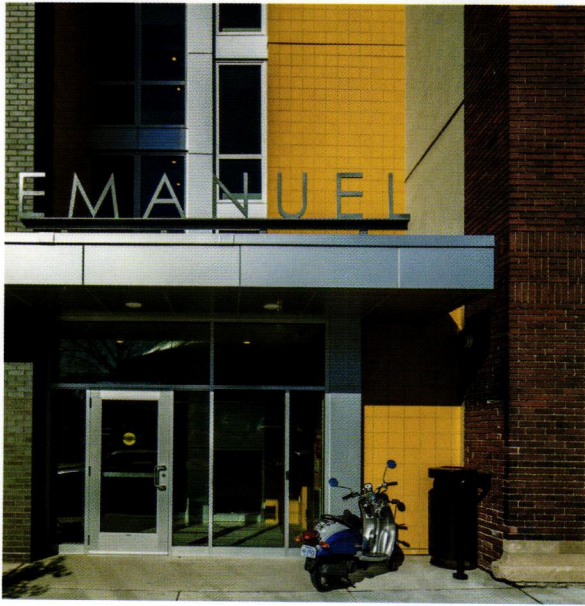
Affordable Housing for Neighborhoods

More and more news reports are spotlighting the growing need for affordable housing across Minnesota. What some of those stories are missing is the role that design can play in weaving affordable housing into long-established neighborhoods.

In the following pages, *Architecture MN* tours two recent projects—one the winner of the 2018 Affordable Housing Design Award—that enhance their environment while meeting a critical community need.

Artspace Hastings River Lofts Page 28

Emanuel Housing Page 24



Emanuel Housing is half adaptive reuse of an historic warehouse and half new construction. Inspired by the warehouse's soaring interiors, Cermak Rhoades Architects designed light and views into the new structure as well.

In Minneapolis' booming Downtown East neighborhood, where cranes dot the skyline and condos sell for six- and seven-figure prices, Emanuel Housing doesn't stand out. Which is exactly what makes it such a standout project.

Emanuel's 101 units offer well-designed affordable, supportive housing to residents who've struggled with homelessness, poverty, crime, and addiction. Yet the building fits right in with the expensive market-rate projects that have flourished in what was once a bleak, gritty landscape most notable for its acres of asphalt parking lots.

"There hasn't been a distinguishing thing between this and the other projects going up around us," says Laura Craig, program manager for RS Eden, a nonprofit developer of supportive housing. "We wanted it to be a welcoming and beautiful space, as gorgeous as walking into any of these condominiums nearby."



Emanuel Housing

brings design quality, affordability, and
support services to residents making
their way out of long-term homelessness

By John Reinan





EMANUEL HOUSING

Location:
Minneapolis, Minnesota

Client: RS Eden

Architect:
Cermak Rhoades
Architects
www.cermakrhoades.com

**Principal-in-charge and
project lead designer:**
Todd Rhoades, AIA

Landscape architect:
Spencer Jones
Landscape Architect

Construction manager:
Frerichs Construction

Size:
92,232 gross square feet

Cost: \$12.35 million

Completion:
September 2013

Photographer:
Brandon Stengel,
Assoc. AIA

Both the old and new architecture blend well with their surroundings—a mix of historic brick buildings and new, high-end construction. The neighborhood is rich with transportation options.

Old and New

Creating such a building was the challenge facing St. Paul's Cermak Rhoades Architects. The project brief called for renovating an historic warehouse on half of the site, designing a new building on the other half (replacing a parking lot), then seamlessly integrating the two. "It was one of the more interesting design aspects," says Cermak Rhoades vice president Todd Rhoades, AIA. "It was fun to look at the differences in space."

The design team took its cues from the warehouse's 12-foot-high ceilings and tall windows to bring light and outdoor views to the entire building. The new structure boasts 9-foot-high ceilings, a full foot higher than what is typical in affordable housing. The lobby, which features a wall with a beautifully textured mosaic inlay, gives a view through to the green space in back.

Bringing even more light into the building is a five-story atrium where the new and the historic architecture meet. A stairway rises through the atrium with generous landings on each floor

for impromptu interactions among residents. The laundry room on each floor opens onto the landing, increasing the potential for casual connections. "It's like where streets intersect and you have something fun happening," says Rhoades.

Other features for residents on a path to newfound stability and wellness include an exercise room, a spacious activity room with computer stations, and a green space at the rear of the 0.6-acre site with a dog walk and a community vegetable garden. A dog-washing room is inside, along with bike storage.

Adjacent to the main housing area is a walk-in healthcare clinic staffed by nurse practitioners and operated by the University of Minnesota. Residents also receive an array of social services onsite to help them maintain their sobriety and productivity.

Community Connections

The project, which opened in 2013, got its start nearly a decade earlier, when RS Eden had the foresight to buy a property that, at the time, wasn't yet in high demand. "You could never buy this

>> continued on page 61

WE WANTED IT TO BE A WELCOMING AND
BEAUTIFUL SPACE, AS GORGEOUS AS WALKING
INTO ANY OF THESE CONDOMINIUMS NEARBY."

Green space at the rear of the 0.6-acre site includes a pergola for shaded seating. Inside, surfaces are durable and low maintenance, and outdoor views are plentiful, even in the lower-level lounge.

DESIGN DISTINCTION

Emanuel Housing is the recipient of the 2018 Affordable Housing Design Award, a biennial honor organized by the American Institute of Architects Minnesota and supported by the McKnight Foundation. The jury of three nationally recognized affordable-housing experts lauded the project for how thoughtfully the developer and the architects integrated the support services into the building, and the building into the neighborhood.





Artspace Hastings River Lofts

fills a hole in the fabric of an historic downtown
with distinctive affordable housing for artists

By Joel Hoekstra





Bicyclists on the Mississippi River Regional Trail pass through Depot Park (left) before winding around the Artspace Hastings Rivers Lofts to the riverfront Levee Park.

For years, the city of Hastings had struggled to find a good use for a one-acre property on the eastern end of its historic downtown.

The old tannery that once stood on the site, overlooking the Mississippi River, had been demolished and replaced by a surface parking lot. From time to time, various developers had made proposals to build on the site, but none of the plans ever amounted to anything.

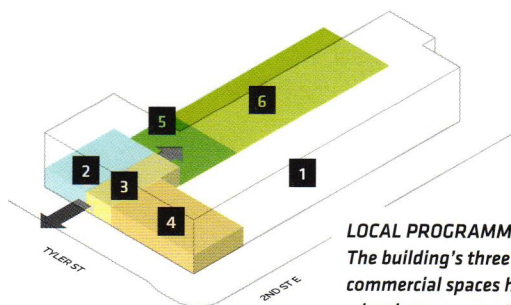
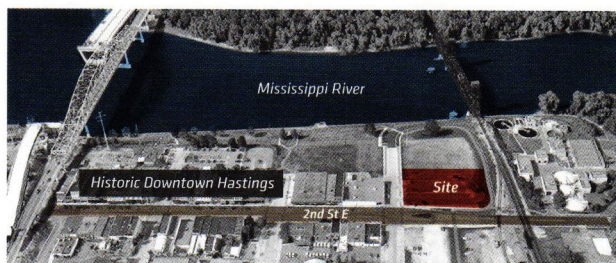
That changed in spring 2015, when the Hastings Economic Development and Redevelopment Authority agreed to sell the lot for \$1. The buyer? Artspace, a Minneapolis-based nonprofit whose mission is to create affordable housing for artists and their families. Three years later, in May 2018, the organization officially opened the Artspace Hastings River Lofts, a \$12.6 million, mixed-use facility with 37 units for creatives of all stripes—painters, writers, musicians, sculptors, weavers, woodworkers, and more. (The project was funded in part with tax-credit financing.)

“The project went pretty fast by affordable-housing standards,” says Becky Carlson St. Clair, Artspace’s director of property development. “The stars aligned quickly.”



Left: The west and south elevations offer a contemporary take on the character and proportions of nearby historic buildings. Opposite: A tiered, 3,000 square-foot green space steps down from the community studio on the river side of the building, inviting warm-weather performances.

THE REGION'S BLEND OF AFFORDABILITY AND NATURAL BEAUTY—AT THE INTERSECTION OF THE ST. CROIX AND MISSISSIPPI RIVERS—HAS ATTRACTED A SURPRISING NUMBER OF CREATIVES.



LOCAL PROGRAMMING
The building's three commercial spaces house a local grocer, an artist studio/antique shop, and Evansen Art Studio, where internationally renowned plein-air watercolor artist Andy Evansen displays his work and teaches workshops.

1. Live/Work
2. Community
3. Entry/Gallery
4. Retail
5. Indoor/Outdoor
6. Courtyard

Many Artspace projects are found in larger cities and metro areas, but Carlson St. Clair says Artspace looked more closely at Hastings after city officials and the Hastings Prescott Area Arts Council asked the nonprofit to do a survey of artist needs in the community, a region whose blend of affordability and natural beauty—at the intersection of the St. Croix and Mississippi rivers—has attracted a surprising number of creatives.

After rigorous assessment, Artspace decided to build in Hastings, and it tapped UrbanWorks Architecture in Minneapolis to help select a site and design a building. UrbanWorks principal David Miller, AIA, recalls looking at properties with city officials, who were eager to settle on a location and break ground. “The site near downtown just seemed like the right opportunity,” he says, because the project dovetailed with the city’s efforts to bolster its historic center and renovate nearby Levee Park.

“It really helps when you have a strong partner in the project, like we did in the City of Hastings,” says Carlson St. Clair.

Artspace’s other partner, UrbanWorks, scaled and detailed the design to fit its distinctive setting. The facade of the three-story structure echoes the profile and patterning of nearby downtown buildings, and its coloring and materials—largely brick—further blend the building into its historic surroundings. Inside, the living units vary in size from studio to three bedroom.

“Light was the leading consideration in the design,” says Miller. “For visual artists daylighting is so important.” All the units have nine-foot-tall vertical windows that allow sunlight to flood in.

The units also accommodate artists by having taller ceilings than do traditional apartments. Floors are durable, with no fussy finishes. Detailing in kitchens and bathrooms was kept to a minimum. Doorways are wide throughout the building.

>> continued on page 59



ARTSPACE HASTINGS RIVER LOFTS

Location:
Hastings,
Minnesota

Client:
Artspace
www.artspace.org

Architect:
UrbanWorks
Architecture LLC
urban-works.com

**Project lead
designer:**
David Miller, AIA

**Landscape
architect:**
Kimley-Horn

**Construction
manager:**
Loeffler
Construction
& Consulting

Size: 37 live/
work units, a
2,060-square-foot
commercial space,
and 1,600-square-
foot gallery

Cost: \$12.6 million

Completion:
May 2018

Photographer:
Brandon Stengel,
Assoc. AIA



The JXTA Textiles & Screen Printing Lab applies teen-generated design to apparel and other textiles. Young artists gain experience; clients get cutting-edge style.





Juxtaposition Arts,
AN INNOVATIVE ARTS AND
DESIGN ENTERPRISE, HELPS CREATIVE
YOUNG PEOPLE IN NORTH MINNEAPOLIS
PURSUE FUTURES IN ART, DESIGN,
AND ARCHITECTURE

BY AMY GOETZMAN

PHOTOS BY SCOTT AMUNDSON

Artistic Vision

Here and there, in parks, on walls, and inside buildings, the work of a vividly, distinctively Minneapolis school of design adds color and emotion to the city. There's the retro-postcard "Welcome to North Minneapolis" mural on Broadway Avenue—you can't miss it. Another mural, lavish and five stories tall, is secreted away in a stairwell in the downtown Le Méridien Chambers Hotel. At the St. Satoko Pocket Park on Emerson Avenue, a bamboo arbor, a sculpture grove, and planters stake out a tiny sanctuary in the city. And then there are the many logos and graphics in motion on T-shirts and tote bags. It's all the work of Juxtaposition Arts (JXTA), and the secret to this fine, up-to-the-second stylish design is that it's dreamed up and executed by young people.



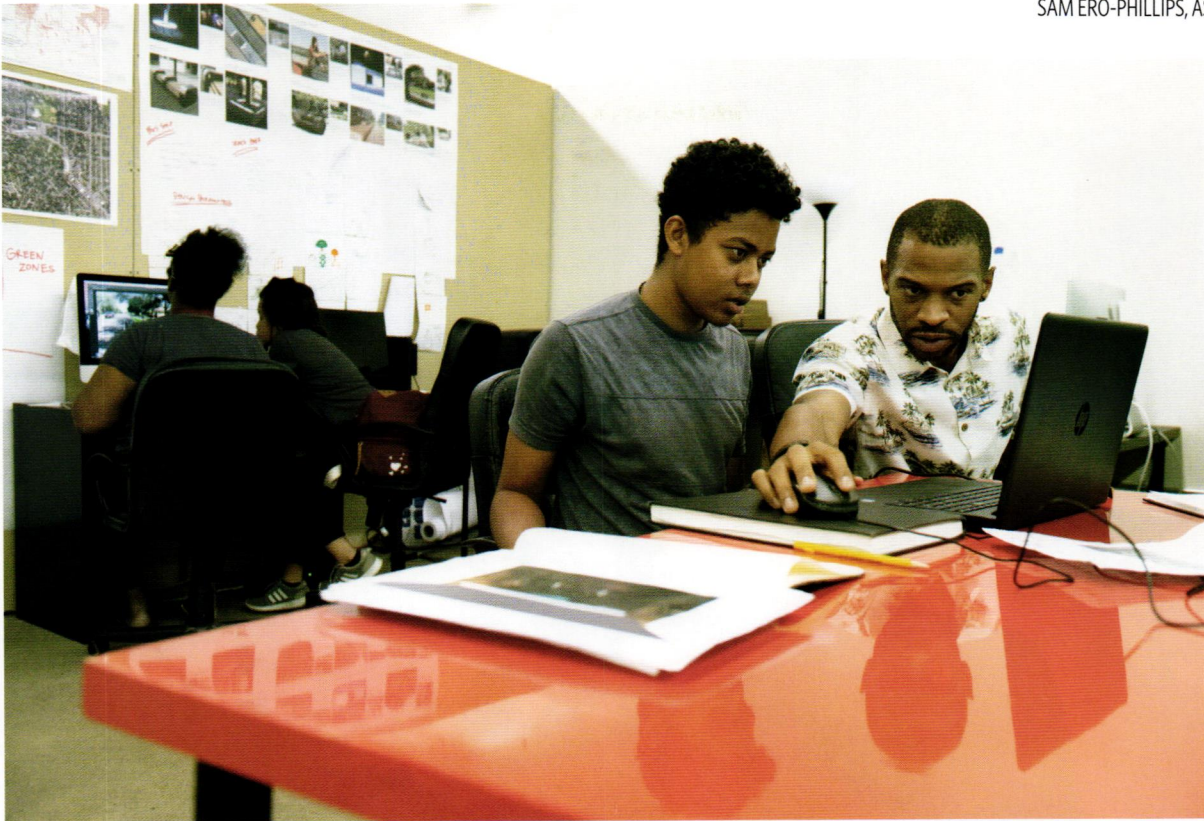
"There is so much raw genius in the young people of North Minneapolis. The notion that only well-trained professionals can do art is simply wrong."



Apprenticeships are available in six different JXTA Labs: Graphic Design, Textiles & Screen Printing, Public Art & Murals, Environmental Design, Contemporary Art, and Tactical Urbanism.

"This is that rare organization that is able to produce high-quality creative product and excel at community engagement."

SAM ERO-PHILLIPS, ASSOC. AIA

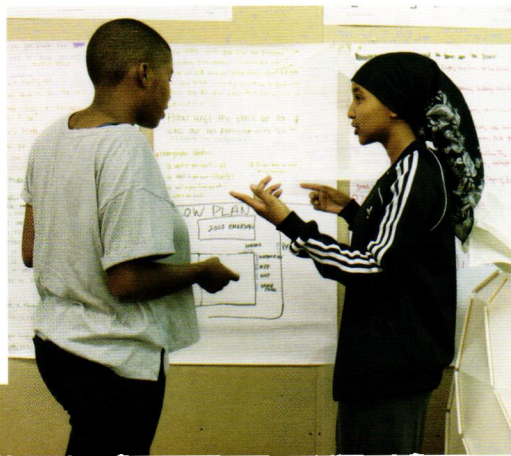


JXTA gives students and apprentices the opportunity to use professional equipment and materials under the guidance of experienced artists, designers, and architects.

"There is so much raw genius in the young people of North Minneapolis," says JXTA cofounder and CEO DeAnna Cummings. "The notion that only well-trained professionals can do art is simply wrong." Part design school, part social-enterprise business, and part after-school activity, this wholly unique arts organization has been changing futures on Emerson and Broadway since 1995. That's when three artists decided the youth of North Minneapolis needed something to do with their creative energy. Why not do art?

DeAnna Cummings, husband Roger Cummings, and friend Peyton Russell established the venture as an after-school studio-arts program in which professional artists would guide and train young people. Over the next two decades, the program evolved into a professional-level arts school and an apprenticeship program called JXTA Labs, which employs local artists, architects, and designers as well as the emerging creatives they lead. The nonprofit expanded to four buildings, and today JXTA serves 1,500 young people annually. It has enhanced educations, launched careers, provided studio space and incomes, opened eyes in the community, and enriched businesses with art. It has helped revitalize the city. Undoubtedly, it has saved lives.

"We see people come in all the time who have a natural gift right out of the gate, and they ultimately leave a mark on this organization and help make it different and better than it was before," says the CEO. All that the incoming talent needs is a little training. The students all start out in Visual Art Literacy Training (VALT); many move on to a JXTA Lab





Roger and DeAnna Cummings knew that JXTA could make a significant economic and cultural impact on North Minneapolis if it could channel the talents of area youth. They were right.



"We emphasize consistency, competency, and deportment—the things people will look for in the business community."

apprenticeship (or two). Along the way, they receive college-level instruction in fine art, scale and ratio, urban planning, landscape architecture, marketing, and production—and conducting oneself like a pro.

"We emphasize consistency, competency, and deportment—the things people will look for in the business community," says Roger Cummings, JXTA's chief cultural producer. "Individual talent is well and fine. We see it every day. We help them learn to work as part of a diverse cohort of people who are more important and more effective together than alone."

In recent years, the organization has continued to grow, but in early 2018 the deteriorating headquarters building on the northwest corner of Emerson and Broadway had to be demolished to avoid escalating fines from the city. For now, JXTA does more in less space. A capital campaign is raising funds to build anew—with design input from its students, of course (see sidebar on page 37).

In the meantime, the now-empty lot will be transformed into a skate-able art plaza.

Sam Ero-Phillips, Assoc. AIA, came to JXTA as a young person in 2007 and has never been able to quit it. After taking classes, he volunteered and taught there while pursuing architecture and art degrees at the University of Minnesota. He left Minnesota twice, getting his graduate degree in Chicago and traveling to Nigeria as a Fulbright scholar, but he always came back to JXTA. He's led studio-arts labs while working at KKE Architects, 4RM+ULA (page 18), and now LSE Architects.

"This is that rare organization that is able to produce high-quality creative product *and* excel at community engagement," says Ero-Phillips. "Companies come here looking for fresh ideas, and they hire us because they know from our track record that we deliver an exceptional product."

>> continued on page 59

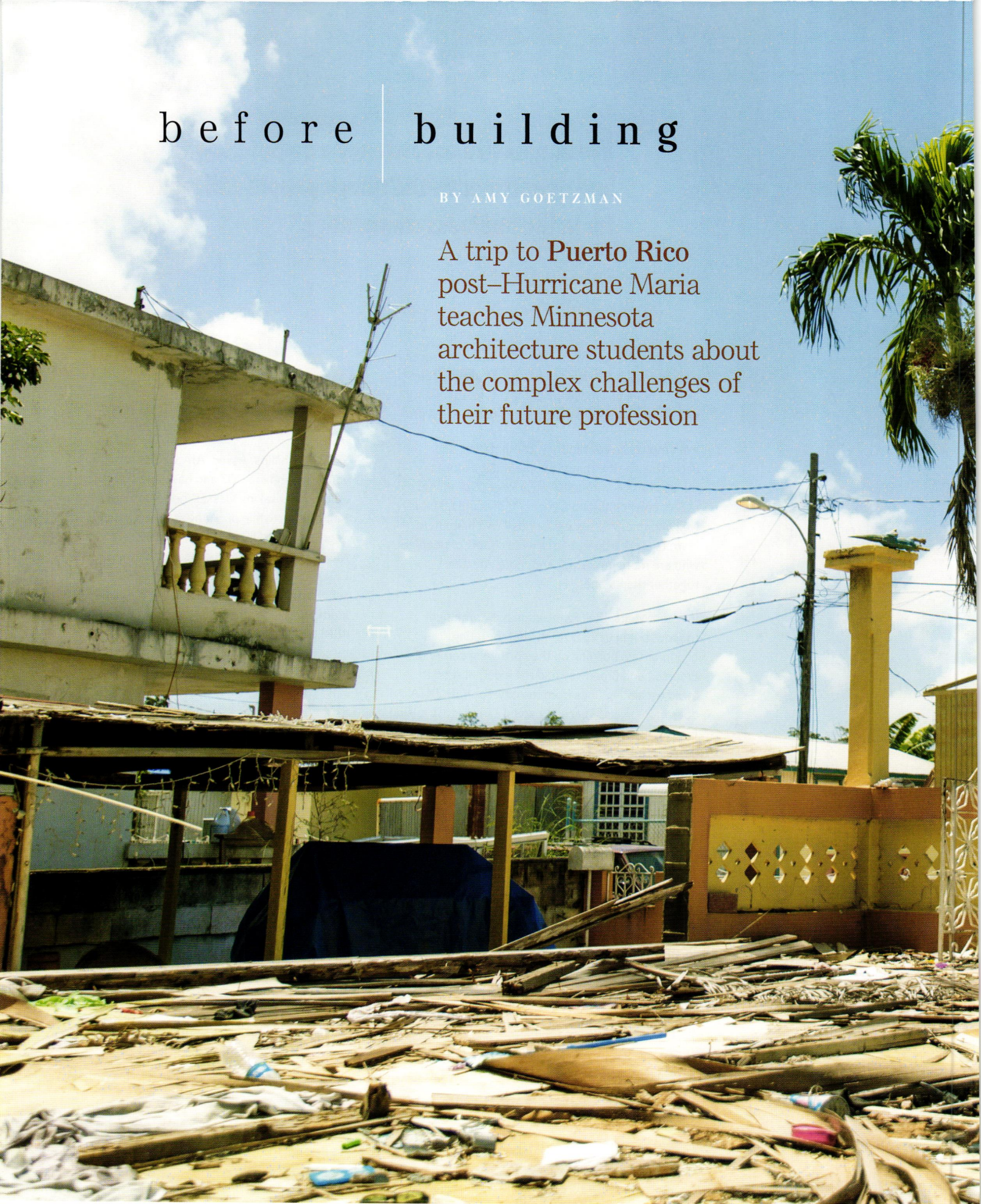
BUILDING SUPPORT

JXTA recently launched a \$14 million capital campaign to build a state-of-the-art facility at its current location. The new headquarters will continue the organization's longstanding commitment to the equitable development of North Minneapolis, ensuring that young people have access to quality arts education and employment for generations to come. To learn more about the campaign or to donate, please contact JXTA development director Kevin Vollmers at kevin.vollmers@juxtaposition.org.

before | building

BY AMY GOETZMAN

A trip to **Puerto Rico** post-Hurricane Maria teaches Minnesota architecture students about the complex challenges of their future profession





**Puerto Rico,
March 2018**

Team: Instructors and students
from Dunwoody College of Technology
and the University of Minnesota

Photographer:
Shine On Photos, LLC



This is not the story of a design problem solved, an inspiring creative space, or a visionary architecture firm. There isn't a new museum, school, or house to admire. The reality is, there are far fewer houses in Puerto Rico than there were before September 2017, when Hurricane Maria ripped the island apart. The story behind this particular architectural challenge is that sometimes you can't just fix things, bounce back, build a new house. At least not right away.



Left, below, and bottom right: Laura Cayere-King, AIA, grew up in Puerto Rico. After the hurricane, she wanted to help the U.S. territory in a meaningful way. "Giving money to help was not enough," she says. "It was personal to me; I wanted to find a way to contribute through my field—through architecture."



That's what a group of architecture students from Dunwoody College of Technology and the University of Minnesota learned when they traveled to Puerto Rico a few months after the storm. Cell coverage was patchy, and the electrical grid was in tatters (more than a year later, the lights are *still* out on many parts of the island). The group, led by John Dwyer, AIA, chair of Dunwoody's architecture program and cofounder of D/O; Laura Cayere-King, AIA, Dunwoody instructor and project manager at Peterssen/Keller Architecture; Jacob Mans, AIA, University of Minnesota assistant professor and cofounder of Decentralized Design Lab; and Alex Heid, adjunct faculty at the U and cofounder of Landbase Ventures, brought diapers and bottled water to the island. Sometimes, that's how architecture begins.



Managing Expectations

Hurricane Maria caused an estimated \$90 billion in damage to the island, destroying 70,000 homes and significantly damaging another 300,000. The U students wanted to help rebuild. Mans knew that Dwyer had founded a community design studio in New Orleans' Lower Ninth Ward after Hurricane Katrina, so he



In August, Puerto Rico raised the official death toll from Hurricane Maria to 2,975 people. The same month, the Puerto Rico Electrical Power Authority announced that it had finally restored electricity to everyone on the island, nearly a year after the storm.



Architecture students from the University of Minnesota (above) and Dunwoody College (right) will be invested in Puerto Rico over a period of several years.



The Dunwoody students received a warm welcome when they visited a Head Start program. Failing infrastructure, combined with an exodus of families from the island after the storm, led Puerto Rico to close about a quarter of its schools following Hurricane Maria.

reached out and discovered that the Dunwoody group was already making connections in Puerto Rico. The two programs coordinated their travel plans.

They decided to focus on Ponce, the island's second-largest city. Dating back to the 1700s, Ponce's historic architecture delighted the young designers-in-training, and the unceasingly friendly residents urged the students to focus on the beauty that the storm didn't destroy. A joyous riot of paint colors—turquoise, yellow, pink—defines the city amid rebounding, lush vegetation. Yet the needs are tremendous. The two studios, in conjunction with Ponce Neighborhood Housing Services, an established community organization, are now working on recovery efforts.

Dwyer's Katrina experience showed him that architects can be a valuable part of disaster recovery—as long as they manage expectations and come in committed to listening to the community. "It's important to find out what the actual need is, not what we—outsiders with limited understanding—think the need is," he says.

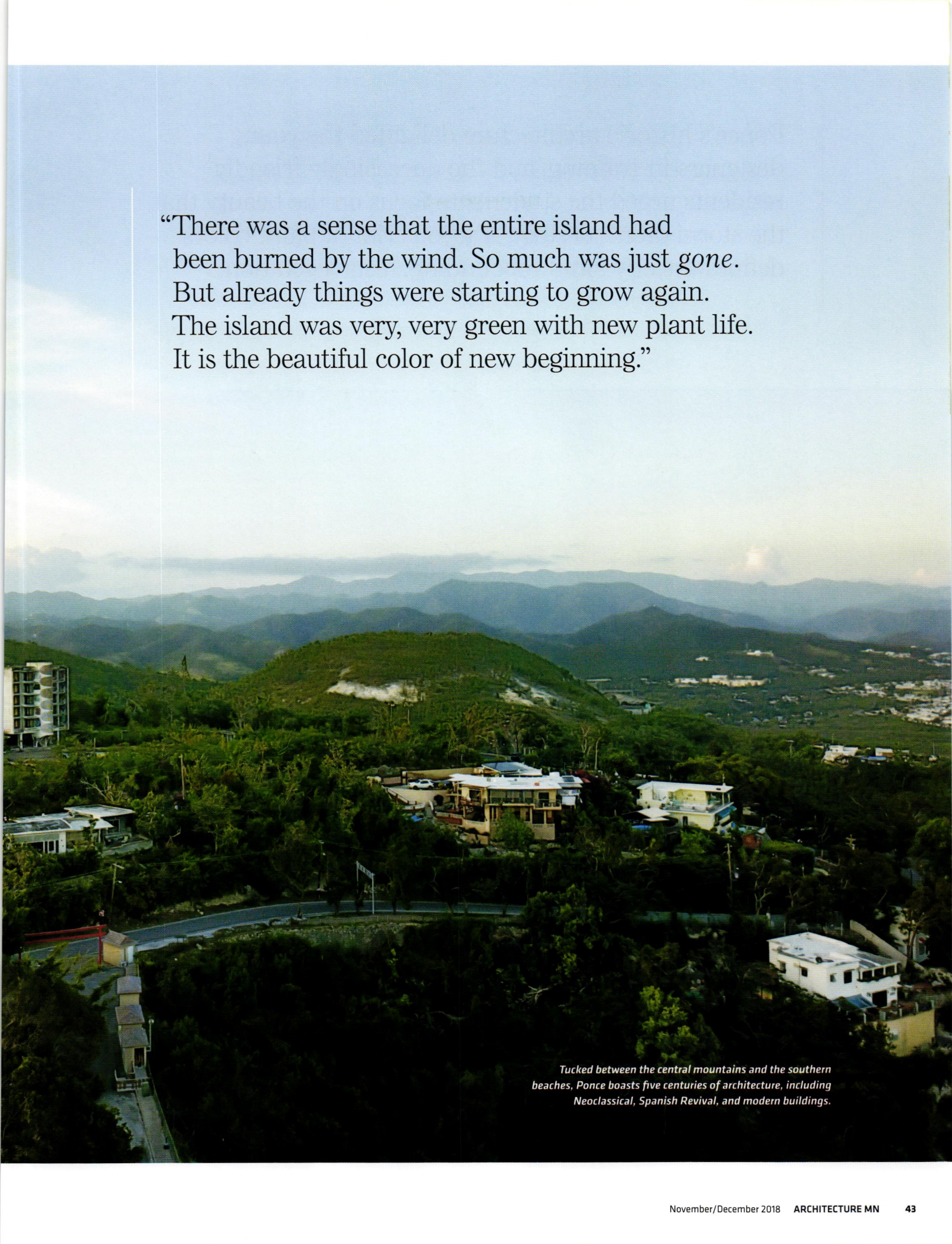
"We went down with a research agenda," says Mans. "First, we were observers.

We had a lot of conversations with our students around questions like: When do we intervene? What kinds of knowledge should be imported? How do we engage with residents? As much as we would have liked to begin an actionable project in Puerto Rico, there's so much else that needs to be done first."

Cayere-King grew up in Puerto Rico, but she hadn't been back in nearly a decade. She was stunned by the seemingly endless expanse of blue plastic FEMA tarps she saw as her plane approached the runway. "There was a sense that the entire island had been burned by the wind. So much was just *gone*," she says. "But already things were starting to grow again. The island was very, very green with new plant life. It is the beautiful color of new beginning."

Building Resiliency

The students started by learning about Puerto Rico's history, climate, colonization, and culture to get a grasp of the issues that need to be understood before rebuilding. "Hurricane Maria damaged Puerto Rico, but the real damage was done when the Spanish [colonizers] came in," says Dwyer.



“There was a sense that the entire island had been burned by the wind. So much was just *gone*. But already things were starting to grow again. The island was very, very green with new plant life. It is the beautiful color of new beginning.”

Tucked between the central mountains and the southern beaches, Ponce boasts five centuries of architecture, including Neoclassical, Spanish Revival, and modern buildings.

Ponce's historic architecture delighted the young designers-in-training, and the unceasingly friendly residents urged the students to focus on the beauty that the storm didn't destroy. A joyous riot of paint colors defines the city amid rebounding, lush vegetation.

Ponce es Ley introduced new murals by international artists around the city in early 2017, before Hurricane Maria struck. This one, by Josue Pellot, has a message that took on added poignancy in the months after the storm, when the official death toll was grossly underestimated.





Ponce's celebrated mural art tells the story of the city's rich history and culture and amplifies its organic beauty.

The island has also suffered as a U.S. territory. In recent years, its economy has transitioned from agriculture to tourism and pharmaceutical manufacturing. But that change has left Puerto Rico dependent on supplies from outside; there is only about a week's supply of food on the island at any time, a dangerous vulnerability that the storm exposed.

Over and over, the students learned that Ponce is on a mission to become more self-reliant. Instead of rejoining the electrical grid, for example, many residents invested in solar panels. Some creative rebuilding efforts were already under way. "The people are incredibly capable. We could go in and build houses, but that wouldn't actually help, because they can do it better, faster, and cheaper themselves," says Dwyer. "Our job is to bring tools and resources so they can expand their own capability."

The students assessed neighborhoods, creating maps that prioritize properties: houses with tarps on roofs, houses that need significant repair, and houses that were totally destroyed. The Dunwoody studio created a book illustrating strategies for storm-resistant building, such as straps that tie roof trusses to wall plates and below-grade, stem-

wall foundation connections. The U studio is looking at ways to coordinate the many organizations that want to help. A cohesive, long-term strategy is needed for a recovery process that will take at least a decade.

Elizabeth Colón-Rivera, executive director of Ponce Neighborhood Housing Services, says that rebuilding with the help of architects and students will make a huge difference. "One of the biggest problems that Puerto Rico has had relating to planning and construction is the lack of guidance regarding construction in compliance with regulations and assertive urban planning," she says. "The long-term rebuilding efforts will ensure that people will be living in safer, more secure, and more storm-resistant homes, so they don't have to go through the traumatic experience of losing their homes again."

Someday, the two programs might build something. The Dunwoody studio might design greenhouses and a farmers market for when the island regains agricultural capability. The U group is studying transitional housing and energy systems. But right now, design is not the focus.

>> continued on page 56



Any description of the built environment in Puerto Rico starts with the bright, joyful colors.

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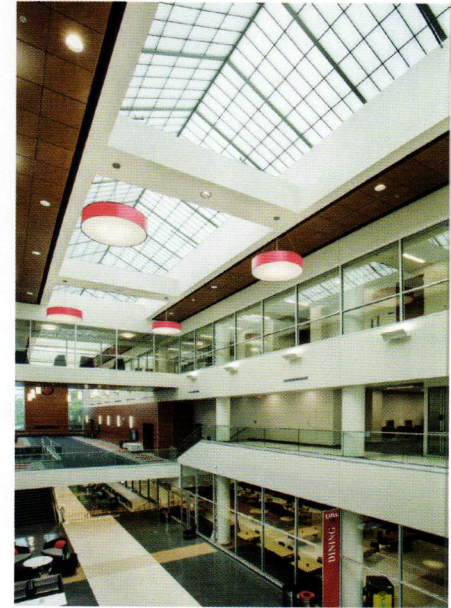
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Booth 332

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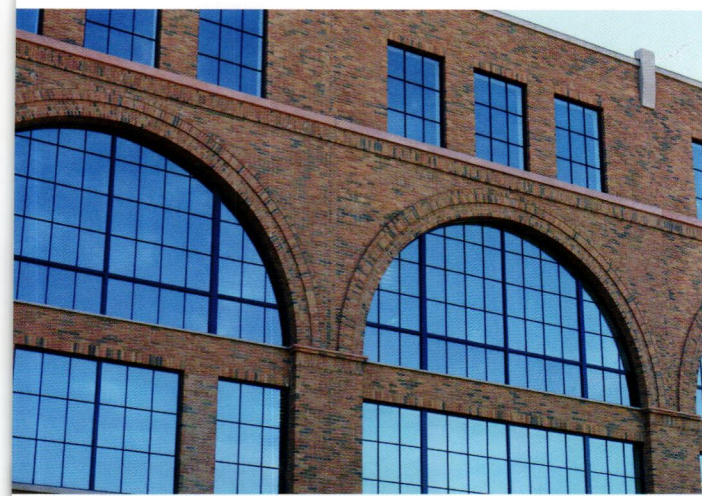
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TOTO AQUIA IV WASHLET+

TOTO/Water Design Group Booth 318

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St. Cloud Window (Custom Commercial Windows)
Booth 530

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WON-DOOR FIREGUARD

Won-Door Corporation **Booth 219**

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ETCHED/CARVED SLIDING GLASS PARTITION

GlassArt Design **Booth 305**

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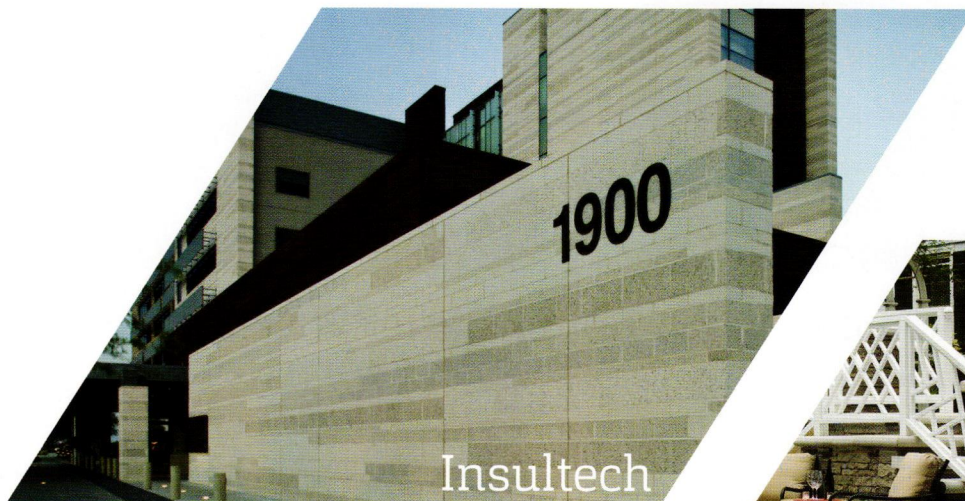
Marcus Construction **Booth 213**

Marcus Construction, founded in 1956, is a family-owned general contractor with a diverse portfolio including commercial, educational, health care, financial, retail and industrial projects. Join us and experience our rich tradition of exceptional projects, premier design capabilities, extraordinary customer service and spectacular results. www.MarcusConstruction.com

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to the future...



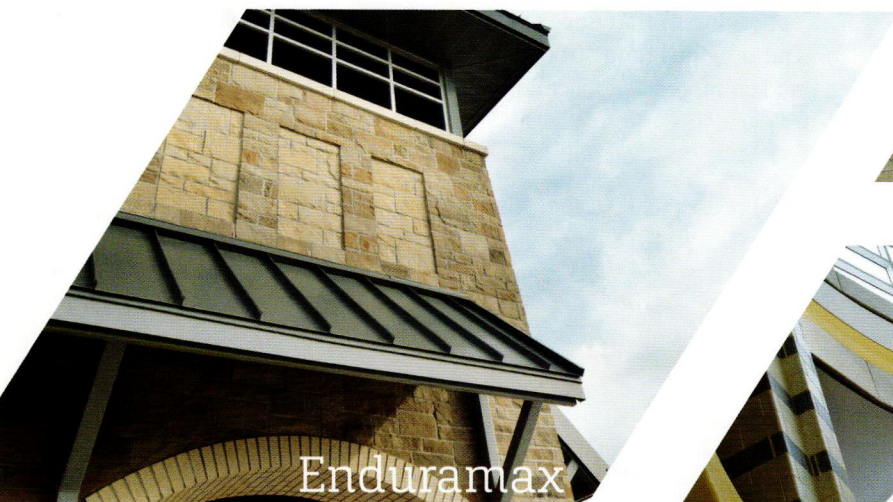
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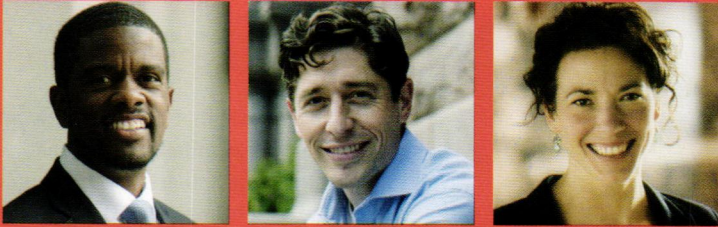
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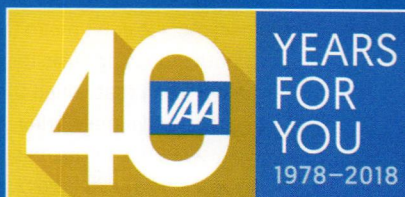
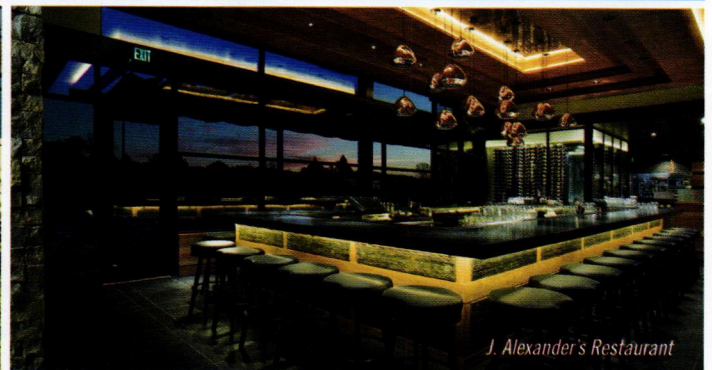
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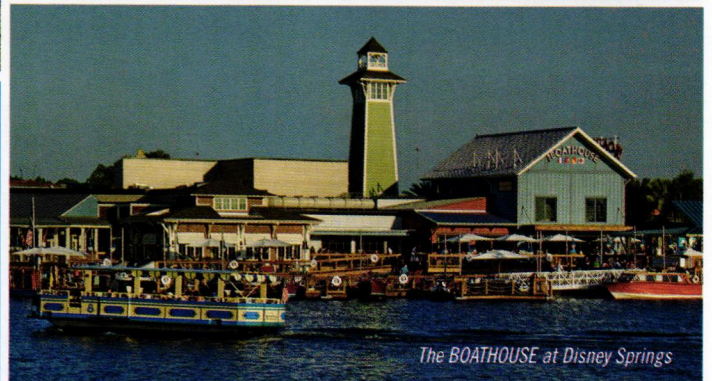


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Capitol Crusader

<< continued from page 13

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It can take a hundred grassroots advocates to have the same power as one private-sector company president. Bringing the architect's professional perspective to the capitol can have a major impact on the policy discussion.

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Homelessness is not a character flaw; it's a math problem. We can trace its origins back to a very specific point in our country's political and economic history—to the early 1980s, when the U.S. Department of Housing and Urban Development (HUD) budget was slashed by almost 70 percent.

At the same time, decisions at a very high policy level were made to deinstitutionalize state hospitals, and some of our basic economic-security safety nets began to stagnate. Then you mix in a few decades of wages remaining flat and market-rate housing costs skyrocketing, and it's like government has disinvested in housing as a basic infrastructure.

The vast majority of people who are experiencing homelessness are very young children. Helping them is our best opportunity for a significant return on investment. We know that the leading predictor of whether or not someone will experience homelessness as an adult is whether or not they did as a child. Our greatest return lies in investing in families—in kids who are learning and in parents who want to work and be contributing members of society. For the children to learn and the parents to work, they need to be able to rely on a safe and stable home. That's what Homes for All is working for every day.

When we say that we can end homelessness in Minnesota, we don't mean that there will never be another housing crisis for any Minnesotan, ever; we mean that, when there *is* a crisis, it's rare, brief, and nonrecurring. It means that we have a system with the resources and targeted interventions available to respond to a crisis. We can get there if we keep working together. It's the best thing we can do for the future of Minnesota. **AMN**



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The Ethics of Housing

< continued from page 17

countries and that gives property owners discretion in terms of whom they house. In most countries, they cannot discriminate based on a person's ethnicity, for example, but they can discriminate according to the ability of that person to pay the rent or afford the mortgage.

Morality plays a part here. We have a long history of seeing health as something that happens to us, over which we have no control, despite the fact that a lot of ill health stems from the poor decisions of people who smoke, overeat, or otherwise do dangerous things. Meanwhile we tend to see housing as something that remains an individual responsibility over which we supposedly have control. As a result, unlike the poor health decisions of people, those who cannot pay for housing sometimes trigger a moralistic response from those who can, evidence of a person's weakness, laziness or recklessness.

That may stem from a time when most people did, indeed, have a great deal of control over their own housing. For most of human history, people built their shelter from what they had at hand—igloos out of ice, tepees out of animal hides, adobes out of sun-dried mud, and huts out of wattle and daub. In many parts of the world, though, that no longer happens. We have professionalized housing, as we have healthcare, and taken these activities out of the hands of most people, which has improved the quality of both, but which has not changed the moral equation around them. How can we view housing as our personal responsibility when most places around the world have taken that responsibility from most people in the form of building codes, zoning regulations, and professional licenses?

With the professionalization of medicine, the health community has ensured access to care by developing insurance systems and governmental subsidies that enable hospitals to treat whoever comes through their doors. The professionalization of housing has no equivalent. While some governments around the world have taken on the responsibility of building housing for those who cannot afford it, the quantity, quality, and pace of that construction rarely matches the need. Waiting lists remain long in most places and units themselves often remain below standard, if not outright unsafe, in sometimes unsavory surroundings. People in a given place will go to

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The Ethics of Housing

<< continued from page 55

the same hospital, but they will go home to very different housing, if they have housing at all.

At the core of every licensed profession lies virtue ethics. With the advantage that licensure provides comes the responsibility to do what Aristotle called the cardinal virtues of courage, justice, temperance and prudence: to do the right thing in the face of wrongs, to ensure fairness where it doesn't exist, to embrace self-control rather than self-interest, and to act wisely when others don't (*Nicomachean Ethics*). And the time has come for the architectural community and the construction industry more broadly to take responsibility for the homeless. **AMN**

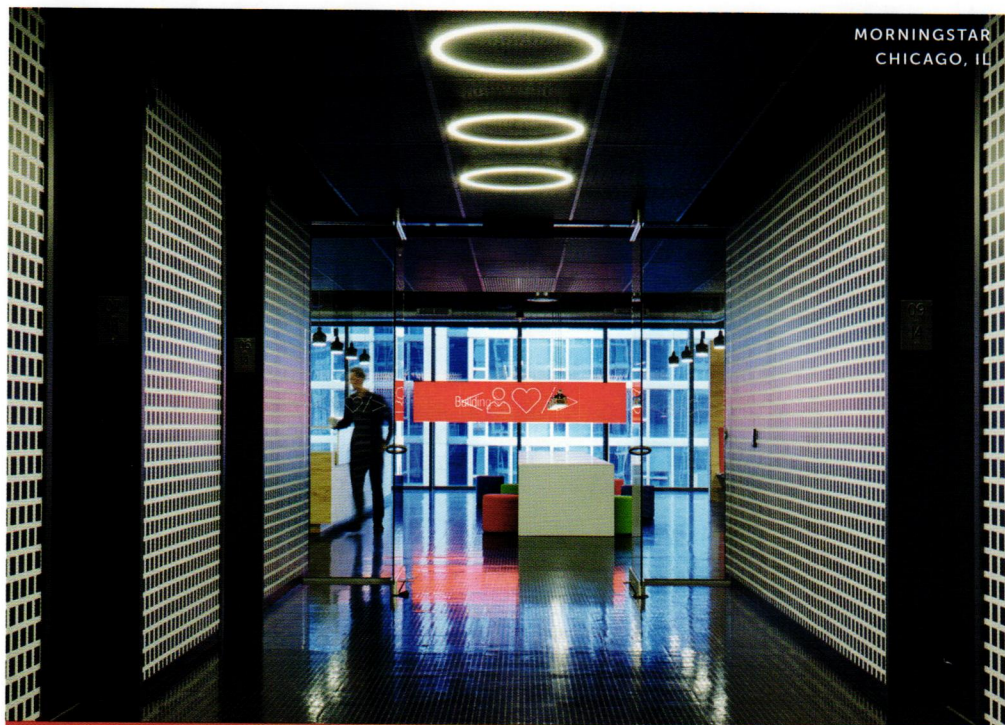
Before Building

<< continued from page 45

Instead, Mans says, the students' Puerto Rico experience will help them create resilient work in a world that will see economic, political, and climate change. Already, the U group has applied knowledge from Ponce to projects in areas destroyed by the California wildfires.

The younger Dunwoody program is evolving to emphasize public-interest design. Through projects like Ponce, students are learning to manage complexity. "This is the practice of architecture, increasingly," says Dwyer. "No client is polished and ready to go. There are funding challenges, many stakeholders, much more fluid conditions, maybe conflict with community leaders. You learn to think on your feet, adjust to constant changes, and move on to the next aspect if something doesn't work out."

"We're really hopeful that the way we're evolving as a school will parallel how the profession is evolving," says Cayere-King. "The students initially struggled with the idea that they're not building right now. But they're learning so much about everything that comes before building. First, we lay groundwork and learn *how* to rebuild. Next year, maybe we'll get something built." **AMN**



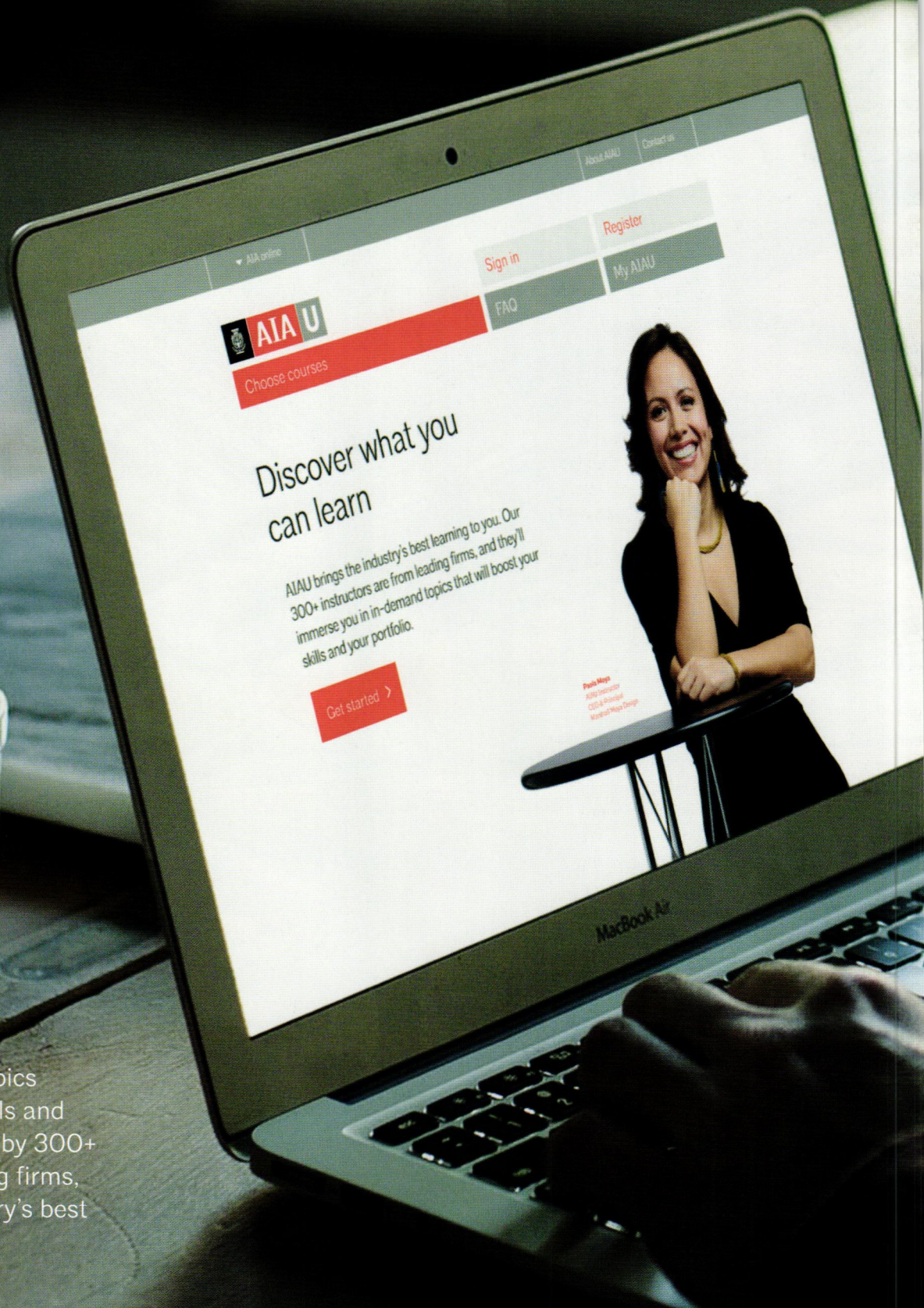
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Artspace Hastings River Lofts

<< continued from page 30

allowing artists to easily move materials and finished works into and out of the units. Most apartments have sinks with gooseneck faucets to accommodate buckets.

Other amenities serve the resident artists by fostering community. On the river side of the building, for example, an outdoor plaza with a podium stage can be used for musical and dramatic performances. A 1,600-square-foot gallery on the main floor is available to residents who wish to exhibit their work. Visual art can also be displayed in hallways throughout the building.

"We're always happy to create space where artists can thrive," says Carlson St. Clair. "But in this case, it was equally exciting to see how the community responded to the new building." **AMN**



Minnesota Veteran's Home

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Artistic Vision

<< continued from page 37

By hiring JXTA, those clients, which include Lunds & Byerlys, the YMCA, and Dangerous Man Brewing Co., also help impact lives. When students see the apprentices working in art and design, it makes all manner of creative futures seem possible. Although the program remains firmly rooted in North Minneapolis, the young people hail from as far away as Eden Prairie and Stillwater. Some come from disadvantaged backgrounds, so the instructors might pivot during an art lesson to a crash course in how to prepare a portfolio or a college application, or how to stick with a high school that seems to only teach to the test.

"JXTA makes it hard *not* to work at JXTA. I find I truly love having a teaching component in my life, even though I'm now pursuing my architecture career," says Ero-Phillips. "We do the kind of work that I loved doing in college—drawing, model making, discussing ideas. There's something about working with these young people that just fills me up." **AMN**



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Emanuel Housing

< continued from page 27

property for affordable housing today," notes Rhoades, whose firm has designed nine projects for the nonprofit developer.

RS Eden president Dan Cain says the group's goal is to "create intentional communities." Emanuel's location, with many amenities nearby—light rail and bus lines, the Mississippi River and Stone Arch Bridge, government offices and cultural attractions—works perfectly to help its residents integrate their new lives with the larger community around them.

Such connections are a critical part of RS Eden's mission. Cain says Emanuel works hard to be a good neighbor to the other residential communities in the area, and that those efforts have been reciprocated. For example, when Emanuel opened, a group of residents from the nearby 282-unit Bridgewater development came over to welcome the newcomers, and Bridgewater residents have since invited Emanuel tenants to join them for river walks and other social activities.

The building, too, is well integrated. The older portion, with its mellow red brick, is a prototypical Minneapolis warehouse. The new section mixes glazed yellow brick and metal panels, echoing the aesthetic of many of the new downtown residential projects.

Thoughtful touches abound inside, such as a bathtub in every unit. For tenants accustomed to living in shelters, "a bathtub is a big deal," notes Craig. Hallways are painted a different color on each side, a visual trick that makes them look shorter and less tunnel-like.

Nearly all the units are studios ranging in size from 393 to 425 square feet. There are six one-bedroom units, each 567 square feet.

The design and the amenities create a sense of welcome," says Cain. "We look for a neighborhood where we can work with the residents to be neighborly. And we look for places where our people won't have the spotlight shined on them."

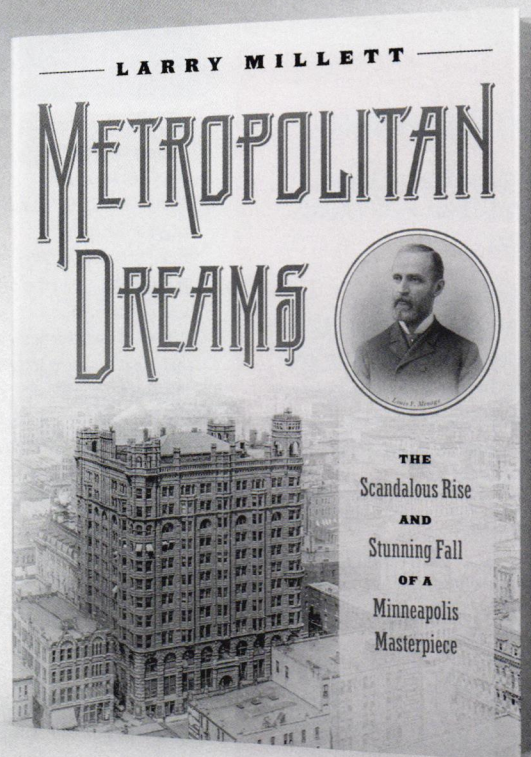
Maybe so. But any spotlight shined on Emanuel Housing would find a building ready for its close-up. **AMN**

Against the thrumming backdrop of turn-of-the-century Minneapolis, architectural critic and historian Larry Millett recreates the impressive rise, and eventual fall, of the massive Metropolitan Building.

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John Jensvold, Dir. Business Development
Heidi Wherland, Finance & Admin. Mgr.
Paris Otremba, HR & Prof. Development Mgr.
Darin Engelby, Hospitality Construction Mgr.
Sean Scott, Special Projects Mgr.

PCL Construction is a part of the PCL family of companies that is ranked as the fifth largest construction group in North America. Established in Minneapolis in 1978, PCL serves as a general contractor, construction manager, and design-builder across the Upper Midwest. Primary business sectors include hospitality, manufacturing, advanced technology, higher education, office and parking structures. PCL is a collaborative construction partner focused on adding value to project teams beginning in the initial design phase.

Mystic Lake Hotel & Convention Center, Prior Lake, MN; Intercontinental Airport Hotel, Minneapolis, MN; Grand Casinos Mille Lacs, Onamia, MN; Grand Casino Hinckley, Hinckley, MN; MAC Silver Ramp at the MSP International Airport, Minneapolis, MN; University of Minnesota, Track and Field Stadium, Minneapolis, MN

RJM CONSTRUCTION**CONSTRUCTION**

830 Boone Avenue North
Golden Valley, MN 55427
Tel: (952) 837-8600
Email: troy.stutz@rjmconstruction.com
www.rjmconstruction.com
Year Established: 1981
Total in MN Office: 175
Contact: Troy Stutz

Company Principals

Brian Recker, President
Ted Beckman, Sr. Vice President
Bob Jossart, CEO
Joe Maddy, COO

RJM Construction delivers on a client's vision in ground up construction, interior remodeling and long-term project planning. Our success has always relied on strategic partnerships, so clients can expect us to be collaborative and responsive throughout all phases of the building process.

Treasure Island Center, St. Paul, MN; The Nordic, Minneapolis, MN; St. Louis Park ROC, St. Louis Park, MN; Dayton YMCA at Gaviidae, Minneapolis, MN; Twin Cities Orthopedics, Blaine, MN; Engler Medical Center, Chaska, MN; Porsche of St. Paul, Maplewood, MN; WeWork Capella Tower, Minneapolis, MN

RYAN COMPANIES US, INC.



33 South 3rd Street, Ste. 100
Minneapolis, MN 55415
Tel: (612) 492-4000
Email: contact@ryancompanies.com
www.ryancompanies.com
Year Established: 1938
Total in MN Office: 496 in MN;
222 nationally
Other Offices: Atlanta, Austin, Cedar
Rapids, Chicago, Dallas, Davenport,
Des Moines, Kansas City, Milwaukee,
Phoenix, Rochester, San Diego, Seattle,
Tampa, Tucson
Contact: Mike Ryan, Market Leader,
North Region

Company Principals

Mike Ryan, Market Leader North Region
President, Ryan A+E
Collin Barr, Regional President
Brian Murray, Chief Executive Officer
Jeff Smith, National President
Mike McElroy, Chief Investment Officer
at Ryan, Chairman of the Board
Jim Gray, Chairman Emeritus

Ryan offers end-to-end real estate
solutions that create spaces where
people thrive. With offices across the
nation, we bring localized expertise
and key on-the-ground relationships
to every project. Our services
include development, architecture,
engineering, construction, real estate
management, and capital markets
with a focus on strategic sectors
such as healthcare, industrial, retail
and senior living. We collaborate on
a strategic level, immersing
ourselves in our customers' business
and finding ways to add value. Ryan:
We build stories.

Downtown East, Minneapolis, MN; Daymark
Apartments, Uptown, Minneapolis, MN;
Target Downtown Minneapolis Store
Remodel, Minneapolis, MN; Kaiser
Permanents (Group Health) Campus,
Renton, WA; Aurélien Apartments, Chicago,
IL; Amazon - Multiple facilities, Nationwide;
Grand Living at Citrus Hills, FL; Krause
Gateway Center (by Renzo Piano Building
Workshop), Des Moines, IA

STAHL



861 E. Hennepin Avenue, Ste. 200
Minneapolis, MN 55414
Tel: (952) 931-9300
Email: lthiel@stahlconstruction.com
www.stahlconstruction.com
Established: 1981
Total in MN Office: 30
Other Offices: Urbandale, IA
Contact: Lisa Thiel

Company Principals

Wayne Stahl, Owner/CEO
Jessie Bingen, President
Lane Schoening, Dir. Field Operations
Bill Scherling, Dir. Project Management-MN
David Dominguez, Dir. Project Management-IA
Frank Clar, Dir. Strategy & Development
Ha Lam, Dir. of Operations
Lisa Thiel, Dir. Marketing & Corp. Development

Stahl provides professional
consulting; development;
general contracting, construction
management, design/build, and IPD
construction services. We manage
risk and utilize integrated processes
to evolve the built environment
and ensure our partners find
comprehensive success. As a
boutique firm, our philosophy is
to only pursue projects we are
passionate about and can add value.
A key differentiator is we are hired
in the planning stages to help with
feasibility analysis, logistics, budget,
phasing, and scheduling.

Custom House Hyatt Place, St. Paul, MN;
AC Hotel by Marriott, Bloomington, MN;
Providence Academy, Plymouth, MN;
Johnston High School, Johnston, IA; UMD:
Swenson Civil Engineering Building, Duluth,
MN; Hyland Hills Ski Area, Bloomington,
MN; Hennepin County Emergency
Communications Facility, Plymouth, MN;
Silverwood Park, St. Anthony, MN

WATSON FORSBERG CO.

6465 Wayzata Boulevard, Ste. 110
Minneapolis, MN 55426
Tel: (952) 544-7761
Email: info@watson-forsberg.com
www.watson-forsberg.com
Established 1965
Total in MN Office 35
Contact: Dale Forsberg, (952) 544-7761

Company Principals

Dale Forsberg, President
Gary Heppelmann, Vice President
Dan Schultz, Vice President
David Forsberg, Sec./Sr. Project Manager
Donna Schlick, Controller
Dave Carlson, Sr. Project Manager
Stacy Glovka, Sr. Project Manager
Janelle Westrick, Sr. Project Manager

Watson-Forsberg builds and
remodels: commercial, multi-
family, retail, religious, educational,
hospitality, medical, and industrial.
Projects range up to \$60,000,000.
Watson-Forsberg constructed
the environmentally responsible
Seward Co-op (LEED Gold).
Redeemer Missionary Baptist
Church restoration won the National
Trust Preservation Award. Projects
recognized by the AIA, Committee
on Urban Environment, Best in Real
Estate, F&C Top Projects, Best of B3
and Minneapolis HPC. WF work focus
is to build a better community.

Dorothy Day Place & Higher Ground St. Paul,
St. Paul, MN; Rising Cedar Community
Health & Wellness Center, Minneapolis, MN;
Sanctuary Covenant Church, Minneapolis,
MN; Great River Landing Apartments,
Minneapolis, MN; YMCA Addition and
Remodel, Minnetonka, Woodbury,
Shoreview, & Minneapolis, MN; Hawthorne
Eco-Village, Minneapolis, MN; Emerge
Career & Technology Center, Historic
Renovation, Minneapolis, MN; Cookie Cart,
St. Paul & Minneapolis, MN

WELCH FORSMAN ASSOCIATES



WELCH FORSMAN
ASSOCIATES

6026 Pillsbury Avenue South
Minneapolis, MN 55419
Tel: (612) 827-4455
Email: info@welchforsman.com
www.welchforsman.com
Established: 1985
Contact: Don Forsman

Company Principal

Don Forsman

Founded in 1985, Welch Forsman
Associates has deep roots in the
Twin Cities community – building
homes and building relationships
in its decades-long history. With
impeccable attention to detail,
Welch Forsman brings the work of
many gifted architects and designers
to life. The WFA team excels in
leadership, project management,
and operational expertise. This
collaborative force is inspired by
great design, whether a project calls
for modern, sculptural details or
classic old-home features.

Family Dwelling, Minneapolis, MN; Modern
Elegance, Orono, MN; Industrial Modern,
St. Paul, MN; Elevated Design, Minneapolis,
MN; Artistic Background, Minneapolis, MN;
Four Square Freshened, St. Paul, MN

Rondo Commemorative Plaza

Page 18

Location: St. Paul, Minnesota
 Client: Rondo Avenue Inc.
 Client project manager: Marvin Roger Anderson
 Owner's representative: Louis Zachary, Oppidan
 Architect: 4RM+ULA
 Principal-in-charge: Nathan Johnson, AIA
 Project lead designers: Nathan Johnson, AIA; James Garrett Jr., AIA
 Project manager: Lyssa Washington, Assoc. AIA
 Project team: Samuel Ero-Phillips, Assoc. AIA; Jonathon Jacobs, Assoc. AIA
 Landscape architect: Ten x Ten
 Landscape project team: Ross Alzheimer; Maura Rockcastle; Satoko Muratake
 Artists: Roger Cummings; Seitu Jones
 Exhibit designer: Therese Scheller, Minnesota Historical Society
 Structural engineer: A.M. Structural Engineering
 Mechanical and electrical engineer: Gausman & Moore
 Civil engineer: G-Cubed
 General contractor: THOR Construction
 Concrete contractor: THOR Construction
 Landscape contractor: Aloha Landscaping
 Site demolition and grading: Simmonds Contracting Services
 Electrical contractor: Ace Electric
 Plumbing contractor: Lake City Mechanical
 Signage contractor: Archetype
 Bench-frame contractor: Radius Track
 Carpentry contractor: Sota Construction
 Painting contractor: Show Me Paint
 Photographer: Morgan Sheff

Emanuel Housing

Page 24

Location: Minneapolis, Minnesota
 Client: RS Eden
 Architect: Cermak Rhoades Architects
 Principal-in-charge: Todd Rhoades, AIA
 Project lead designer: Todd Rhoades, AIA

Project manager: Chris Wegscheid
 Project architects: Chris Wegscheid, AIA; Matt Finn, AIA
 Project team: Terri Cermak, AIA
 Structural engineer: Mattson Macdonald Young, Inc.
 Mechanical and electrical engineer: Emanuelson Podas
 Civil engineer: Pierce Pini + Associates
 Construction manager: Frerichs Construction
 Landscape architect: Spencer Jones Landscape Architect
 Face brick: Cloud Ceramics' Ebony Ironspot Velour
 Cabinetwork: Smart Cabinetry
 Flooring systems/materials: Norament rubber; polished concrete; Mannington VCT
 Window systems: Traco
 Architectural metal panels: Alpollic aluminum-faced composite
 Concrete work: Concrete Arts Inc. (polished concrete)
 Millwork: Frerichs Construction
 Photographer: Brandon Stengel, Assoc. AIA

Artspace Hastings River Lofts

Page 28

Location: Hastings, Minnesota
 Client: Artspace
 Architect: UrbanWorks Architecture LLC
 Project lead designer: David Miller, AIA
 Project architect: Devon Lundy, AIA
 Project team: Rick Wessling, AIA; Meggen Skilling, AIA; Neil Reardon, Assoc. AIA; Louis Martin, Assoc. AIA
 Structural and civil engineer: BKBM Engineers
 Mechanical and electrical engineer: Steen Engineering, Inc.
 Interior designer: G2 Group
 Construction manager: Loeffler Construction & Consulting
 Landscape architect: Kimley-Horn
 Landscape project team: Charles Stewart
 Face brick: Cloud Ceramics; Kansas Brick & Tile
 Window systems: Pella
 Photographer: Brandon Stengel, Assoc. AIA



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 **Publisher** **9/26/2018**

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The ROC was designed with environmental sustainability in mind. Mostly hidden from view is a comprehensive stormwater management system.

DO YOU LIKE YOUR HOCKEY INDOORS OR OUT? In St. Louis Park, at the city's new Recreation Outdoor Center (ROC), you can have both—the nostalgia of frosty fresh-air action combined with the comfort of a roof and good lighting overhead. The \$8.5 million facility, designed by RSP Architects, features a lightweight, high-tech fabric stretched over vaulted glulam beams. When the weather warms, the surface for the ice sheet converts to a turfed field for soccer games or a concrete floor for wedding receptions and movie nights.

"I had the pleasure of shooting this unique facility over three seasons, beginning with its completion in summer 2017," says photographer **Pete Sieger**. "But it wasn't until the inaugural high school boys hockey game on a cold January evening that the place really came alive with the spirit of the players and their fans."