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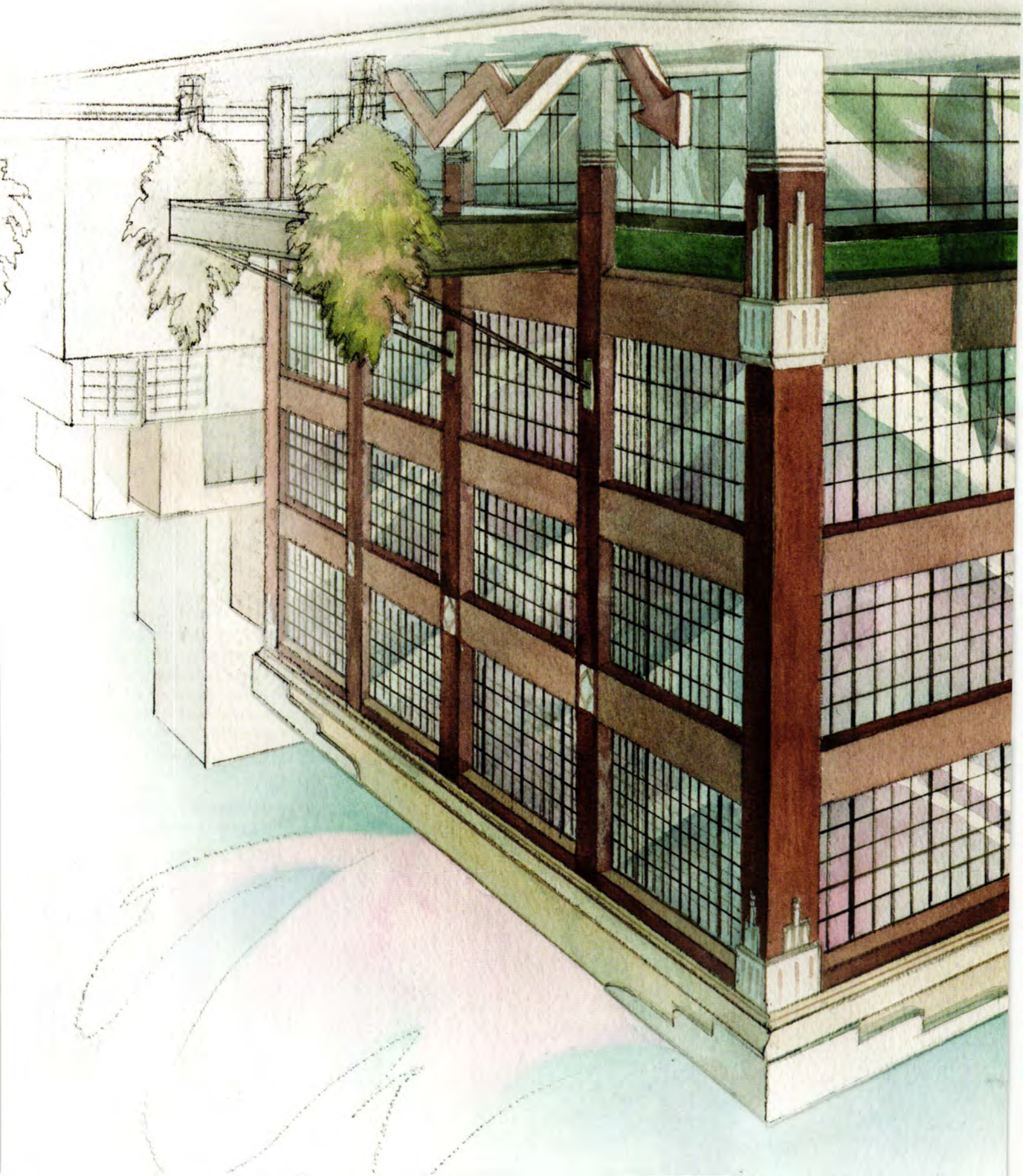


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"Photographing architecture requires a good measure of contemplation on camera positions and light conditions that best convey the intentions of the design," says photographer **Paul Crosby**. "The serenity of the garden courtyard, with its simple, elegant forms, turned out to be an excellent place to start."

ON THE COVER
Temple Israel
Minneapolis, Minnesota



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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ARCHITECTURE MN

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Four education projects score high marks in the Upper Midwest's most prestigious architecture awards program.

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By Linda Mack

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By Joel Hoekstra

Carleton College Music and Performance Commons
page 36
By Joel Hoekstra

"During the day, the Chicago Architecture Center's glass exterior reflects the profiles of several iconic Chicago buildings, including the Tribune Tower and the Wrigley Building," writes Joel Hoekstra. "At night, passersby on both sides of the Chicago river can see into the illuminated skyscraper gallery on the upper level."

By Joel Hoekstra
Photography by Pete Sieger
and Peter VonDelinde

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BY MORGAN SHEFF

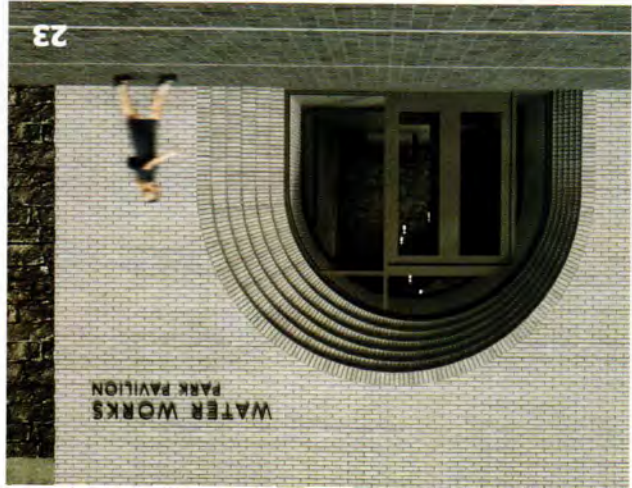
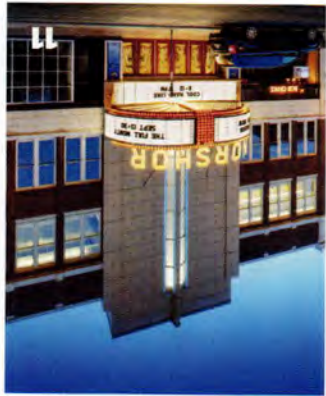
"Stepping inside Mies van der Rohe's iconic Farnsworth House gave me goosebumps," says a visiting St. Paul photographer.

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Center Stage

This past October, I spent parts of two days at the Chicago Architecture Center (page 38) with photographers Pete Sieger, Peter VonDelinde, and J.C. Buck. The freshly minted venue—a two-level, attraction-packed jewel box at the base of a Mies van der Rohe–designed office tower on the Chicago River—made quite an impression.

Architecture MN has been keen to do a feature article on the CAC ever since, and not just because it's a worthwhile travel destination. AIA Minnesota—is working with the Minnesota Historical Society to explore possibilities for creating a Minnesota architecture center (43) in the historical society's Mill City Museum complex in Minneapolis. Our CAC visit stirred our imagination for what a Minnesota center could be.

The Chicago Architecture Center serves a metro-area population much larger than the Twin Cities metro, so its size—20,000 square feet—won't be matched in Minnesota. But early ideas for a Minnesota venue do mirror the CAC in a few interesting ways: AIA Minnesota is focused on a high-profile riverfront location that resonates with the architectural story of its city; and the organization envisions the center as a place where visitors can learn about and engage with the past, present, and future of the built environment. One important difference is that a Minnesota center would aim to be statewide in nature, with pop-up exhibits, events, and interpretive elements at locations around the state, including other MNHS sites.

Fittingly, this issue is itself a bit of an architecture center: It's got a showcase of notable new work by local architects (20, 26); the stories of extraordinary buildings that have been saved (11) and lost (15); a conversation with a local artist on the spirit of a storied neighborhood (12); and a thought-provoking presentation on how zoning regulations could be adapted to yield more affordable and equitable communities (19). We also preview a new park (23) that would surely synergize with an architecture center on the Minneapolis riverfront.

The CAC's eye-popping skyscraper gallery and interactive city model are world-class exhibits, but what I remember most about that October weekend is the wide-eyed visitors of all ages streaming through the galleries. As much as we at *Architecture MN* believe that a magazine can bring the many aspects of architecture to life, we relish the idea of a physical place devoted to this endeavor.

Chris Hudson

Christopher Hudson, Hon. AIA MN
hudson@aia-mn.org



ERIC MUELLER

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Chicago design travel
on Instagram
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Residential design panel
at Room & Board
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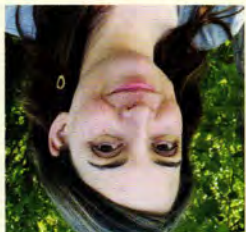
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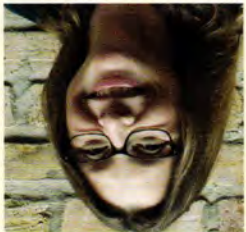
AMY GOETZMAN is a

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She writes about the arts and

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that happen in inspiring spaces.



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and teacher. He loves simplicity.



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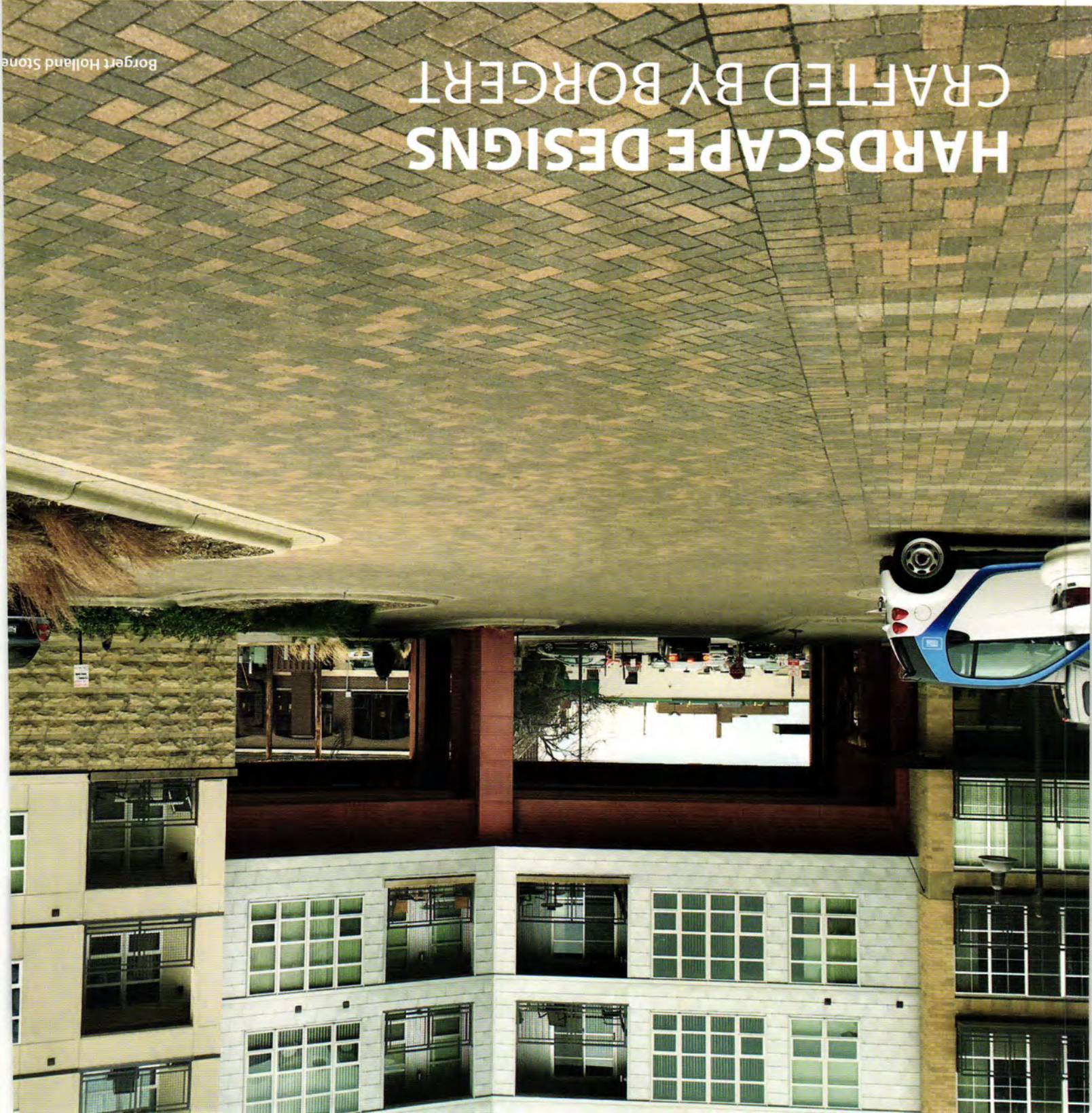
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MARQUEE MAKEOVER

The recently renovated Norshor Theatre brings the magic of the stage back to historic downtown Duluth



Look for a full feature article on the Norshor Theatre renovation in our July/August 2019 issue.



You never know what you'll find when you innovate a neglected historic building. Architects & Associates, the developer that had restored the nearby Greysolon Plaza, and a combination of tax credits, state funding, tax-increment financing, and private donations yielded the \$30.5 million needed to bring the Norshor back to life. But first, TKDA needed to peel back layers of folly.

"Someone had the idea to cover the roof with carpet and old tires filled with gravel," says TKDA designer Corey Beste. "To get to the roof, we had to travel through the attic by headlamp, over trash and pigeon waste. But in the basement, we found all sorts of artifacts—old furniture, cash registers, the letters from the original marquee tower. It was just one discovery after another."

—Amy Goetzman

TKDA worked with DLR-Westlake Reed Leskosky and historical consultants to preserve notable details such as ornate wall medallions in the theater and an Art Deco hall of mirrors, mechanical, and theatrical systems were installed. The stage was enlarged and given wings, an orchestra pit was created (by carefully removing bedrock), and wider seats were set at proper live-theater sightlines.

"On opening night of *Mamma Mia!* we finally got to see it come alive with lights, the orchestra, and everybody so excited to finally see the space," says Johnson. "It was the culmination of a dream."

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INTERVIEW BY SHERI HANSEN

Community Voice

Pavillelle French first appeared in the Twin Cities music scene at age five. Nearly 30 years later, she's set to debut *A Requiem for Zula* with the St. Paul Chamber Orchestra, a piece for which she received the American Composers Forum grant from the Jerome Fund for New Music. The piece is a love story and elegy for her mother, and it weaves a musical tapestry that brings St. Paul's Rondo neighborhood to life.

Your piece is grounded in the Rondo community. How do you translate something like a place into a musical concept?

The whole piece is about St. Paul and Rondo. I see Rondo growing and rebuilding now. The new Rondo Commemorative Plaza [November/December 2018 issue] is at the end of the block we lived on. The VFV, which everybody called "the V," used to anchor that corner of the block. Brooks Funeral Home was one block down. We had party and life on one side, and death on the other. We had Maxfield Elementary behind us, and we lived right behind [longtime Minnesota

MUSICAL ARTIST PAVIELLE FRENCH on her upcoming performances with the St. Paul Chamber Orchestra at the Ordway Center— and on setting St. Paul's Rondo neighborhood to music



Pavielle at the Ordway's Concert Hall, where she'll debut *A Requiem for Zula* with the St. Paul Chamber Orchestra. The award-winning hall was designed by HGA Architects and Engineers.

and then Sage Community Gardens, where she taught people how to grow their own food.

My mom was also one of the first home buyers for Rondo Community Land Trust. They knocked on the door asking her to move her car at 3:00 in the morning so they could put a house [they were moving] in a lot across the street from us. She was so inspired; I could see the wheels turning in her head. She talked to the people that ran the trust, and a year and a half later, we bought the house at the end of the block.

Mom had incredible innate power. She could do whatever she wanted to do—no one could keep her from that. That's astonishing to me as a black woman. I watched her leap over blocks and tall fences of institutionalized and structural racism. Seeing that made me really confident; you can't really tell me no. Which is how I ended up here, entering the classical field as a black woman. I carry some of her magic, and I carry her.

Seeing the big Rondo sign from the freeway is so cool. We're still here, and we'll continue to grow and flourish. I think that this piece honors and stakes claim to both Rondo generally and my family's role in it. And to get to perform it in St. Paul, for people that may not know about Rondo, is also amazing.

>> continued on page 47

of Oz during that period. The turbulence of

everything that happened during that time was the tornado, and I woke up when I moved to

Hawaii. Hawaii was the technicolor Oz experience for me. The people that I met there showed me

my courage, my brain, and my heart. Mom was Glinda the Good Witch. I could hear her telling me,

"Click your heels." So I came back to Minnesota, where my career really took off.

I always swore to myself I was going to be an alchemist with all this pain. A lot of this piece

is about grief, and about living with the grief. You still can grow lush life in rocky soil. Not

everything's going to grow there, but you can have a good life.

How did the history of Rondo shape your

mother? And how did that shape you?

Mom was 11 or 12 when Interstate 94 was put through Rondo. She was there for the destruction

of our community and for everything that happened afterward. She also experienced

the aftereffects while living in Rondo in the 1970s. She saw how they rebuilt, and then

the destruction that happened again in the crack era. In the early 1990s, my mom started

working at Maxfield Elementary; then she got involved with the Inner City Youth League, where

she was a counselor. Then Girl Scout Troop 6213,

ate Fair police chief Art Blakey, who was the center of the community. I always felt

invited in the mecca, the heart of Rondo.

always tell people I was raised in the last bit of the Rondo village; Rondo is home to me.

come makes me feel degrees of warmth and nostalgia, which I captured in the comforting

parts of the story of the song. Biking around the six-block radius within which I was allowed

to bike, seeing my grandmother, seeing my friends' grandmothers and parents. Double-

cutting down the block with my niece and my cousins. Going to Walker West Music Academy,

going to the Penumbra Theatre, talking with the old heads. I turn them into sound colors,

because it paints pictures.

I wrote about those times. I constantly asked myself about the colors of the song, because

that's how I create place. People from Rondo will be in the audience, alongside people that are not

from Rondo, and the color of the sound can help them all feel what it was like. I wanted to paint

this story for everyone.

The piece goes from very warm and beautiful

during the story of my mother's life to very cold,

and it captures all the things I felt processing my

rief at her death. I was Dorothy from *The Wizard*

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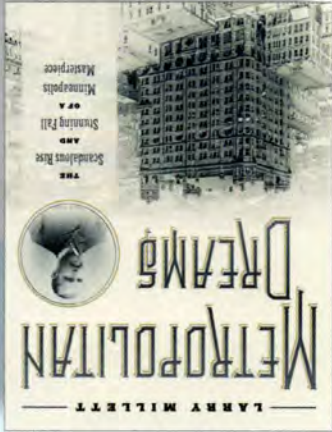
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A NEW VOLUME from Larry Millett charts the history of an architectural landmark whose demolition sparked the preservation movement in Minnesota



METROPOLITAN DREAMS:
The Scandalous Rise and Stunning Fall
of a Minneapolis Masterpiece

By Larry Millett

University of Minnesota Press, 2018

Historical Drama



MINNESOTA HISTORICAL SOCIETY

The year 1956 was a fateful one for downtown Minneapolis: The Minneapolis Housing and Redevelopment Authority (HRA) approved a plan to renew the Gateway District—the city's entire 19th-century business and commercial core north of Fourth Street—and the Minnesota Highway Department announced plans to build massive freeways into the city and in a canyon around downtown. The HRA confirmed that most of the block that was home to the landmark Metropolitan Building would be included in the renewal district and be demolished.

Larry Millett's excellent *Metropolitan Dreams: The Scandalous Rise and Stunning Fall of a Minneapolis Masterpiece* begins by immersing readers in the booming Minneapolis of the 1880s. A principal character in the story of the Metropolitan was Louis Menage, a real estate broker who built a beguiling empire of paper investments and mortgage fraud. On his way to becoming the Bernie Madoff of the 1880s, Menage founded the Northwestern Guaranty

Loan Company and hired architect E. Townsend Mix to design a grand headquarters for it.

Millett describes how the Northwestern Guaranty Loan Building (the original name of the Met) appeared both old and new when it opened in 1890. Its heavy, Richardsonian Romanesque stone exterior and corner turrets expressed the architectural past, while inside, its 12-story light court, seven elevators, and soaring steel structure celebrated modern technology.

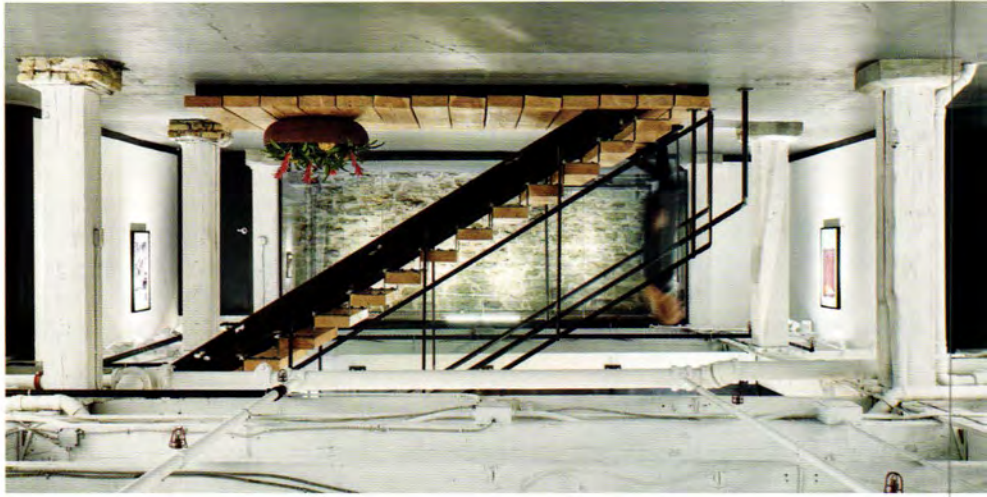
But glories can be fleeting, and in 1893 Menage's crimes caught up with him. His fall began with charges of sweeping fraud and ended with financial collapse and his temporary escape to Guatemala—all of it national news. Thousands of people had been swindled.

Seventy years later, the destruction of Menage's landmark was also marked by dishonesty. From 1957 to 1962, the HRA distorted building-condition assessments, exaggerated concerns

that potential Gateway District investors had about the old building, and ultimately forced out the owner—who tried to save it—before the HRA purchase was complete.

Though out of style in the 1950s, the Met was one of the finest surviving light-court skyscrapers in the country, and noted architects including Ralph Rapson and Philip Johnson came to its defense. For the HRA, the problem all along was how the building looked in a city that was insecure about its image. In the HRA's view, it was easier to build a new image with modern architecture. *Metropolitan Dreams* is a relatively short yet rich civic history that brings this cast of fallible human characters to life with relevance for today. —Frank Edgerton Martin

Above: View from the bottom of the Metropolitan Building's light court, 1961. The 56-by-90-foot court boasted superb ironwork and glass-floored galleries. The ghostly figure on the fourth floor is one of the building's janitors.



ALL PHOTOS BY PETER VONDELINDE

FAST FACTS

FOUNDED: 2011

CITY AND NEIGHBORHOOD:

St. Paul's Creative Enterprise Zone
creativeenterprisezone.org

NUMBER OF EMPLOYEES: 19

AREAS OF SPECIALTY:

Retail, residential, workplace,
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www.newstudioarchitecture.com

"Landlaid, the artists featured in our first gallery show, loved our space so much that they decided to relocate from Chicago into a vacant space across the hall. We're thrilled that our studio has inspired others to make the move over here."

-SEAN WAGNER, AIA,
NEWSTUDIO ARCHITECTURE



NEWSTUDIO ARCHITECTURE

A rising Minnesota architecture firm carves out a new home for itself in a former factory in St. Paul's Creative Enterprise Zone

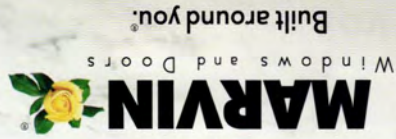
DID YOU BUILD OUT ANY OF THE NEW STUDIO YOURSELF? Yes. We were the general contractor for the project and did much of the work ourselves. BIGGEST SURPRISE DURING RENOVATION: We work with old buildings all the time, so we've come to expect imperfections, but the degree to which floors were out of level and columns were out of plumb was surprising even to us. We had to make some changes on the fly to adjust. THE BEST ENVIRONMENT FOR COLLABORATION: One that's open, informal, and equitable. Having spaces that can get dirty, and that you can make noise and play in, is also beneficial. DO YOU HOST ANY EVENTS? Yes! Our lower level includes a large gallery for exhibitions and gatherings. FAVORITE THINGS YOU CAN WALK TO IN TWO MINUTES OR LESS: Urban Growler, Bang Brewing, and the Hampden Park Co-op. BEST-KEPT ARCHITECTURAL SECRET IN THE CREATIVE ENTERPRISE ZONE: The Minnesota Chemical Co. building, a complex of three turn-of-the-century brick-and-timber structures. We're working with Exeter Group to bring this gem back to life, rebranded as the Mission Building. STAFF RECREATION: We recently had a blast throwing axes at Fjaneljaks. SOMETHING IMPORTANT YOU LEARNED FROM A CLIENT: Humility. DESIGN HEROES: Alvar Aalto, Eduardo Souto de Moura, RCR Architects, Norm Architects. FAVORITE MINNESOTA BUILDING NOT DESIGNED BY YOUR FIRM: Lakewood Garden Mausoleum—light, landscape, materials, and meaning all combine perfectly. DREAM PROJECT: A series of overlooks and pavilions along the North Shore and across the Iron Range in the spirit of the Norwegian National Tourist Routes.

What makes NewStudio tick? "People and ideas," says Sean Wagner, AIA. "We're big enough to have the capacity to do larger projects yet small enough to maintain a horizontal and open office culture."





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The Performance City

In the wake of the recently approved **Minneapolis 2040** plan, the director of the Minnesota Design Center makes the case for replacing additional zoning with performance-based zoning that challenges building owners and developers to align their projects with the city's goals of equity, affordability, and opportunity

by Thomas Fisher, Assoc. AIA

PLANNED INCREMENTALISM

But like all such plans,

Minneapolis 2040 represents

an incrementalism that, while

politically prudent, does not

go far enough in some areas,

such as the sections on Land

Use & Built Form and on

Transportation. For example,

policy 25 recognizes that shared,

autonomous electric vehicles

will soon be coming to city

streets, and it urges proactive

planning and regulation to

prepare for that transformation

in our transportation system—a change

that has already begun and that will

certainly be prevalent by 2040. But the

section of the document on built form still

shows a public realm planned around the

transportation system of the past, with wide

streets, curbside parking, and continuously

paved road surfaces, even as the auto industry

moves rapidly to a technology that will allow

narrower lanes and pervious paving, with a

shared-mobility-service model that will largely

eliminate curbside parking.

No one knows how quickly this change will

occur, and the city showed restraint—and

probably avoided even more controversy—by not

showing any major changes to its streets. But it

seems likely that, by 2040, the plan's drawings

of the city's public realm will seem outdated.

It's perhaps a missed opportunity to start a

conversation around transportation services

that, as we have seen with dockless bikes and

scooters, can arrive suddenly and sooner than

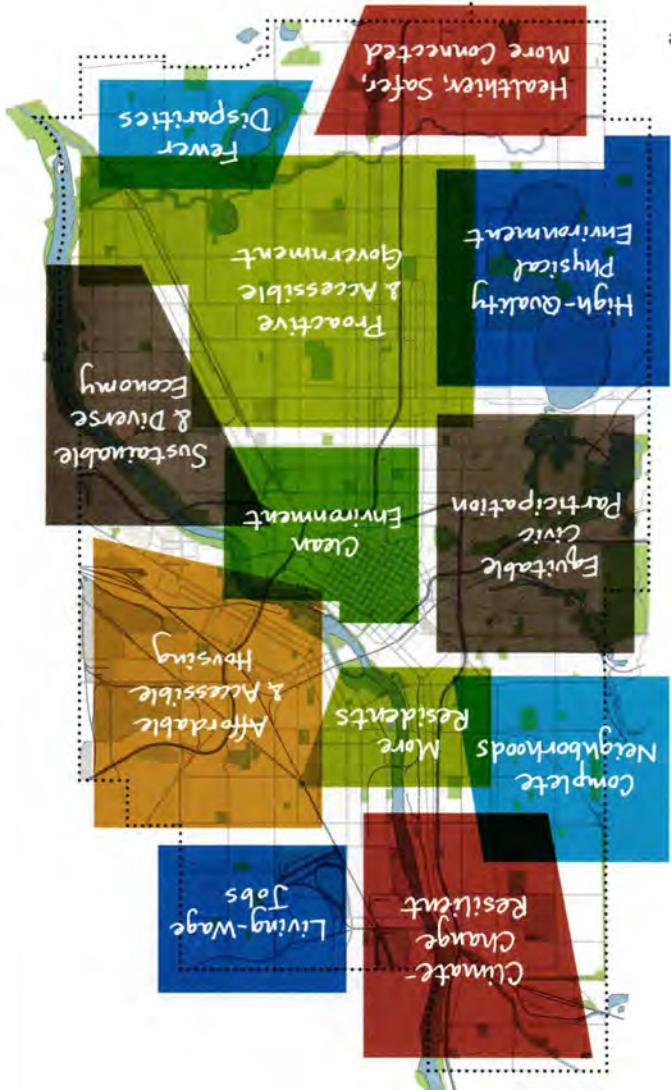
most people may think.

The City of Minneapolis has drawn national attention—and a lot of local controversy—for the revision in its comprehensive plan, Minneapolis 2040, that allows triplexes in its formerly single-family residential districts. That one policy has clipped other aspects of the plan that will likely have an even more transformative effect on the character of the city, and that also show why we need new ways of thinking about zoning.

Minneapolis 2040 begins with a set of ambitious and admirable goals that the city hopes to achieve over the next two decades: Eliminate disparities, attract more residents and living-wage jobs, create more affordable and accessible housing, and foster a healthier, safer, and more connected physical environment that builds on the history, culture, and creative and natural amenities of the city. The plan also aspires to have complete neighborhoods, climate-change resilience, a clean environment, a sustainable and diverse economy, and a proactive and accessible government that welcomes equitable civic participation.

The challenge will come in how the city reaches those goals. The plan lays out 100 policies, with action steps for each, and it has an extensive implementation section that lists short-, medium-, and long-term strategies to achieve the goals, with the city departments and key partners assigned to lead each effort. Minneapolis 2040 is a thorough and impressive body of work, the result of extensive consultation with the residents and leadership of every neighborhood in the city, as the sections on the planning process and on the small-area plans demonstrate.

MINNEAPOLIS 2040 sets out a series of goals that outline the intent of the comprehensive plan as clearly as possible.



When it comes to restrictive zoning policies, treating diverse neighborhoods equally only ends up reinforcing their inequalities and making it even harder for the people living in underserved areas to have the same economic opportunities.

>> continued on page 50

GAFFER PHOTOGRAPHY

"As we were going through the design phase, we didn't ask, 'What is everyone else doing with their new offices?' We wanted to brainstorm and be creative, and not end up with something that might be stale in a year. The Studio BV team had great ideas, but they were also so receptive to our feedback—even our gut reactions. That openness really helped us, because that's how we work at Field Nation. In the end, the designers took the best ideas and ran with them, and they brought back something that was better than anything we thought we could do."

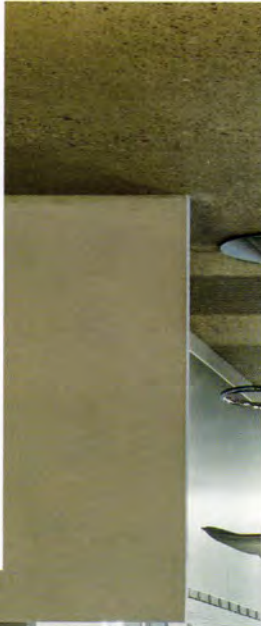
—BRITTA CUSICK, FIELD NATION

"We worked hard to model and edit the network of lines to make it all hold together graphically. Where would it be a wrapper? How could it create barriers yet still feel open? At the same time, we had to be careful not to take the network metaphor too far.

For Field Nation, the network is the platform, but the real star is the opportunities it creates for businesses and contractors. Likewise, the conduit needed to help shape the space and bring the brand to life, but it couldn't *become* the space, because Field Nation's real stars are its people."

—BETSY VOHS, ASSOC. AIA, STUDIO BV





LEADING LINES

FIELD NATION

Architect: Studio BV

General contractor: Gardner Builders

Electrical engineer: Fraser-Morris

Field Nation, a Minneapolis-based firm that connects IT contractors and other freelancers to corporate clients through an online marketplace, moves into a dynamic new corporate home in the Baker Center. The big design idea? Using exposed electrical conduit to both express the company's growing network and give shape to core collaboration and circulation spaces. Studio BV designers painstakingly modeled the color-branded lines to have a visual logic, and they worked closely with Fraser-Morris Electric Co. to execute the intricate system.

The dramatic use of orange-painted electrical conduit culminates in the kitchen area, one of Field Nation's most popular collaboration spaces.

Room & Board



WATER WORKS

PROJECT COMPLETION: SUMMER 2020

The Minneapolis Park & Recreation Board and the Minneapolis Parks Foundation break ground on a new 2.5-acre park within the Mill Ruins Park District on the city's central riverfront



HGA ARCHITECTS AND ENGINEERS

➡ Built into the ruins of the Bassett and Columbia mills, the **WATER WORKS PAVILION** blends the historic masonry with a new brick structure that interprets the ruins in a contemporary way. The two-story pavilion houses a new restaurant, along with public restrooms, a meeting room, and visitor services.

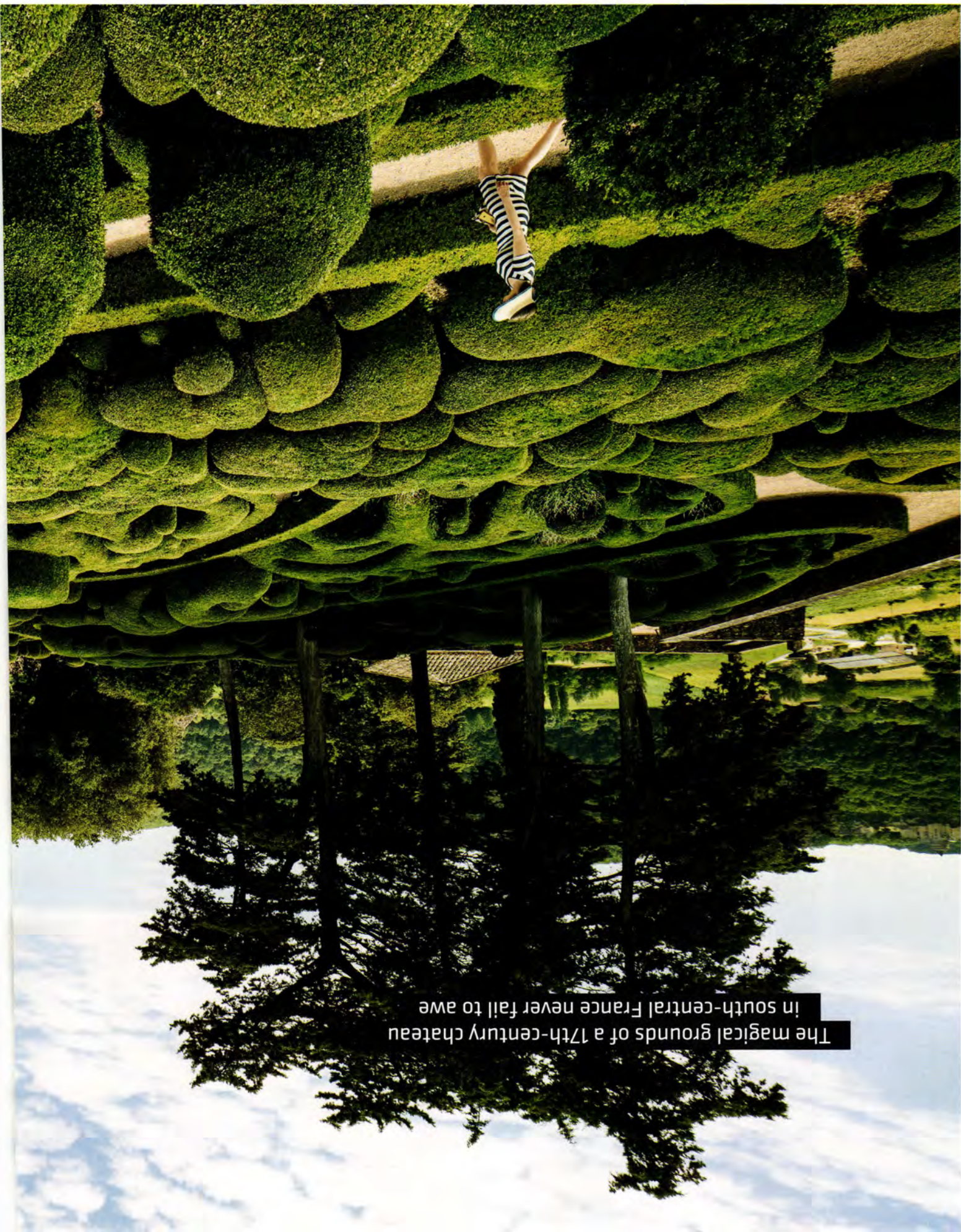
➡ **CITY STEPS** integrated into the Occidental Mill foundation walls offer park-goers an elevated view of the river landscape—and the perfect spot to take in live music and interpretive programs. The **MEZZANINE LAWN** stretching from the Columbia Mill ruin to the northern edge of the park creates the first usable green space on the central riverfront.



DAMON FARBER

➡ Near the foot of the historic Stone Arch Bridge, the **SOUTH PLAZA** provides a new, ADA-accessible entry to the riverfront from downtown. The **MAIN PLAZA** extends north from the plaza along the ruin wall of the Columbia Mill with raised fire pits and casual seating options.

Project team: Damon Farber, landscape architect; HGA Architects and Engineers, architect; Kimley-Horn, civil roadway engineer; Barr Engineering, civil stormwater and district rainwater harvesting; MacDonald & Mack Architects, historical architect; 106 Group, archaeologist and researcher



The magical grounds of a 17th-century chateau in south-central France never fail to awe

The gardens at the Château de Marquessac have been open to the public since 1996. The thousands of shaped boxwood trees were introduced in the second half of the 19th century.



Les Jardins de Marquessac

The gardens at the Château de Marquessac

Sometimes it all goes wrong.

Sometimes you're lost and hot and sticky and wondering why you left home. Or you get a rash on a body part you'd rather not mention in a language you can't even speak. Or your lodging is not just unclean but filthy in a way that turns your stomach. But sometimes travel goes gloriously right.

Sometimes you come to a place so perfect it makes your jaw slacken and your eyes widen. Beauty makes you forget you're hot or hungry. A painting can be so unexpected that you nearly drop your guidebook. A meal will be exotic and strange but still give you the same feeling as your favorite foods do back home.

Being in unfamiliar surroundings helps you find your place in the world. You understand that you are quite small but part of something larger. You return with a suitcase full of dirty clothes—and a heart filled with clarity and invincible newness.

That's why we travel. —Photo and text by Eric Mueller

THE FOUR

2018 WINNERS

of Minnesota's

most prestigious

architecture award

ranged in project type

from new construction

to large addition to

adaptive reuse of an

historic building. But they

share a common thread:

All were designed to support

learning and creative interaction.

HONOR

AIA MINNESOTA

AWARDS

Our annual Honor Awards showcase includes the stories behind these celebrated buildings and comments from the three nationally renowned architects who served on the awards jury.

THE JURORS



Kim Yao, AIA, is a principal of Architecture Research Office (ARO), a 33-person firm in New York City. She is an adjunct assistant professor at Columbia University's Graduate School of Architecture, Planning and Preservation, and has also taught at the School of Constructed Environments at the New School's Parsons School of Design and Barnard College. Kim is on the executive committee and board of both the Center for Architecture and AIA New York, as vice president of public outreach and 2019 president-elect.



Marion Blackwell, FAIA, is the founder of Marion Blackwell Architects in Fayetteville, Arkansas, and Distinguished Professor and Chair in Architecture at the Fay Jones School of Architecture and Design at the University of Arkansas. The work of his firm has received numerous awards, including the 2016 Cooper Hewitt National Design Award in Architecture. Marion was named a United States Artists Ford Fellow in 2014 and received the 2012 Architecture Prize from the American Academy of Arts and Letters.



Allison Grace Williams, FAIA, has amassed an international portfolio of large-scale civic, cultural, and research facilities. In her past roles at SOM, Perkins+Will, and AECOM, her interdisciplinary-design leadership generated award-winning buildings that bridge culture, technology, and the environment and convey the values and traditions of their audience and place. In 2017, Allison established her own firm, AGWms-studio. She is also an adjunct lecturer at Stanford University and a frequent keynote speaker.

Twenty-nine projects are submitted for 2018 AIA Minnesota Honor Award. Entries are evaluated for their degree of design invention, attention to detail, advancement of sustainable design, and other factors.

2018 winners:

Bookview Elementary WBR

Page 28

Marlton College Music and Performance Commons

GA Architects and Engineers

Page 36

Haverford College Visual Culture, Arts, and Media (VCAM) Building

MSR Design

Page 34

Temple Israel Expansion IGA Architects and Engineers

Page 32

BROOKVIEW ELEMENTARY BLENDS 21ST-CENTURY FLEXIBILITY AND DAYLIGHTING WITH MIDCENTURY-MODERN REFINEMENT

BY AMY GOETZMAN

Smart schools. 21st-century learning environments. Modern learning landscapes. Futuristic terms like these can make it sound like educational practices in 2019 are all-new. What Stillwater Area Public Schools wanted for its new Brookview Elementary was a warm and welcoming school with the flexibility to support a range of teaching philosophies and styles, from the innovations of the recent past to those that are still emerging.

"The building draws upon the latest trends; it has flexibility, technology—all the things you might expect in a new school," says

BWBR architect Stephen Berg, AIA. "But the key goals were to build upon the true community feel that the district has cultivated in its other facilities, and to fit the building into the neighborhood. This school is meeting the needs of an area of Stillwater and Woodbury that has seen significant growth. The district needed to create a school that would be an excellent neighbor in terms of design and traffic."

BWBR has a long-standing relationship with the district and a good understanding of its culture and needs. What's more, several of the St. Paul firm's employees

send their children to Stillwater schools, including this new facility. The architects toured other buildings in the district, talked with teachers, and reached out to the community with a series of workshops at which they shared plans for the school and gained insight into neighborhood concerns. "The site was an elevated, open field, so the school was going to be a big

"Some may say this architecture is a little ordinary," said juror Marlon Blackwell, FAIA. "I would say it's extraordinary in its ordinariness. We need more refined buildings like this."





“Everything here is done with great skill and with a laudable resistance to over-elaboration or exaggeration. The architects of this project said: ‘We can make a series of boxes, proportion and clad them well, and make great spaces inside them that people can move through and linger in, and that offer a great framework in which kids can learn.’ That’s quite powerful.”

—MARLON BLACKWELL, FAIA

Above: The view from a light-filled corridor into one of the three color-coded learning communities. Below: The open entry to the learning resource center (library).



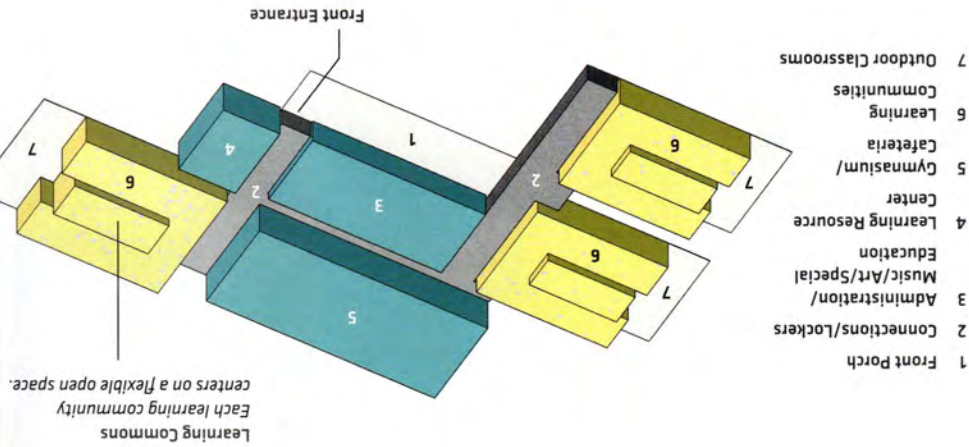
change for neighbors used to seeing a nice pastoral setting out their windows," says Berg. "We worked hard to minimize the massing of the building and the overall impact of traffic circulating around it."

Circulation patterns inside the school are calmed by dividing the student population into three separate learning communities, or pods: kindergarten and first grade, second and third grades, and fourth and fifth grades. That's a very 21st-century strategy, because it provides maximum flexibility. Classrooms with over-scaled sliding door panels enable teachers to combine or rearrange the rooms, all of which feed into a central hub that can also be used as a learning space. "The school can shuffle classrooms as needed across the pod," says BVVBR designer Laura Flynn. "It allows them to adapt to changes in enrollment or teaching styles."

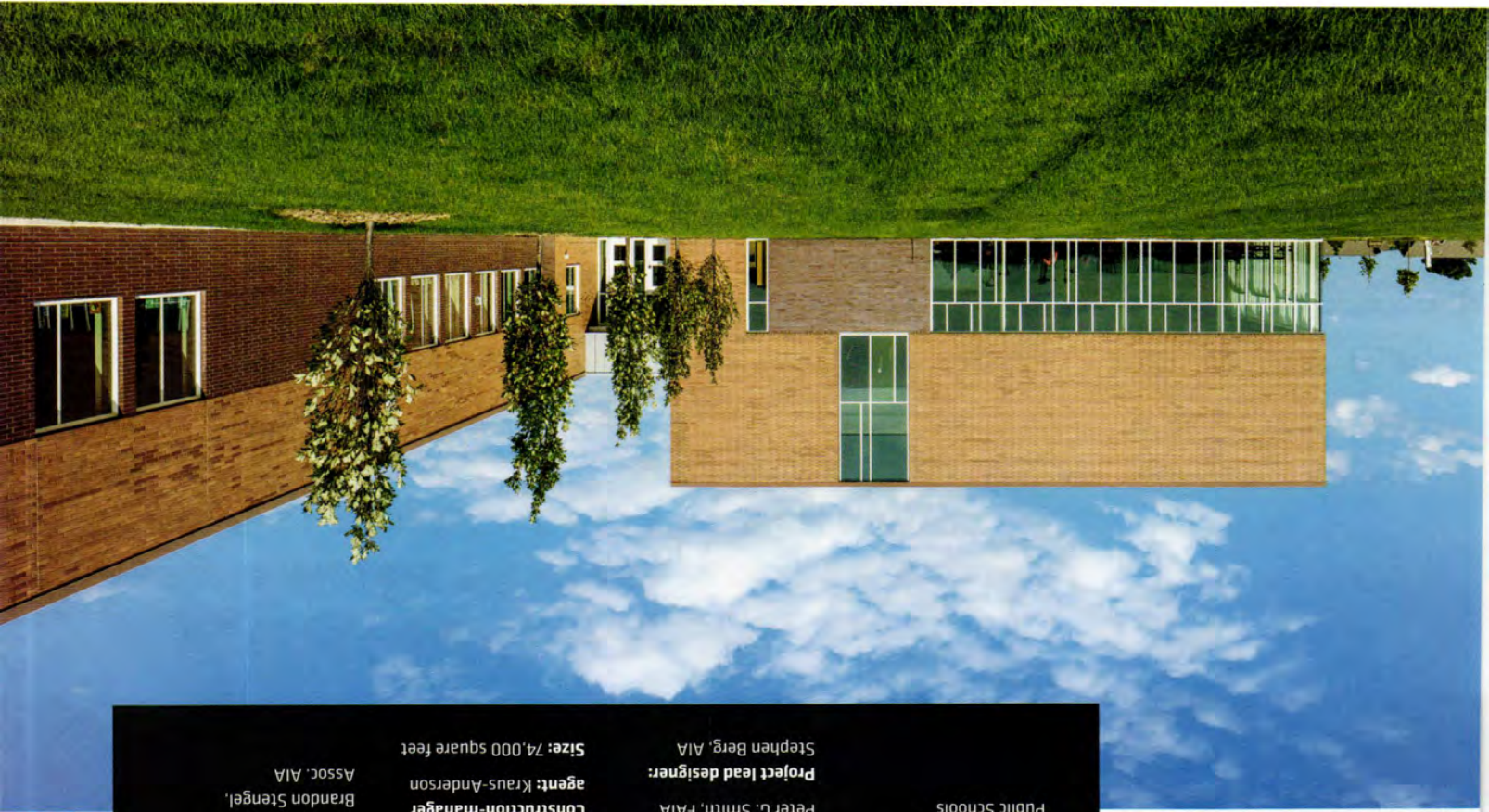
This configurability makes the school ready for the unknown future, but other trends, such as eliminating the media center in favor of digital materials, don't come into play at Brookview. In fact, there's a bright, beautiful library loaded with books. "It's a fairly traditional library," says Flynn, "except that it's open to the corridors, inviting students to flow in.

It too becomes flexible space, like the common areas outside the classrooms. "The communal nature of all these corridors made capturing views and daylight key," she continues. "In many schools, the hallways are lined with classrooms on both sides, with maybe

>> continued on page 55



Educational activities often spill out to the airy commons at the heart of each learning community.



BROOKVIEW ELEMENTARY SCHOOL

Location: Woodbury, Minnesota
Client: Stillwater Area Public Schools
Principal-in-charge: Peter G. Smith, FAIA
Project lead designer: Stephen Berg, AIA
Architect: BWBR www.bwbr.com
Construction-manager: Kraus-Anderson
Landscaper architect: Damon Farber damonfarber.com
Cost: \$171 million
Completion: August 2017
Photographer: Brandon Stengel, Assoc. AIA
Size: 74,000 square feet

The cafeteria (left and below) features large lower and upper windows. "The amount of daylight that's coming into these spaces is extraordinary," said juror Allison Grace Williams, FAIA.

"What I love about this elementary school is that it's playful but not childlike. There's something very appropriately scaled and restrained about it, and yet it feels like a place where children will grow. The designers took responsibility to meet the criteria of what a place of learning for children needs to be without succumbing to trendy things;"

—ALLISON GRACE WILLIAMS, FAIA



THE RECENT EXPANSION OF TEMPLE ISRAEL MEIDS TIMELESS MODERN DESIGN AND A CLASSICAL REVIVAL LANDMARK

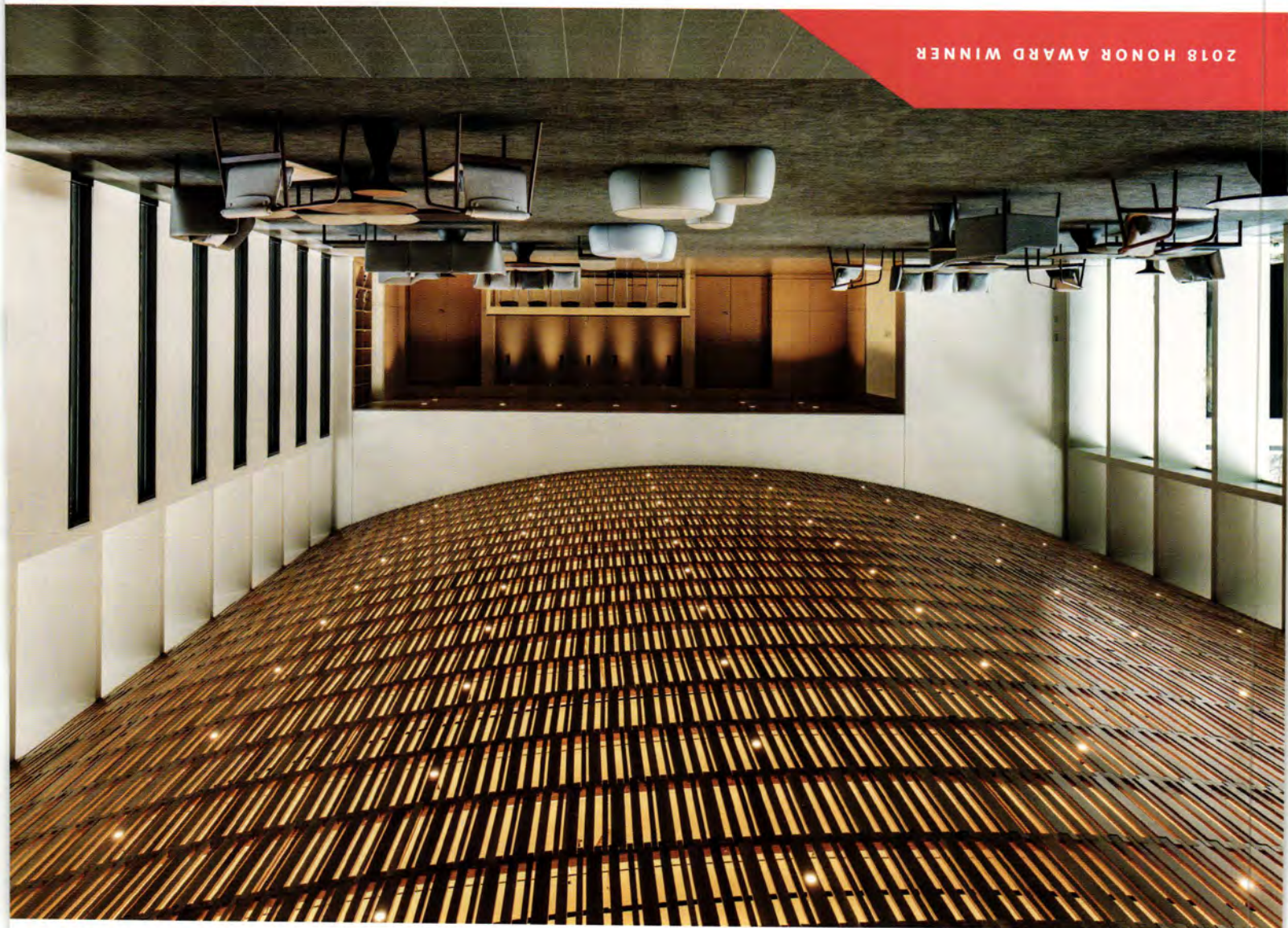
BY LINDA MACK

What we wrote in our May/June 2017
Issue: The architectural transformation of Temple Israel, a leading Twin Cities Reform Jewish synagogue, began with a simple assignment: Fix the 1955 split-level education wing where preschoolers encountered numerous stairways. It ended with the opening of a 27,260-square-foot addition that propels the venerable institution into the 21st century.

Joan Soranno, FAIA, and John Cook, FAIA, designed a U-shaped building that houses the temple's preschool and religious-education programs and adds compelling new indoor and outdoor spaces for the many religious and community events held at the synagogue. In addition to replacing the outdated education building, the expansion replaced the temple's columned back entrance with a large lobby that funnels people to both the sanctuary and the new education wing.

Measuring 88 by 50 feet, the lobby is much more than an arrival space. It's where dinners and lunches are served after Friday and Saturday services. It's where SPCO and Minnesota Sinfonia concertgoers gather at intermission. It's where parents host bar and bat mitzvahs for their children. But it's also a welcoming informal space where congregation members meet and parents dropping off preschoolers catch up over coffee—or simply hang out to work or read.

2018 HONOR AWARD WINNER



TEMPLE

ISRAEL



“The wood ceiling in the gathering space is something I’ve never seen done before. It turns wood into something so opulent. If you didn’t know better, you might think it was gold. The way it’s draped is just exquisite.”
—ALLISON GRACE WILLIAMS, FAIA

“The glass wall that the lobby shares with the courtyard is thin, and yet the fins register as thickness, as depth, and their shadows become part of the play of the geometry of the facade,” said juror Kim Yao, AIA.

before, people worshipped in the stunning 928 sanctuary designed by Art Deco masters Liebenberg and Kaplan and then went to the basement. Now they stream in to the light-filled reception hall. “We wanted to bring them into the light,” says Soranno. “It’s transformed the way they gather, celebrate, and mourn.”

The hall overlooks an outdoor courtyard created by the new addition. “You don’t do work with Joan and John without getting a garden,” says Rabbi Marcia Zimmerman. Soranno agrees: “A lot of our work is about light and landscape. A garden wasn’t part of the original plan. The ‘aha moment’ was deciding to orient everything around the garden.” **AMN**



TEMPLE ISRAEL EXPANSION

Location: Minneapolis, Minnesota
Client: Temple Israel Minneapolis
Architect, interior designer, and landscape architect: HGA Architects and Engineers
Cost: \$21.1 million
Size: 27,260 square feet
Completion: October 2016
Photographer: Paul Crosby

V C A M

HAVERFORD COLLEGE VISUAL CULTURE, ARTS, AND MEDIA (VCAM) BUILDING

Location: Haverford, Pennsylvania
Client: Haverford College
Architect: MSR Design
 msrdesign.com

Principal-in-charge: Traci Lesneski, Assoc. AIA
Project team: Traci Lesneski, Assoc. AIA; Dagmara Larsen, Assoc. AIA; Thomas Meyer, FAIA; Bob Ganser, AIA; Veronica McCracken

Energy modeling: Bruce E. Brooks & Associates
Landscape architect: Haverford College Arboretum
Construction manager: Whiting-Turner

Size: 25,000 square feet
Total project cost: \$15.5 million
Completion: October 2017
Photographer: Lara Swimmer

"The strength of this intervention is how it provides a whole new reading of the original building. The gymnasium has been transformed into something completely other, and yet its bones are still so legible."

—MARLON BLACKWELL, FAIA





chairs can gaze down at a performance in the lounge area. Sightlines even extend into the basement: A cutout in the original gym floor creates visual connections between the lowest level of the building and the highest. VCAM is also wired for the best-quality sound and video technology, yielding numerous opportunities for performances, art installations, expanded documentary, and experimental media work. **AMN**

three-story space was open, daylight by enormous arched windows. Thin, elegant trusses soared over the gym floor, while a suspended track ringed the perimeter. MSR found ways to preserve the character-defining elements, inserting a box into the space that met programming requirements without the need for additions. "We were in continual communication to maintain a delicate balance between scope and available budget," says MSR principal Traci Lesneski, Assoc. AIA. "We tried to emphasize that bigger wasn't better—that quality and experience were key." The resulting 25,000-square-foot building mixes open and closed spaces. Students can watch a quiet film in the 65-seat screening room totally unaware of the laser cutters and 3D printers being operated a short distance away. From up on the track, students nestled into comfy

What we wrote in our January/February 2019 issue: The Haverford campus is small, with just 1,300 students on 200 acres. Space for new construction was limited, but school officials wondered if the proposed Visual Culture, Arts, and Media (VCAM) center might fit into the Old Gym, a solid stone structure erected on the college's central green in 1900. The building hadn't hosted a sporting event in a half century—in fact, it hadn't been used at all for several decades. Over the years, Haverford had asked several architects to draw up schemes for the building's reuse, but nothing ever came of the proposals. "It was a building that was much loved but underutilized," says VCAM director Laura McGrane. Known for its innovative approach to adaptive reuse, MSR Design saw the Old Gym as an opportunity to meld past, present, and future. The interior of the

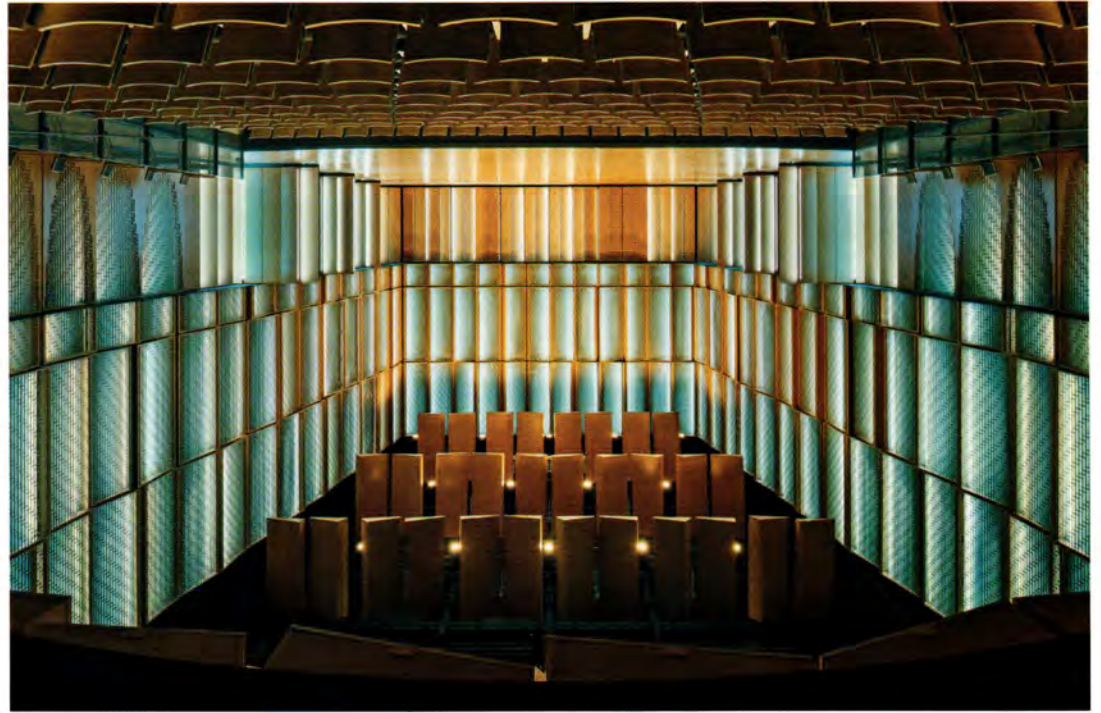
BY JOEL HOEKSTRA

HAVERFORD COLLEGE CONVERTS AN OLD GYMNASIUM INTO THE VISUAL CULTURE, ARTS, AND MEDIA BUILDING, A CAMPUS HUB

2018 HONOR AWARD WINNER



"The interplay of new and old really speaks to what the college is trying to achieve in terms of being connected to its past but also forward-looking with this type of creative program," said juror Kim Yao, AIA.



What we wrote in our January/February 2019 issue: In 2011, Carleton College opened the Weitz Center for Creativity in a former middle school surrounded by a church, a city park, and charming older homes. The award-winning adaptive reuse, plus the addition of a new wing, was heralded as a success by nearly everyone. Home to the college's multidisciplinary arts departments, the Weitz Center ignited interest in dance, theater, and media and film studies.

The project fell short in only one respect: Despite considerable effort, the budget and programming ultimately did not allow for the inclusion of Carleton's music department, which desperately needed a new home. Plans to unify the music department in one location were set aside. But not for long. Six years later, Carleton opened the Weitz Center's Music and Performance Commons, a 55,000-square-foot addition with

CARLETON COLLEGE COMPLETES ITS WEITZ CENTER FOR CREATIVITY WITH THE VISUALLY DYNAMIC MUSIC AND PERFORMANCE COMMONS

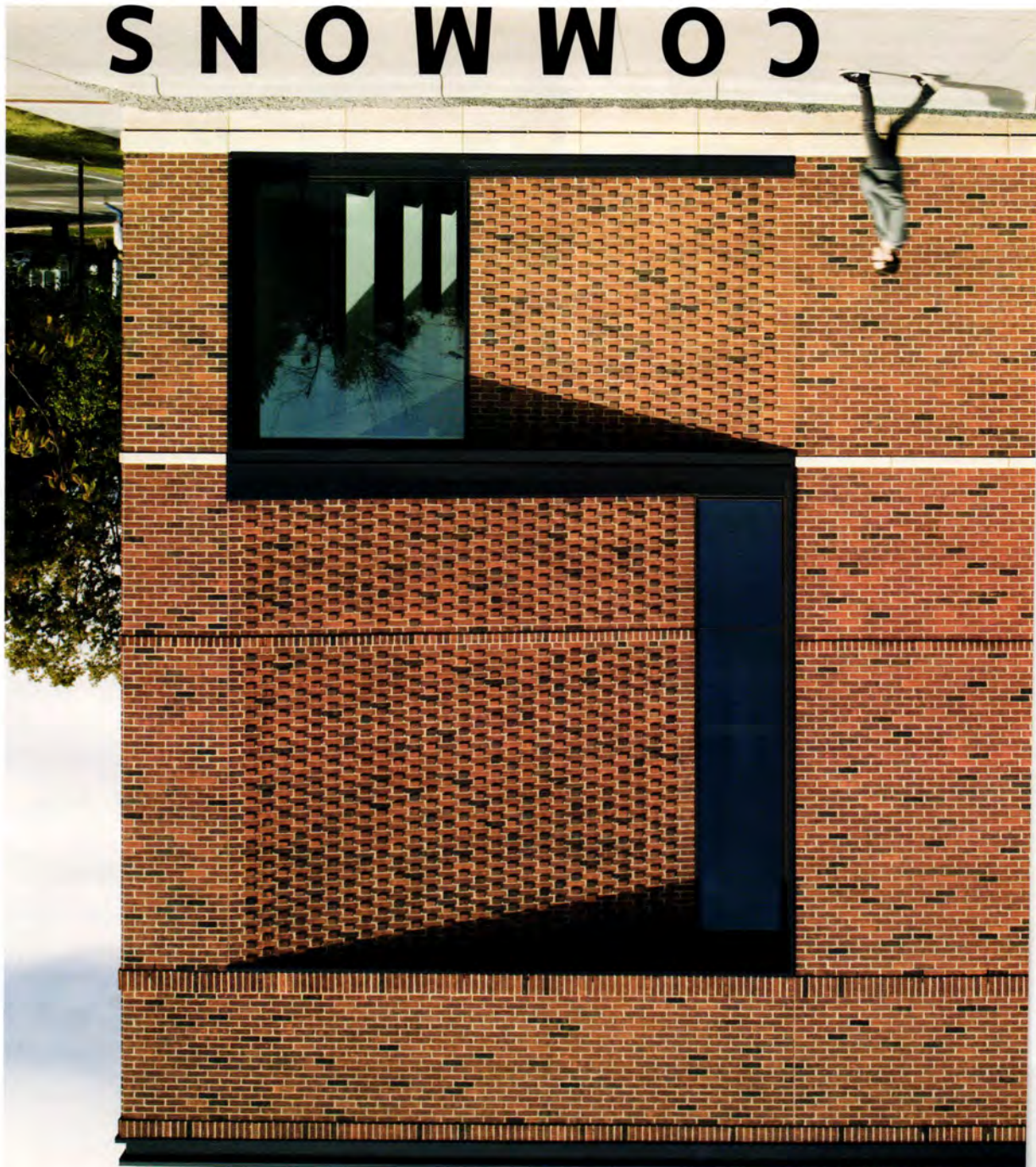
2018 HONOR AWARD WINNER

"I love the contrast and the relationship between the monolithic, carved exterior and the thin, layered interior, and the way in which a visual language is beginning to emerge in the work," said juror Marlon Blackwell, FAIA.



"The premise is that the arts are a powerful tool for fostering creative educational exploration," says Steve Richardson, Carleton's Puzak Family Director of the Arts. "The possibilities for developing new forms of art and pushing the bounds of art are unlimited in the expanded facility." The 400-seat Kracum Performance Hall, the centerpiece of the addition, was designed to accommodate a full range of events, from dance recitals to lectures, from drumming groups to chamber symphonies. Pivoting wood panels surround the stage, allowing users to change the look and feel of the hall and accommodate stage entrances for dance. The back wall of the stage includes a section of integrated acoustic towers that can be rolled forward to create a smaller space for intimate performances. Adjustable LED lighting can transform the space in seconds, from somber to celebratory, dark to brilliant. *AMN*

COMMONS



CARLETON COLLEGE MUSIC AND PERFORMANCE COMMONS

Location: Northfield, Minnesota
Client: Carleton College
Architect and landscape architect: HGA Architects and Engineers
hga.com

Principal-in-charge: Roxanne Nelson, AIA
Design team: Tim Carl, FAIA; Andrew Weyenberg, AIA; Rebecca Ellis, AIA; Rebecca Krull
 Krilling, AIA; Andrew Holmgren, AIA

Energy modeling: HGA; The Weidt Group
General contractor: McGough Construction
Size: 55,000 square feet
Cost: \$28 million

Completion: August 2017
Photographer: Albert Vecerka

"The performance hall has these beautiful, perforated-wood acoustic screens with integrated lighting, all very tightly detailed. The screens create a texture and a depth of surface that relates to the carved window compositions on the brick exterior. That resonance between the volume of the building and the inner lining of the auditorium is very powerful!"

—KIM YAO, AIA

Opposite top: The double-height rehearsal hall. Opposite bottom: The 400-seat performance hall. Left: The architects enlivened the street-facing facade by faceting and texturing the brick.



The new CHICAGO ARCHITECTURE CENTER
stirs the public's interest in architectural
history and innovation with dynamic exhibits
and programs for visitors of all ages.
It's one of a handful of models that
ALA Minnesota is paying close attention to
as it envisions its own center.

FULL DISPLAY

BY JOEL HOEKSTRA

PETER VONDELINDE

At the Chicago Architecture Center, even the scale models of skyscrapers soar high overhead. Towers represented include the Chrysler Building, Willis Tower, and the Petronas Towers.



STATE OF THE ART

AWARD
CONCRETE ON TALL
BUILDING MARKET
AND TOWER TOWERS
WINNERS

CONCRETE ON TALL
BUILDING MARKET
AND TOWER TOWERS
WINNERS

Above: Visitors arriving through the main entry immediately encounter a visually dynamic ticketing desk. Top: To their left is the staircase to the upper-level galleries.



PETE SIEGER

a retail shop, a design studio, and a lecture hall. At its heart is an enormous model of downtown Chicago that helps tell the story of architecture and design in the Windy City—from the indigenous people who first inhabited the land to the famous fire that leveled the town to the postwar expansion that gave rise to its international renown—alongside displays on the 1893 Chicago World's Fair, the destruction of predominantly African American neighborhoods in the 1950s and 1960s to make way for highways, and post-industrial development. A second gallery tells the story of the rise of the skyscraper—a building type invented in Chicago that's now the hallmark of modern cities around the globe.

Architecture critic Blair Kamrin, writing in the *Chicago Tribune*, called it "the latest jewel in Chicago's architectural crown."



PETE SIEGER

For decades, Lynn Osmond, Hon. AIA, had been weighing the merits of a facility expansion. As president and CEO of the Chicago Architecture Foundation, she had seen the nonprofit's tour offerings and educational programs grow significantly since her arrival in 1996, and space for the organization's retail, programming, and administrative headquarters in the Railway Exchange Building on Michigan Avenue was increasingly tight. Additionally, Osmond and her board were envious of the architecture and design centers they saw popping up in New York, London, Paris, and Shanghai, as well as in smaller cities, including Seattle. "At some point, we knew we wanted to be our own center," says Osmond.

In 2016, those dreams snapped into focus when the foundation learned its lease in the Railway Exchange Building would not be renewed. Osmond and the board of trustees decided to seize the moment and make the leap. "In just 18 months, we had to raise \$12 million. We had to come up with architectural drawings. We had to come up with the exhibition plan," Osmond recalls. "It was a very stressful year and a half."

Last fall, Osmond and her team celebrated the opening of the Chicago Architecture Center, an elegant, two-story, architecture-and-design venue located just off Michigan Avenue on the Chicago River. The 20,000-square-foot facility houses exhibition space,



PETE SIEGER

Below: The scale model of Saudi Arabia's soon-to-be-completed Jeddah Tower is itself two stories high.



The Chicago City Model Experience doesn't enjoy the Drake Family Skyscraper Gallery's marquee spot in the windows of the upper level, but it's arguably the Chicago Architecture Center's biggest draw. Now 10 years old and composed of more than 4,000 3D-printed building models, the Chicago Model was expanded and enhanced for its move from the Railway Exchange Building to the Chicago Architecture Center. A coordinated film and light show illuminate the city's history, and visitors can use touch screens to interact with the model in a variety of ways.



PETER VONDELINDE

The view of the Chicago
Architecture Center from across
the Chicago River. The studio
of Ludwig Mies van der Rohe
completed the office tower
in 1970, a year after the great
architect's death.



he river and Michigan Avenue are really
the heartbeat of Chicago on any given day."

ore than 30,000 people have ready toured the center. Architecture critic Blair Kamrin, writing in the *Chicago Tribune*, called it "the latest jewel in Chicago's architectural crown." But Osmond says that accolades from design experts are just icing on the cake. It's everyday Chicagoans and tourists that she most wants to lure into the space: "We have a model that's really based on public engagement," she says.

Chicago chapter. But the center's ties to the city's architecture community are many, and when Osmond and her board decided to forge ahead with an expansion, they turned to the design community for assistance. Architect Gordon Gill, FAIA, was among the local talent asked to help with site evaluation. "The location was critical on a project like this," says Gill. "It wasn't a standalone building, so it had to be visible. It's also a cultural project, so it had to be easily findable and accessible to the public." Of the five sites preselected for investigation by the foundation, Gill chose to study a ground-level

MADE IN MINNESOTA

AIA Minnesota and the Minnesota Historical Society team up to explore options for a Minnesota architecture center

Minnesota boasts a number of iconic buildings, from the IDS Center in Minneapolis to the state capitol in St. Paul to Enger Tower in Duluth. But the stories of their design and construction—and of the political, social, and environmental forces that helped shape them—often go untold. A proposed architecture-and-design center could change that.

"We want to help the public better understand what architects and designers do," says Meredith Hayes Gordon, AIA, an architect with HGA Architects and Engineers and one of the co-chairs of the AIA Minnesota task force examining the concept. Seattle, Boston, and New York are among the cities where AIA chapters have successfully launched such a venue. The center, which could open as early as 2025, according to Hayes Gordon, is expected to be developed in partnership with the Minnesota Historical Society (MNHHS). One potential location is within or adjacent to MNHHS's Mill City Museum in Minneapolis. Melanie Adams, deputy director of learning initiatives for MNHHS, says she's excited about the early conversations

she's had with AIA Minnesota. "They're thinking big—how we can create a space that serves all of Minnesota," she says. The center would be a hub for K-12 educational programs, says AIA Minnesota executive vice president Mary-Margaret Zindren. It would also house exhibits on topics ranging from affordable housing to climate change and show how teams across sectors can work with the public to create spaces that are healthy, safe, beautiful, equitable, and sustainable. "Ultimately, we want people to see how the built environment shapes them," says Zindren. "The more they understand about the design process, the more they can get involved and shape the outcome of what gets built and how."

space in 111 East Wacker Drive, a 1970 office tower designed by the studio of famed modernist Ludwig Mies van der Rohe. The location offered high visibility, close proximity to the boat launch where many of the organization's tours began, and a central spot between two of the city's biggest tourist destinations—Millennium Park and North Michigan Avenue.

"From Me to We: Imagining the City of 2050" runs through March in the Usher Lambe Rotating Gallery.



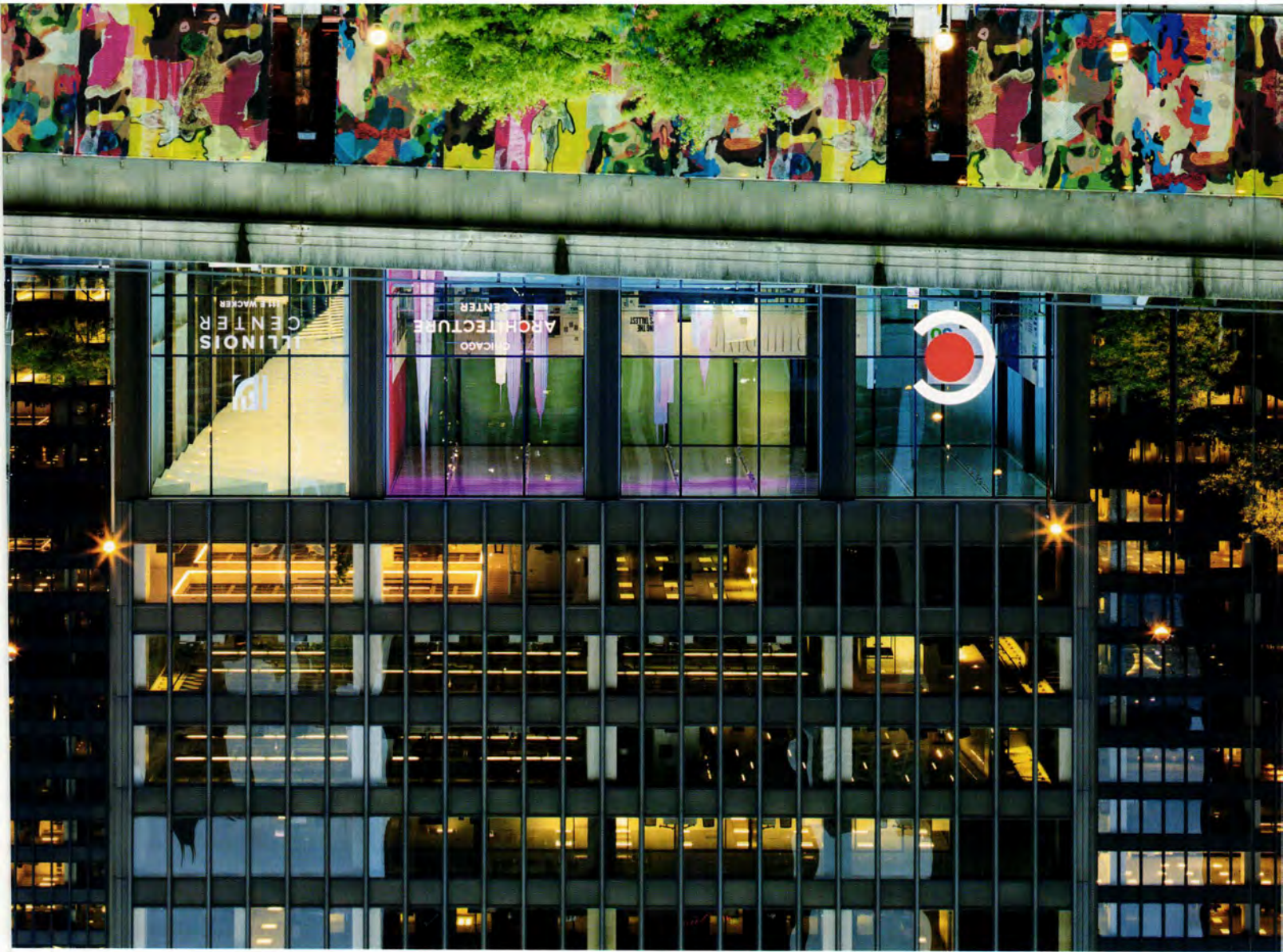
PETER VONDELINDE



"You're looking at models of buildings from around the world, but Chicago is the backdrop. It creates a subtle but intentional dialogue."

The site was also symbolic: "The river and Michigan Avenue are really the heartbeat of Chicago on any given day," says Gill. Osmond and her board agreed, and they tasked Gill, a principal at Adrian Smith + Gordon Gill Architecture, with designing the buildout. They also hired the museum planning firm Gallagher & Associates to advise them on exhibits and operations. That latter decision proved crucial, says Osmond. "Exhibit design is a science. It's not about just doing something that looks pretty," she

explains. "If you want to charge admission, there's certain testing that you have to do. We realized that if we wanted people to spend \$12, we had to provide a certain kind of experience—something of a certain caliber, and something at least an hour long." Meanwhile, fundraising began in earnest. "It wasn't a surprise to anyone that we had been contemplating this," says Osmond. "But people don't give until you actually know the location and have a clear vision of what you intend to do. The bull's-eye on the river made it real."



INSIDE STORIES

This spring, Doors Open Minneapolis will invite tour-goers inside notable buildings across the city

Even before the Chicago Architecture Center opened its doors in September 2018, the organization drew tens of thousands of architecture enthusiasts to its annual Open House Chicago weekend, a free, citywide event that opens the doors of landmark buildings old and new. This past fall, the 279 participating sites included the Inland Steel Building, Illinois Institute of Technology's Crown Hall, and the Poetry Foundation's headquarters.

Soon, Minnesotans will enjoy a similar opportunity.

Notable buildings slated to participate in the inaugural Doors Open Minneapolis include the Emmanuel L. Masqueray—designed Basilica of St. Mary and the Harry Wild Jones—designed Butler Square.



PETE SIEGER



MORGAN SHEFF

On May 18 and 19, Doors Open Minneapolis will make architecture the talk of the town. The free, self-guided tour, modeled in part on Open House Chicago and similar events in other cities, will allow the public to explore a variety of buildings of architectural, cultural, or social significance. The Federal Reserve, Orchestra Hall, the State Theatre, and Kramarczuk Sausage Company are among the buildings whose owners have volunteered to open their doors for the inaugural event. Sponsors, which include AIA Minneapolis, believe the list of venues will top 100 buildings.

"We think it's a great way to deepen your knowledge of Minneapolis and to develop pride in the community," says organizer Scott Mayer. Potential tour sites include a police station, a mosque, collegiate buildings, churches, a government center, theaters, hotels, and a lock-and-dam facility. The full list of venues will be available in March at www.doorsopenminneapolis.org.

reflection and illumination

the new center occupies the ground floor and a former terrace (now glassed in) at the base of 111 East Wacker. During the day, glass exterior—marked with the Chicago Architecture Center logo, a red dot ringed by a white "C"—reflects the profiles of several iconic Chicago buildings, including the Tribune Tower and the Wrigley Building. At night, assembly on both sides of the river in see into the illuminated Drake Family Skyscraper Gallery on the upper level. Gill says the floor-to-planting glass gives visitors a chance

to make both conscious and unconscious connections between the building models in front of them—including a nearly 40-foot-high likeness of Saudi Arabia's Jeddah Tower, which, at 3,280 feet, will be the world's tallest building when it opens in 2020—and the Chicago skyline. "It creates a subtle but intentional dialogue," says Gill. "You're looking at models of buildings from around the world, but Chicago is the backdrop."

Smaller gallery spaces house rotating exhibits that examine issues like the effects of climate change and population growth on the built environment. Behind the scenes, a design studio accommodates K-12 classes and other learning activities.

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Above and opposite: The Drake Family Skyscraper Gallery becomes even more visible at night, when it's illuminated from within.



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How did your musical background shape your artistic vision?

I started performing when I was five. I started out with choirs, and then I trained at Walker West with various performing groups in the Rondo community, including the Penumbra Theatre and the SteppingStone Theatre. I was always a theater kid—dancing, acting, singing. I'm a trained piano player, and I played saxophone like my mom.

My mother was a big jazz person, and she hung out with a lot of musicians. Her brother played sax in this band with Sonny Knight, who was a local musician in a band called Haze. I'm a product of that group of Rondo musicians. My mom was a young, single mom, so she didn't get to realize her musical dreams; those dreams were realized through her kids. My brother and I are both musicians.

My mom always had this belief that whatever I touched, I could figure it out and do it. Even with reading or fundamental things, she could show me how to do it once, and I'd grab it. She helped me focus my energy on my art. I started going to Mississippi Creative Arts School. I went to dance class, took jazz, tap, and ballet. I went to drama class. I took piano lessons. In everything she did for me, she was very methodical and thorough. He was always looking for other people to pour into my life to help me grow my skills and talents.

You're best known as a soul singer. How did you make the transition to classical composing?
Classical music wasn't always common in the black community; we weren't necessarily historically welcome. But I had an idea for a piece, and I knew that the St. Paul Chamber Orchestra (SPCO) had several programs through which they collaborate with well-known singers on projects. I decided to send an email, and they wrote back right away.

I wanted to do my own thing, not Beethoven or Mozart. Kyu-Young Kim and Paul Finkelsstein at SPCO were interested in working with me on the 19th festival because I'm a Rondo person, a St. Paul person, and the festival is about the meaning of home. I knew a piece for my mom would be a great fit.

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Community Voice

<< continued from page 47

I came back to the next meeting with a working title: *A Requiem for Zula*. It's done in classical style, and it's done in classical form, but it's still very much me. It's filled with soulful sounds. It gets 4/4'd, but it doesn't get squared. There's scattering, and there are places where I've written for flutes to solo in jazz style. It has black American soul influence.

Music like this piece will modernize the complete American music diaspora, not just the classical genre. When people can see people that look like them coming out and doing classical music in their communities, it feels more universal.

How has your first deep dive into classical music compared to other writing experiences?

In writing the piece, I hit a couple of roadblocks. I did a lot of writing using software, and then I took it back to my mentor, Lembit Beecher, who's the composer in residence at SPCO. He helped me set the ranges of the individual instruments.

It's also really hard to do runs or unique sound flows when you compose on a keyboard with computer support. I wanted the violins to swirl. My orchestrator, Michi Wiancko, knew instantly what I was talking about, and we created that swirl. Michi arranged the entire piece, start to finish. I recently listened to the piece as she actualized it. Everything I wanted to hear is there. It's amazing.

I'm so thankful for SPCO, the Ordway, and the American Composers Forum grant. I'm completely indebted and grateful to the people that are helping me realize a dream. They stuck by me all the way and trusted me to do something that I've never done before.

What would your mom think about all this?

She would be over the moon! I'd get a lot of hugs from her. Zula was one of those people that didn't feel that others needed to do things for her. She helped people just to help people, without an underlying motive. All the thankless stuff she did, she did because it was in her heart and it was who she was. I can't even imagine the kind of happiness that being honored and thanked in this way would make her feel. I think she would be so proud of me and my brother. We do everything in her name.

>> continued on page 55



The Land Use & Built Form section offers another example of incrementalism that takes some important steps but also falls short in other ways. The plan calls for 12 Future Land Use categories, with a strong focus on a mix of uses in categories including Neighborhood Mixed Use, Corridor Mixed Use, Community Mixed Use, and Destination Mixed Use. This focus, like the triplex allowance, acknowledges the nation's trend toward denser, more diverse, and more walkable neighborhoods with a wider range of living, working, and shopping options. But the city may have made a misstep in the Destination category by requiring commercial retail uses at street level for all developments. While other parts of the plan rightly emphasize a goal of encouraging small, local businesses, requiring retail in the era of online shopping may prove difficult to achieve in every instance, unless the city broadly interprets retail as publicly accessible space.

PRESCRIPTION VERSUS PERFORMANCE

These minor quibbles miss a larger point about this plan that needs discussion. For all the wisdom behind its mixed-use and more-flexible land-use categories, Minneapolis 2040 still adheres to a fairly traditional approach to zoning—one that prescribes certain uses in particular locations while proscribing others. Zoning regulations have done that at least since the U.S. Supreme Court's *Village of Euclid v. Ambler Realty Co.* decision in 1926, which upheld the right of municipalities to determine the uses, setbacks, and heights of buildings on private property. That has become such a dominant approach to zoning that its appearance in Minneapolis 2040 raised few eyebrows.

Yet, given the city's ambitious aims, the question arises: Will traditional zoning help the city reach its goals or hinder it from doing so? The difference between the Goals section and the Land Use & Built Form section that immediately follows it seems especially striking, as if the city hoped to address 21st-century problems with 20th-century procedures. The built forms shown in the plan, for instance, look a lot like the city looks today—and has looked over the last century. That presents a dilemma, not for any aesthetic or architectural reasons, but because the patterns of development that we have had in place in the city have contributed to its disparities and lack of affordable housing. By limiting heights, enforcing setbacks, and



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terminating built form, zoning creates exclusionary patterns—whether intentional or not—that make it hard for neighborhoods with derelict land to attract investment because they face the same restrictions as areas with higher property values.

A section of the plan on Economic Competitiveness has this telling sentence:

"We need to continue to grow and innovate, and people of color and indigenous people must have physical, personal, and institutional access to this growth." If you then ask why do the land-use and built-form requirements in communities of color look just like those in wealthier neighborhoods? When it comes to restrictive zoning policies, treating diverse neighborhoods equally only ends up reinforcing their inequalities and making it even harder for the people living in underserved areas to have the same economic opportunities.

The various districts highlight this issue. The streetscapes in those perspective renderings have a conventional blandness that shows little of the imagination and aspiration of the rest of the plan, signaling a disconnect between what the city has been, physically, and what it hopes to become, socially and economically.

What to do about this? While time has run out to do anything about it in the Minneapolis O40 plan, the city should consider the growing trend among municipalities to move away from prescriptive zoning policies toward performance-based ones, an approach that seems well suited to the city's goals. Instead of telling property owners and developers what type and size of building they can construct and where they can build it, performance-based zoning would ask them to describe how their project would contribute to the city's goals of equity, affordability, access, and opportunity. It would place the onus on the owner, the architect, and the developer to make the case, and it would encourage the kind of inventiveness and creativity that the city needs to attract and keep talented people. The city would no doubt become as diverse physically as it has become demographically, with a much wider range of building types and sizes than exists now.

It would signal that Minneapolis is an open, innovative place. **AMN**

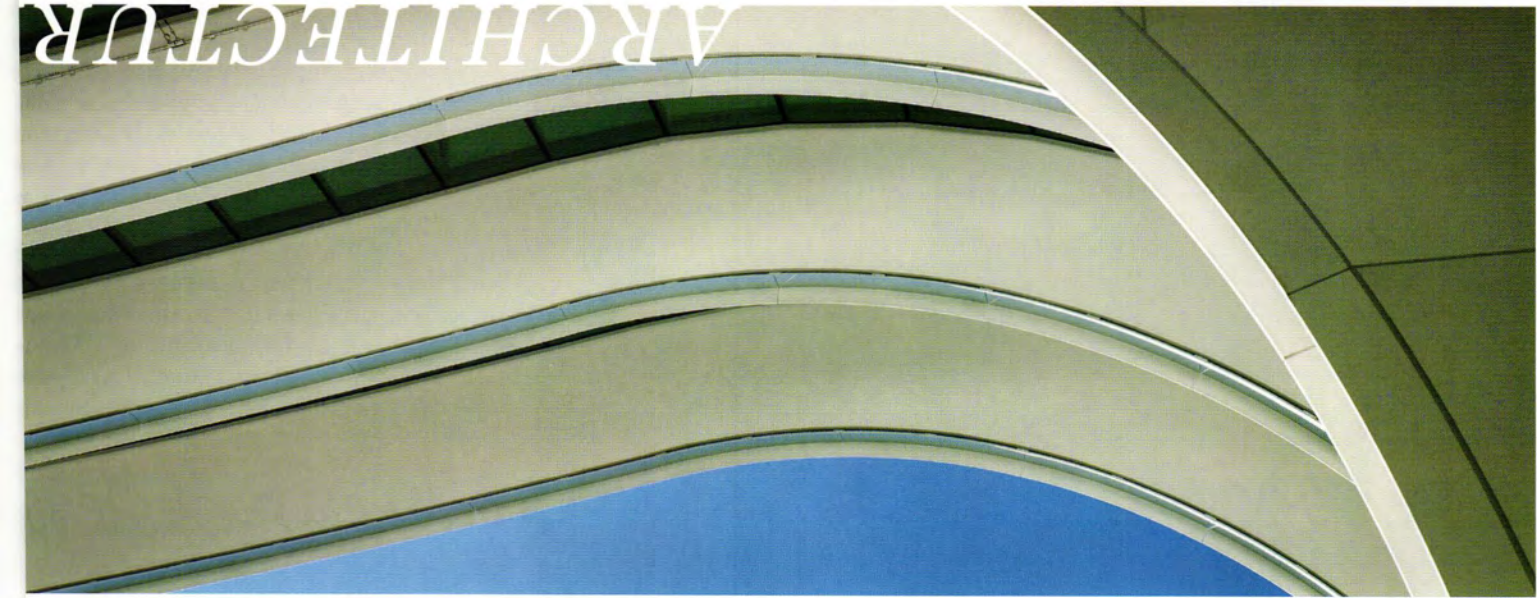
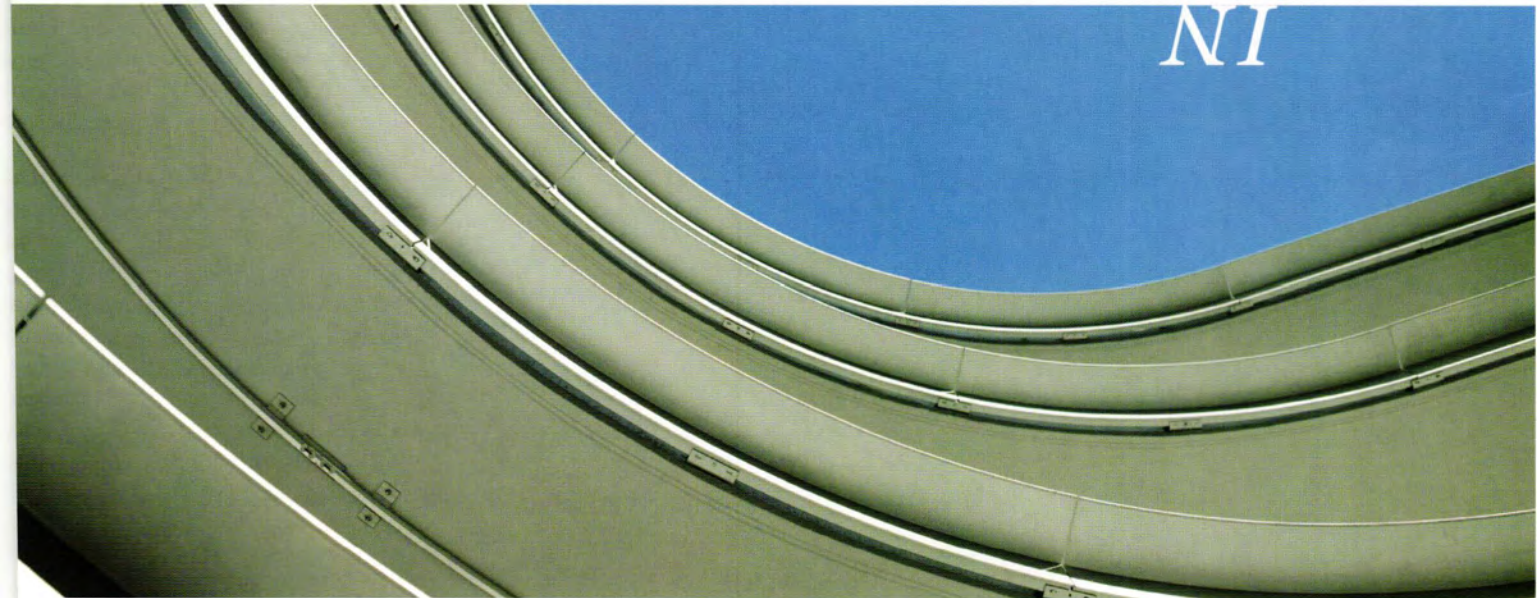
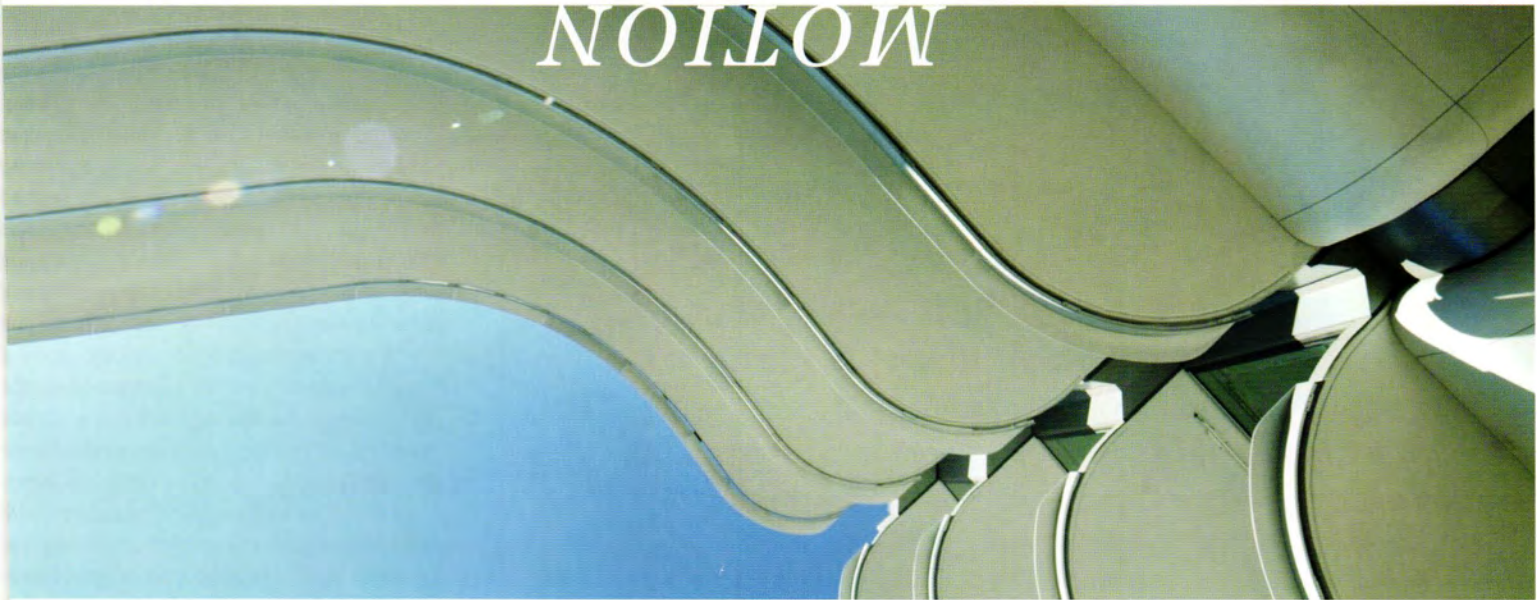
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Community Voice

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Julia loved music even more than I do, which is why I wrote this for her. I don't think I could do anything else in this world to honor her for the way that she raised me, and the way that she honored me, because music was her life. For her name to be remembered everywhere is the highest honor that I can give to her, and I know that she'll receive it. She can't not hear it; she can't not see what's going on. And our story, and Rondo's story, continues.

Paville French is also the equity, youth outreach, and operations coordinator at the American Institute of Architects Minnesota, which publishes Architecture MN. AMN

Brookview Elementary

<< continued from page 30

A small window looking out at one end. This school is so different from that. You never feel you are in a tight, enclosed area. There is always light; there are always views."

There is also color—vibrant, playful color. Each learning community has its own color identity, and while the palette borders on bold for an elementary school, a closer look reveals sophistication and restraint in the way the designers wove in complementary tones and fabrics to create depth and interest.

Outside, the low-slung building is a show of refined simplicity, with each elevation crisply composed of large windows and sections of deep-red brick and terra-cotta-colored brick. A wide porch along the front of the building can be used as an amphitheater or a staging area for group activities, including school pictures. It's a defining design feature that reinforces the school's welcoming community atmosphere.

"There are some echoes of traditional midcentury-modern school design in this project," says Berg. "And yet we weren't trying to fit into any sort of mold or be too trendy. We were aiming for a timeless quality." **AMN**

Full Display

<< continued from page 45

A 140-seat lecture hall in the back of the building provides space for guest lectures and presentations.

Osmond says staff members, most of whom office on a higher floor in the building, are still catching their breath after the opening. "All of a sudden, you're open every day with paid gallery experiences," she says. "You have to have visitor-experience guides, you have to have facilities. You're running your box office and admissions. You're learning how the visitor moves through the space."

Still, all the growth and activity haven't stopped Osmond from setting her sights on the future. "This fall, we'll rotate out the models and make some exhibit changes," she says. "We need to fundraise to get more digital interactive components both downstairs and upstairs. And we want to expand the portion of the Chicago City Model Experience that interacts with data so people can use the model in even more ways." She then adds, with a smile: "I'm thrilled with what we have, but to be honest, I would like to have had about 3,000 more square feet of exhibit space." **AMN**

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Hart Howerton is a team of landscape architects and architects specializing in community master plans, urban design, institutional campus design, waterfronts, destination resorts and the development of unique environments. Key attributes include strategic long term thinking and innovative, sustainable design integrating architecture and landscape to create complete environments. This full-service firm produces world-class places and is a leader in planning and design.

Multi-disciplined, water-centric firm focused on sustainability and holistic design solutions. We provide integrated site design, conservation and park planning, stream and eco-restorations, green infrastructure design, low impact development (LID), sustainable site design (SITES), LEED strategies, solar site design, assessments and permitting, and wetland permitting, delineation and banking.

apitol Region Watershed Dist. Office, t. Paul, MN; The Rose, sustainable urban ousing, Minneapolis, MN; Transforming entral High School, St. Paul, MN; Argenta lills Development, Inver Grove Heights, MN; rgantic Valley Campus, Cashton, WI; egional Medical Center, Amery, WI; dmonton LID Study, AB, Canada; Thunder ay Stormwater Mgmt. Plan, ON, Canada

Palmetto Bluff Resort & Spa, Bluffton, SC; Church Street Plaza, Scholars Walk, U of M, Minneapolis, MN; Santa Lucia Preserve, Monterey, CA; Minnehaha Creek Corridor Master Plan, St. Louis Park/Hopkins, MN; Mclemore Resort, Georgia; Arden Park Master Plan, Edina, MN; Hilllocks Farm Village, Chattanooga, TN; Sea Island Resort, SC

As a studio within a full-service firm, each one of our projects benefits from the expertise of many disciplines to address the increasingly complicated challenges of contemporary practice. Our projects combine client goals with a thorough understanding of the site to create landscapes with stories—past and present—that foster a sense of place through ecological and social narratives. Curiosity is the root of our Creativity.

Minnesota State Capitol Grounds Renovation, Saint Paul, MN; Walker Art Center, Wurtte Upper Garden, Minneapolis, MN; Metro Health Campus, Cleveland, OH; Minnesota Medal of Honor Memorial, State Capitol Mall, Saint Paul, MN; Westwood Hills Nature Center, Saint Louis Park, MN; Marlboro Music Rehearsal Building and Residence Hall, Marlboro, VT; Aurora Health Care, Sheboygan, WI; Macalester College Theater and Classroom Building, Saint Paul, MN

HKCI uses a collaborative design approach to help clients build great places in which to live, work and play. Our core values of collaborate, listen, explore and create are the foundation of our practice providing professional landscape architecture, urban design, planning, market analysis, and community engagement services.

Firm Principals
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Andrea Arnold, PLA, ASLA
Chuck Stewart, PLA, ASLA
Mitch Workmon, PLA, ASLA

Kimley-Horn's urban planners and landscape architects are leaders in urban redevelopment, streetscape, and town planning projects locally and nationally. Our designs focus on meaningful solutions that help create community and sense of place. We are highly-experienced in developing public involvement programs, directing community workshops, and building consensus on complex redevelopment and improvement projects. Our local and national practices work in nearly every metro area and in many outstate communities, supporting public and private investments.

ArtSpace Hastings, Hastings, MN; Trilogy Apartments, St. Paul, MN; Regions Hospital Birth Center, St. Paul, MN; Metro Transit Blue and Green Line Light Rail Extensions, Hennepin and Ramsey Counties, MN; Cold Line and Rush Line BRT, Ramsey and Washington Counties, MN; MSP Airport Terminal-1 Parking Expansion, Hennepin County, MN; Wakefield Park, Maplewood, MN; Giants Ridge Nordic + Golf Facility, Biwabik, MN; Twin Ports Interchange Visual Quality, Duluth, MN

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Perkins+Will is an interdisciplinary, research-based architecture and design firm established in 1935 and founded on the belief that design has the power to transform lives and enhance communities. 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."

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Alliant Energy Center, Master Plan, Madison, WI; City of Faribault, Downtown and Parks Master Plan, Faribault, MN; City of Maplewood North End Vision Plan, Maplewood, MN; City of Racine Water Street Redevelopment Project, Racine, WI; Crow-Hassan Park Preserve Master Plan, Rogers, MN; East of the River Service Area Master Plan, Minneapolis, MN; Eglinton LRT Public Realm Study, Toronto, Canada; Kent State University COBA, Kent, OH

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At SEH, our professional consultants connect government, commercial, and industrial clients to solutions they need to succeed in the world today. We're simplifying the world's complex challenges by improving mobility, designing better places, engineering clean water and we're building a Better World for All of Us®.

Mississippi River Gorge Regional Park Master Plan - Minneapolis Park & Recreation Board, Minneapolis, MN; City Loop - Destination Medical Center Plan, Rochester, MN; St Mary's Place, Public Realm Design Concepts - DMG, Rochester, MN; Lake Bde Maka Ska & Lake Harriet Park Improvements, MPRP, Minneapolis, MN; Dakota Connection Master Plan, Sisseton Wahpeton Oyate Tribe, Sisseton, SD; Bohemian Flats / Annie Young Meadow Park Improvements, MPRB, Minneapolis, MN; Bear Cave Amphitheater, Stewartville, MN; Residence at Discovery Square, Rochester, MN

St. Andrew's Lutheran Church Campus Renovations, Mahomet, IL; Solace Apartments Site Development, St. Peter, MN; Freeman Regional Health Services Grove Area Veteran's Memorial, Spring Grove, MN; Mayowood H&LS, Rochester, MN; Veteran's Memorial Parkway H&LS, Minneapolis, MN; Bertram Chain of Lakes Regional Park Phase One Development, Monticello, MN; Hennepin Co. Libraries Site Renovations, Richfield & Bloomington, MN

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urnsville, MN; Blue Line Extension, Phase 1
tation Area Planning, Hennepin County,
MN; North Church Street Bicycle/Pedestrian
orridor, University of Minnesota.
Minneapolis, MN; Lake Vermillion State Park,
oudan, MN; Downtown Master Plan,
tillwater, MN; Blue Line LRT Urban Design,
rooklyn Park, MN; Hyland Ski Area Chalet
ite Design, Bloomington, MN



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responsible. Services include design
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New Hope City Hall & Police Station,
New Hope, MN; Currie Park, Phase 1
Improvements, Minneapolis, MN; Wausau
Riverfront Redevelopment, Wausau, WI;
PLACE Mixed Use Development,
St. Louis Park, MN; The Shipyard, Phase 1
Improvements, Green Bay, WI; Cascade
Lake - Phase 1 Improvements - Rochester,
MN; Northeast Minnesota State Veterans
Cemetery, Duluth, MN; Downtown
Streetscape & Urban Design Plan,
St. Cloud, MN



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TKDA services include: park & trail
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outdoor plazas/urban design;
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stormwater management facilities;
and campus planning.

Lake Elmo Park Reserve Improvements,
Lake Elmo, MN; 264 Courtyard
Revitalization, Maplewood, MN; City Park
Masterplans, Newport, MN; Robert Piam
Regional Trail, Saint Paul, MN; Cherokee
Regional Trail, Saint Paul, MN; UMD
Residence Hall, Duluth, MN; U of M Pioneer
Hall Renovation, Minneapolis, MN; Robert
Street Plaza Improvements, Saint Paul, MN

Brookview Elementary School**Page 28**

Location: Woodbury, Minnesota
Client: Stillwater Area Public Schools
Architect: BWBR
Principal-in-charge: Peter G. Smith, FAIA

Project lead designer: Stephen Berg, AIA
Project manager: Steve Erickson, AIA
Project designer: Laura Flynn

Project team: Mariam Figueroa, Roger Larson, AIA; Leah O'Leary; Al Hoglund, AIA; Mike Smutny, Danny Sim; Jan Neilson; Bridget Huberty

Structural engineer: BKBM Engineers
Mechanical and electrical engineer: Hallberg Engineering
Civil engineer: Larson Engineering

Food service designer: Rippe Associates
Interior designer: BWBR
Construction-manager agent: Kraus-Anderson

Landscape architect: Damon Farber
Landscape project team: Jesse Symkywicz

Face brick: Cloud Ceramics; Endicott
Flooring systems/materials: Tenant; Robbins Sports Surfaces; Patcraft; Shaw; J&J; Interface; Nora; Armstrong; Terroxy

Window systems: Andersen Windows; EFCO
Architectural metal panels: Petersen Aluminum Corp.; Alucobond
Concrete work: Grace, Wells Concrete

Millwork: Northwest Cabinets, Inc.
Photographer: Brandon Stengel, Assoc. AIA

Temple Israel Lobby and Education Expansion**Page 32**

Location: Minneapolis, Minnesota
Client: Temple Israel Minneapolis
Architect: HGA Architects and Engineers (HGA)

Principal-in-charge: Nancy Blankford, AIA
Project lead designer: Joan Soranno, FAIA

Project manager: John Cook, FAIA
Project architect: Robert Good, AIA
Project team: Dan Avchen, FAIA; Michael Hara, Assoc. AIA; Doug Gerlach, AIA; Justin Bice, Assoc. AIA; Aaron Mullins, AIA; Kate Levine, AIA; Tim Carlson, AIA; Robert Johnson

Interior designer: HGA
Interior design team: Ariane Laxo; Lauren Barry; Deirdre Webster

Landscape architect: HGA
Landscape team: Emanoili Spassov; Tryg Hansen; Ross Altheimer; Stephen Himmerich

Lighting designer: HGA
Structural, mechanical, plumbing, electrical, and civil engineer: HGA
Security and low voltage: HGA

Cost estimating: HGA
General contractor: M.A. Mortenson Company
Acoustic/vibration consultant: Kvernstoen, Ronholm & Associates

Stone restoration consultant: Wis, Janney, Elstner Associates, Inc.
Security consultant: Rozin Security Consulting, LLC
Energy modeling: The Weidt Group

Envelope consultant: Pie Consulting and Engineering
Indiana limestone: Metro Brick and Stone Co.
Architectural cast stone: American Artstone

Architectural metal panels: M.G. McGrath
Curtain wall: Empirehouse Inc.
Custom fence enclosure: Metro Manufacturing, Inc.

Millwork and custom wood ceiling: Wilkie Sanderson
Acoustical ceilings: Twin City Acoustics, Inc.
Terrazzo flooring: Grazzini Brothers

Flooring systems: Floors by Beckers
Architectural concrete: M.A. Mortenson Company
Mechanical contractor: Horwitz, Inc.
Electrical contractor: OlympiaTech

Landscape contractor: Arteka Companies
Lobby furniture: Roam and Woodsport
Photographer: Paul Crosby

Haverford College Visual Culture, Arts, and Media (VCAM) Building**Page 34**

Location: Haverford, Pennsylvania
Client: Haverford College
Architect: MSR Design

Principal-in-charge: Traci Lesneski, Assoc. AIA
Project lead designers: Traci Lesneski, Assoc. AIA; Dagmara Larsen, Assoc. AIA

Project manager: Dagmara Larsen, Assoc. AIA
Project architect: Bob Ganzer, AIA

Principal design adviser: Thomas Meyer, FAIA
Project interior designer: Veronica McCracken
Signage designer: Ligia Cholensky

Other project team members: Ben Lewis; Patrick Lynch; Martin Meyer; Benjamin Schwarz; Daniel Vercruyssen, AIA
Energy modeling: Bruce E. Brooks & Associates

Structural engineer: Keast & Hood Co.
Mechanical and electrical engineer: Bruce E. Brooks & Associates
Civil engineer: Nave Newell, Inc.

Lighting designer: Gallina Design, LLC
Interior designer: MSR Design
Construction manager: Whiting-Turner

Landscape architect: Haverford College Arboretum
Landscape project team: Haverford College Arboretum; MSR Design; Nave Newell (civil engineer)

Masonry Restoration (schist stone and limestone): Zavorski Masonry Restoration
Cabinetwork: Stofanek Custom Cabinetry
Custom woodwork: Click

Tessuti mosaic tile: Applant
Savoy wall tile: Ann Sacks
Advance rubber flooring (track): Mondo

Carpet: Superior (Interfacelior); Lita (DESSO)
Wood-frame window restoration: Iconic Windows
Hollow metal frame: Curries

Interior storm windows: Allied Window
Copper roofing details, slate shingle roof, and snow rails: GSM Roofing

Custom copper cupola cap: AC Gentry
Custom steel canopies, entry wraps, stairs, handrails, and guardrails: Anvil Craft
Concrete work: Bazella Group

Photographer: Lara Swimmer
Cabinetry and millwork: Wilkie Sanderson
Specialty theatrical equipment: Wenger Corporation

Photographer: Albert Vecerka
Principal-in-charge: Roxanne Nelson, AIA
Design principal: Tim Carl, FAIA

Project lead designer: Andrew Weyenberg, AIA
Project manager: Rebecca Cellis, AIA
Project architects: Rebecca Krull

Kraling, AIA; Andrew Holmgren AIA
Project team: Nat Madson, AIA; David Johansson, AIA; Ariane Laxo; Danielle Peterson; Steven Phillippi
Energy modeling: HGA; The Weidt Group

Structural, mechanical, electrical, and civil engineer: HGA
Engineering team: Jon Wacker; Leighton Deer; Zachary Poynter; Bradley Roath
Lighting designer: Schuler Shook; HGA; Lighting team: Paul Whitaker; Christa Blasco

Theatrical design and specialty lighting: Schuler Shook
Acoustics and audiovisual design: Acoustic Distinctions
Interior designer: HGA
Interior design team: Ariane Laxo; Danielle Peterson

General contractor: McGough Construction
Mechanical contractor: Schadeegg Mechanical
Electrical contractor: Hunt Electric
Landscape architect: HGA
Landscape team: Theodore Lee

Face brick: McGough Construction
Wood flooring: Anderson Ladd
Curtain wall: Twin City Glass
Architectural metal panels: M.G. McGrath
Concrete work: McGough Construction

Cabinetry and millwork: Wilkie Sanderson
Specialty theatrical equipment: Wenger Corporation
Photographer: Albert Vecerka

Carleton College Music and Performance Commons**Page 36**

Location: Northfield, Minnesota
Client: Carleton College
Architect: HGA Architects and Engineers

Principal-in-charge: Roxanne Nelson, AIA
Design principal: Tim Carl, FAIA
Project lead designer: Andrew Weyenberg, AIA

Project manager: Rebecca Cellis, AIA
Project architects: Rebecca Krull
Kraling, AIA; Andrew Holmgren AIA

Project team: Nat Madson, AIA; David Johansson, AIA; Ariane Laxo; Danielle Peterson; Steven Phillippi
Energy modeling: HGA; The Weidt Group

Structural, mechanical, electrical, and civil engineer: HGA
Engineering team: Jon Wacker; Leighton Deer; Zachary Poynter; Bradley Roath
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Acoustics and audiovisual design: Acoustic Distinctions
Interior designer: HGA
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Curtain wall: Twin City Glass
Architectural metal panels: M.G. McGrath
Concrete work: McGough Construction

Cabinetry and millwork: Wilkie Sanderson
Specialty theatrical equipment: Wenger Corporation
Photographer: Albert Vecerka

Principal-in-charge: Roxanne Nelson, AIA
Design principal: Tim Carl, FAIA
Project lead designer: Andrew Weyenberg, AIA

Project manager: Rebecca Cellis, AIA
Project architects: Rebecca Krull
Kraling, AIA; Andrew Holmgren AIA

Project team: Nat Madson, AIA; David Johansson, AIA; Ariane Laxo; Danielle Peterson; Steven Phillippi
Energy modeling: HGA; The Weidt Group

Structural, mechanical, electrical, and civil engineer: HGA
Engineering team: Jon Wacker; Leighton Deer; Zachary Poynter; Bradley Roath
Lighting designer: Schuler Shook; HGA; Lighting team: Paul Whitaker; Christa Blasco

Theatrical design and specialty lighting: Schuler Shook
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Kraling, AIA; Andrew Holmgren AIA

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Minnesota design enthusiasts traveling to Chicago should plan visits to the Chicago Architecture Center (page 38) and the Farnsworth House (farnsworthhouse.org).

"STEPPING INSIDE LUDWIG MIES VAN DER ROHE'S ICONIC WEEKEND RETREAT GAVE ME GOOSEBUMPS," says photographer Morgan Sheff of his visit to the 1951 **Farnsworth House** in Plano, Illinois, now a public museum owned and managed by the National Trust for Historic Preservation. "I was not expecting to be so taken with the interior—in particular, with the way the architecture, with its floor-to-ceiling glass on all sides and elevation off the ground, creates a floating sensation while perfectly framing views of the surrounding landscape. The effects are quite profound in person."

