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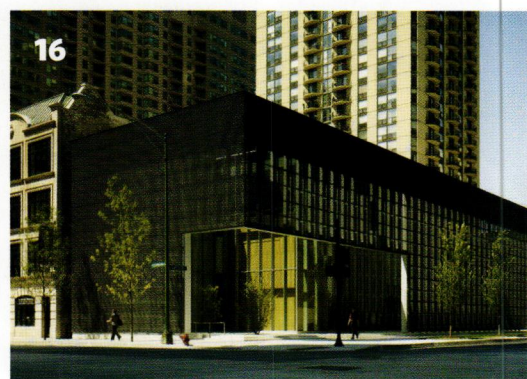
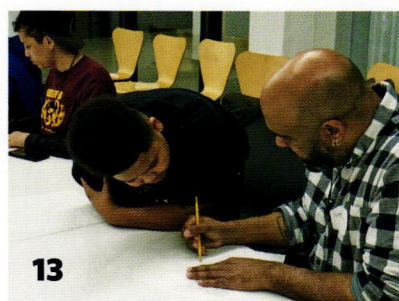
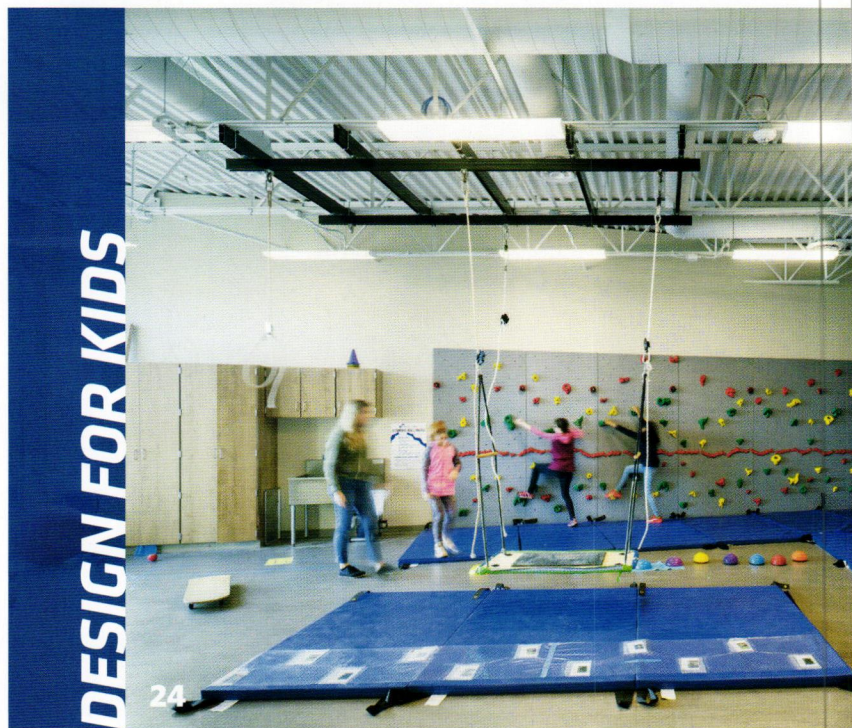
Architecture MN, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.



ON THE COVER

Peter J. King Family Foundation
Leadership Center
St. Paul, Minnesota

"The Leadership Center is a beautifully designed building with exterior materials that really make it stand out," says photographer **Morgan Sheff**. "The Spanish slate tiles with their cool blue tones, the warmth of the red cedar, and the landscaping all complement each other in a vividly appealing way."



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A K-6 charter school for students with disabilities and a center for Scouts BSA activities reinforce the lesson that buildings can be designed to support learning and growth in young people.

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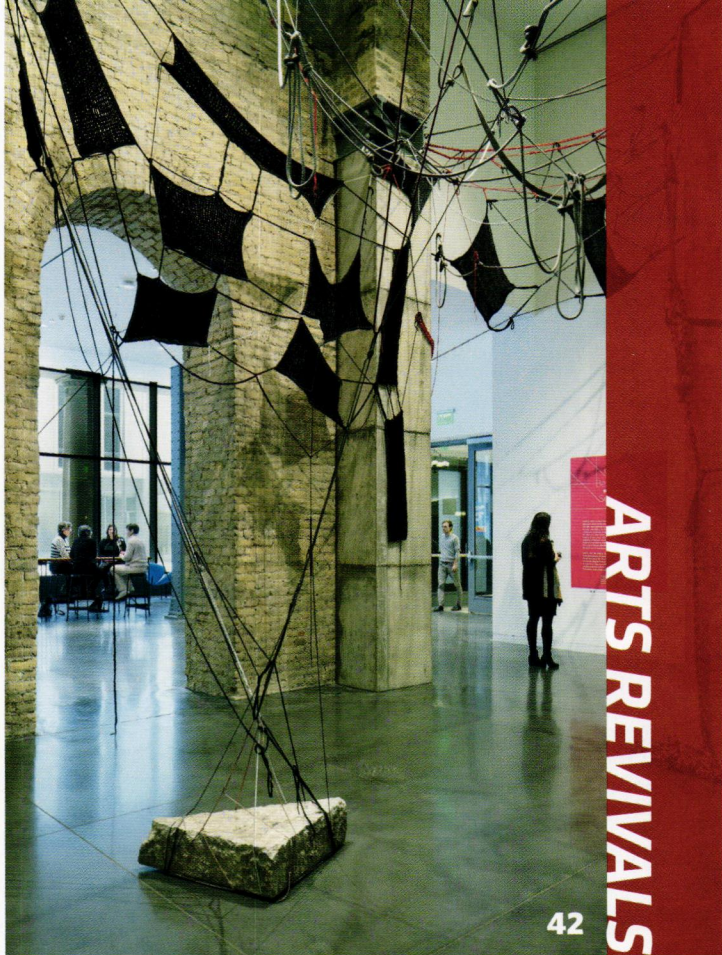
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By Linda Mack

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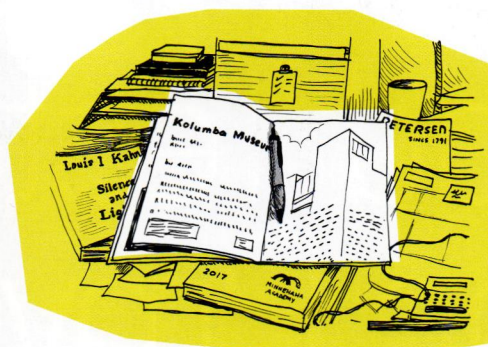
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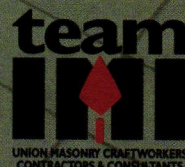
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ERIC MUELLER



The Spark

It turns out, when you assemble a Design for Kids issue, the books on your desk change pretty dramatically. Sometime in early May, Thomas Fisher's *Designing Our Way to a Better World* and Larry Millett's *AIA Guide to the Twin Cities* disappeared beneath Iggy Peck, *Architect* and *Architecture According to Pigeons*, two of the entries in Ann Mayhew's roundup of architecture-themed children's books (page 15).

In addition to being a joy to look at every day, the books were a reminder of the importance of storytelling in making architecture accessible to young people. For more perspective on how to hook kids on design, Ann and I reached out to architect Angela Wolf Scott, AIA, who co-chairs AIA Minnesota's Architecture in the Schools Committee, a group that brings architects and designers into classrooms and career fairs around the state.

"Empowering kiddos to see and speak the language of architecture is easier than you'd guess," Angela told us. "Whether they're in preschool, grade school, or high school, you can meet them exactly where they're at with a conversation or activity and use that common ground as the foundation from which to push and challenge."

"Architecture is all around us. And the impacts of good design—and poor design—are evident if you know what you're looking for," she continued. "That conversation is continuous with my own kids. During an evening walk, we can cover everything from the reason why houses have porches to the forces on retaining walls to the finer points of Usonian architecture, all without leaving the neighborhood. And a trip to Mill City Museum invariably includes a side lesson about efflorescence. Each (conversation is) a little more advanced than the last."

(I needed a Merriam-Webster side lesson in *efflorescence* myself.)

For those of our readers who are teachers or school administrators, AIA Minnesota's Architecture in the Schools team is a dynamic resource for educators. Visit them online to learn more about their offerings—or look for their booth on STEM Day at the Minnesota State Fair. "The opportunities to engage with children around architecture and design are rich," Angela noted. "As architects, we're generally not experts on K-12 education, but we are equipped to find the spark of interest for the kids we're working with and use it to stoke a fire."

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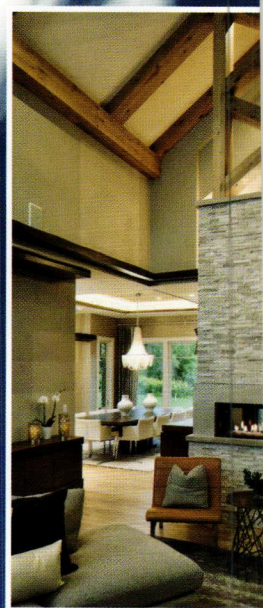
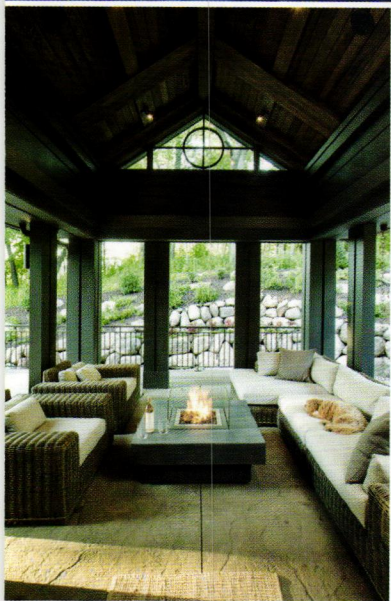
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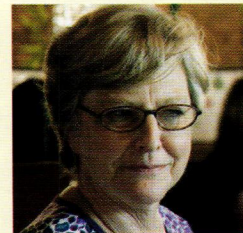
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They're an interesting bunch.



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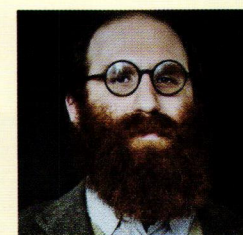
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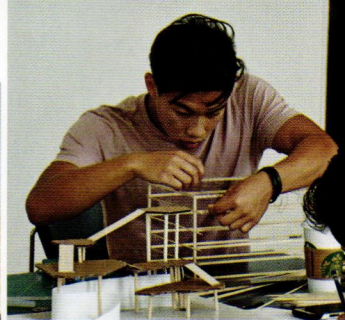
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CHAD HOLDER
PHOTOGRAPHY

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WEISMAN ART MUSEUM



TEEN ARCHITECTURE WORKSHOP WEISMAN ART MUSEUM AUGUST 5-9

For students entering grades 10-12
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PLAY TO LEARN

An innovative summer camp at the Weisman Art Museum
is an incubator for future architects and designers

By its very nature, architecture is about the future. Most structures are designed to serve for decades or longer; with luck, the good ones will witness a future none of us will see. But what is the future of the profession itself? And *who* is the future of the profession?

Twenty years ago, the University of Minnesota School of Architecture, along with partners from the Twin Cities architecture community, devised a weeklong summer camp to help hook high school students on architecture. The Teen Architecture Workshop, held every summer at the Weisman Art Museum, is essentially "an introduction studio course crammed into one week," says Weisman director of education Jamee Yung. "The program gives us a chance to think about the pipeline—we see who may be entering the field,

learn what they need to go forward, and make early connections with them.

"Architecture students and museum faculty mentor the students, and we also bring in experts to talk about the professions that work alongside architects, such as structural engineers," she continues. "Students learn that architecture is not just about the building itself but also about how the building impacts the community around it."

Yung, adjunct faculty member Josh Weinstein, and professionals from LSE Architects, Clark Engineering, and other Minnesota firms lead the campers through lessons that center on the concept of a project, from site analysis to sketching and modeling to a final presentation. The students learn about Frank Gehry's design process for the

You can't hold an architecture camp for high school students at the Weisman Art Museum and not have the participants study the building's iconic Frank Gehry design.

Weisman building while planning a project of their own. They use traditional, rather than digital, design tools to build four-foot-by-four-foot models of their projects.

"During that week, the room is filled with cardboard, foam core, wooden dowels, and other materials needed to build models," says Yung. "It's very hands-on, and there's a lot of excitement in that—for the students as well as the mentors. We all get to play.

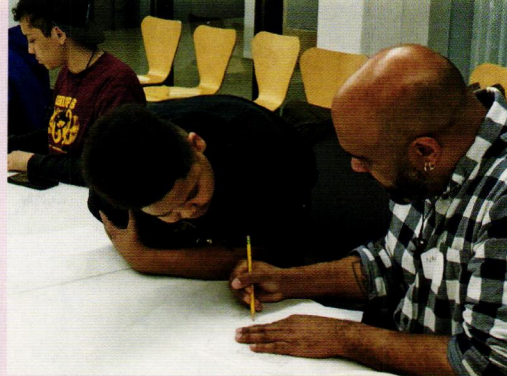
"After 20 years of doing this, we now have former camp students working with us as mentors," she adds. "It's nice to see the program come full circle."

—Amy Goetzman



Shop Class

Architect Damaris Hollingsworth (Melo)'s **DesignSHOP** program introduces students from underserved communities to the architecture profession



DAMARIS HOLLINGSWORTH (MELO)

Whose streets? Whose city?

Whose home? Inclusion, equity, and identity should be considered as carefully as materials in every design project, says Damaris Hollingsworth (Melo), AIA. Design strategies can subtly determine who uses a space and how those people interact, ultimately influencing community well-being. "The built environment needs to prioritize spaces that are inclusive and inviting to everyone, in public and commercial buildings," says the Brazil-born architect, who is on a mission to make the Twin Cities a warmer and more welcoming place.

One way to achieve this goal is to cultivate a diverse architecture profession. So, Hollingsworth (Melo) founded DesignSHOP, a hands-on exploration of architectural thinking for high school students from underserved communities. Inspired by the former Architectural Youth Program (AYP), and through a partnership between the Twin Cities chapter of the National Organization of Minority Architects (NOMA), education nonprofit Achieve Minneapolis, and the University of Minnesota College of Design, the program pairs curious students with mentors of color from the design world.

Participants tour buildings, visit design firms, build models, hone a personal style, and visualize roles they could have in the creation of a city that works for all. Last year, the 12-week program culminated in a final group presentation at the annual AIA Minnesota Conference on Architecture.

"It was exciting to see the interest of the students growing as the weeks went by," says Hollingsworth (Melo). "Even more exciting and gratifying was watching their confidence grow and seeing them develop into comfortable presenters of their own work."

After the 12-week run, the students can enroll in a second session focused on basic design-software training, with the ultimate goal of being placed by Achieve Minneapolis at architectural firms as high-school interns. Together, the two sessions offer a sustained, immersive experience that could inspire career choices. But if the students don't end up in architecture, that's just fine, says Hollingsworth (Melo); they'll still come away with new ways of thinking that will help light their chosen paths.

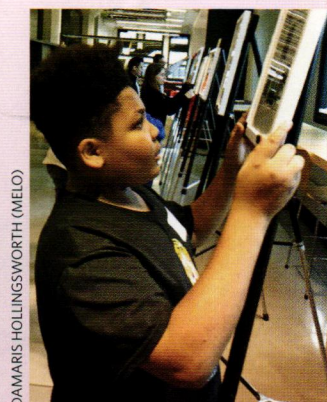
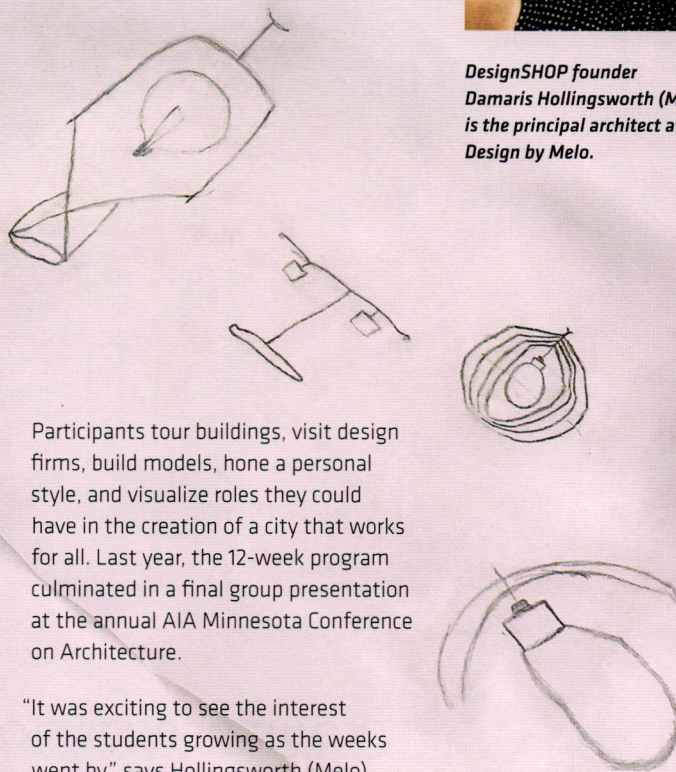
—Amy Goetzman

CITIZEN ARCHITECT



JABARI HOLLOMAN

DesignSHOP founder Damaris Hollingsworth (Melo) is the principal architect at Design by Melo.



DAMARIS HOLLINGSWORTH (MELO)

A young DesignSHOP participant displays his framed work at HGA Architects and Engineers.



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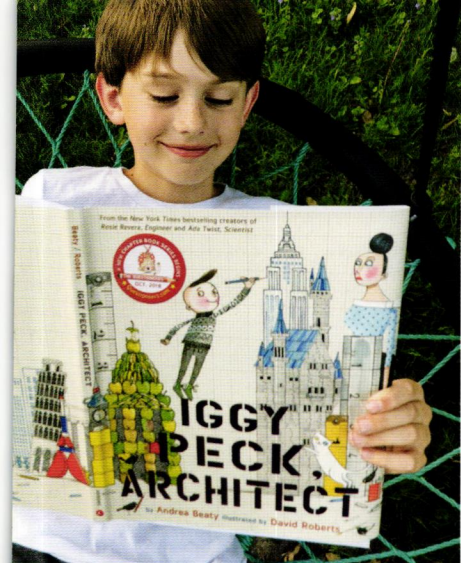
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ARCHITECTURAL ADVENTURES

How do you inspire a love of architecture in children? The high-sounding terms that some architects like to use—tectonics, for example, or typology—are probably not the way in. “Books are fuel for the imagination, and sharing a good book with your kids can spark curiosity and creativity like nothing else,” says architect Angela Wolf Scott, AIA, who helps lead a Minnesota’s Architecture in the Schools program. The following books will educate and inspire the minds of future architects and design advocates.

1 IGGY PECK, ARCHITECT

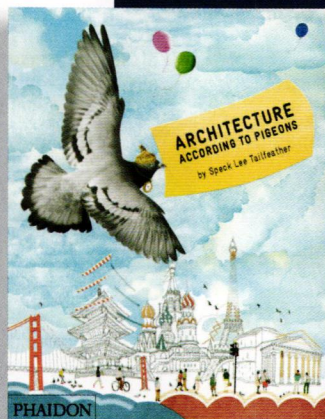
By Andrea Beaty and David Roberts, Abrams Books for Young Readers, Ages 5+

From his first tower at age two—made of (dirty!) diapers—Iggy Peck has always been an architect. Kids get to follow along as he designs, builds, and, with the help of his friends, teaches others about the value of architecture and following our dreams.

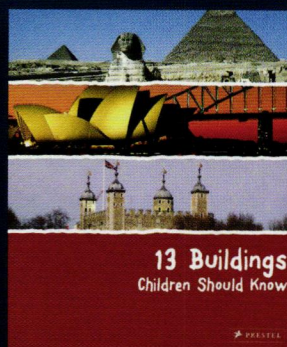
2 13 BUILDINGS CHILDREN SHOULD KNOW

By Annette Roeder, Prestel, Ages 8–12

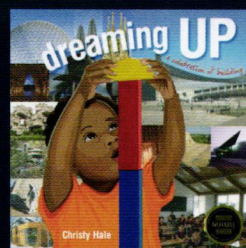
Readers get to explore buildings around the world, from St. Peter’s Basilica to the Beijing National Stadium. In this educational book, contextual information, cross-sections and plans, questions, and activities will inspire kids to interact with the ideas presented by each building.



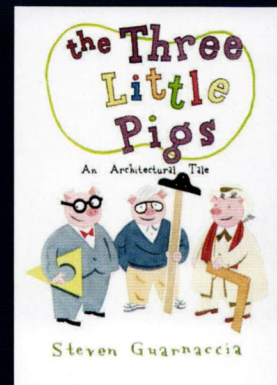
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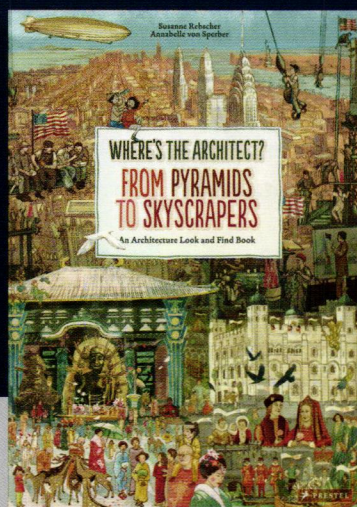
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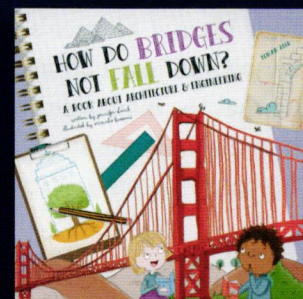
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6

3 DREAMING UP: A CELEBRATION OF BUILDING

By Christy Hale, Lee & Low Books, Ages pre-K–5

With illustrations demonstrating all the ways children can build, juxtaposed with a photograph of an architecturally significant building—a sandcastle next to La Sagrada Família, for example—*Dreaming Up* is a child’s perfect first book on architecture.

4 THE THREE LITTLE PIGS: AN ARCHITECTURAL TALE

By Steven Guarnaccia, Abrams Books for Young Readers, Ages 3–5

Three little pigs—Frank Gehry, Philip Johnson, and Frank Lloyd Wright—build three houses and out-trick the big bad wolf. (Spoiler alert: Fallingwater, with its stone and concrete, withstands the wolf’s huffing and puffing.) Famous buildings and interior furnishings are scattered throughout, to begin developing a love of design in little ones.

5 WHERE'S THE ARCHITECT? FROM PYRAMIDS TO SKYSCRAPERS: AN ARCHITECTURE LOOK AND FIND BOOK

By Susanne Rebscher, illustrated by Annabelle von Sperber, Prestel, Ages 4–8

In this meticulously illustrated search-and-find book, young readers explore architectural wonders around the world. Kids will learn the stories of the buildings and the society in which they were built. More than an architectural “Where’s Waldo?,” the book goes in depth on the places and concepts.

6 HOW DO BRIDGES NOT FALL DOWN?: A BOOK ABOUT ARCHITECTURE & ENGINEERING

By Jennifer Shand and Srimalie Bassani, Flowerpot Press, Ages 7–10

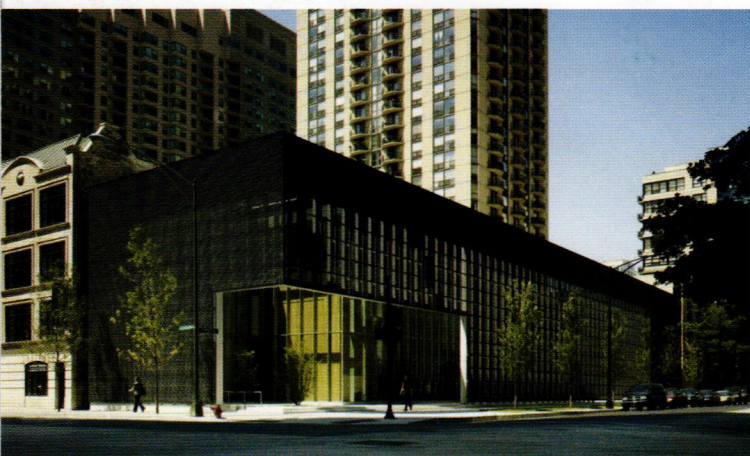
Sure to generate awe in grade-schoolers, this book reveals the engineering wonders in buildings and structures through a Q&A format. The language gets fairly technical at times; it’s easy to imagine many of the concepts moving from the page into real-life demonstrations.

7 ARCHITECTURE ACCORDING TO PIGEONS

By Speck Lee Tailfeather (Stella Gurney); illustrated by Natsko Seki, Phaidon Press, Ages 8–11

Did you know pigeons are great connoisseurs of architecture? Accompanied by gorgeous collages, this book eloquently explores what makes buildings—from Fallingwater to Brasilia to the Church of Light—unique. Language is occasionally indelicate; adults may want to review the section on the Colosseum—the pigeons call it “Murder Ring”—before reading it to children. But most of the time, Tailfeather’s love of architecture shines through with poetic and thoughtful insights.

—Ann Mayhew



STEVE HALL, HEDRICH BLESSING

"I see this building and the growth it has fueled for the Poetry Foundation as the realization of founding editor Harriet Monroe's vision for *Poetry* magazine. She saw that our culture needed a home for poetry, and that the magazine should be a gallery for poems. From day one, she strove to create an exalted place for poetry." —POETRY MAGAZINE ART DIRECTOR FRED SASAKI



PETE SIEGER



PETE SIEGER



PETE SIEGER



Lyric Architecture

The Poetry Foundation headquarters in Chicago's River North neighborhood is an architectural expression of the experience of reading a poem, but not in the way most literature buffs had expected when the building opened in 2011. Designed by John Ronan Architects, the long and low structure reveals itself in layers.

Visitors and passersby first encounter a corrugated zinc exterior that becomes perforated along a cloistered garden courtyard, creating a veiled view of the quiet beauty within. A wide cutout in the corner of the oxidized metal shell invites access to the tranquil courtyard, where visitors arrive at a second layer of views—into glass-lined interiors, including a soaring library with some 30,000 volumes of poetry.

"The building, like a poem, is different for everyone," says *Poetry* magazine art director Fred Sasaki. "First-time visitors often wonder, 'What is it?' There is a process of discovery before one even reaches the front door, which entails a meandering garden path slightly obscured from the outside world, then a confrontation with multiple angles and faces of poetry: a pristine performance venue, an open exhibition space, and a vast poetry library. Like a poem, the building feels bigger on the inside."

—Christopher Hudson

THE POETRY FOUNDATION

61 West Superior Street, Chicago
Weekdays 11 A.M.–4 P.M.
Select evenings and weekends

The Poetry Foundation, home to *Poetry* magazine, hosts a wide array of readings, lectures, performances, screenings, and workshops for visitors of all ages. Visit www.poetryfoundation.org for more information.

Clockwise from upper-left corner of spread: The building's oxidized zinc shell; the view from the library out to the courtyard; the view from the courtyard into the library; the flexible performance hall; and the library's double-height walls of poetry books.

The building won a 2012 AIA Institute Honor Award for Architecture, one of the most prestigious design awards in the U.S.



STEVE HALL, HEDRICH BLESSING



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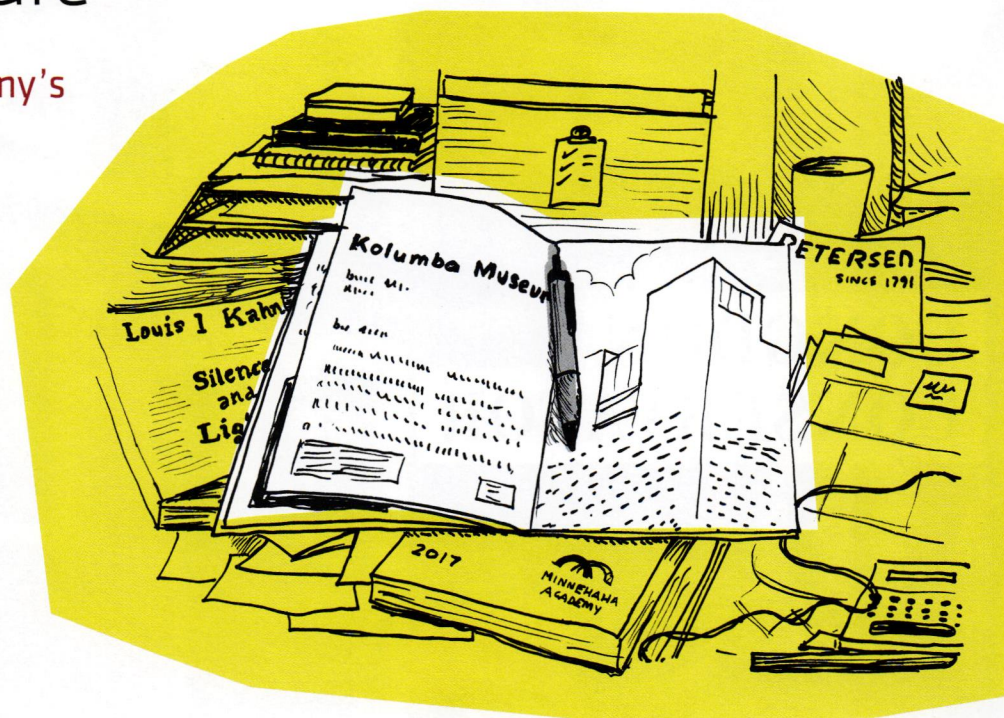
The story of Minnehaha Academy's new hand-molded Danish brick

BY ANDY STURDEVANT

You know this already, but it bears repeating, particularly in a column highlighting buildings designed for a high school: It's important to read as much as you can. Novels, nonfiction books, magazines, newspapers, blogs, roadside historical markers, cereal boxes—anything you can get your hands on.

The reading list for Honors English students at Minnehaha Academy, a Christian private school in West River Parkway in South Minneapolis, encourages this type of active reading and attention as a foundation for learning: "It is not unreasonable to have brackets, underlinings, asterisks, exclamation marks, sketches, questions, notes, and more on each page," the introduction reads. "Your books should show physical evidence that you intellectually interacted with them." You never know when something you see, underline, or circle, and then mentally file away, will be useful to you later.

Case in point: Cunningham Group Architecture principal Chad Clow, AIA, was puzzling through a challenge he was facing while working on a project with Minnehaha Academy. The initial design Cunningham had proposed for the school was receiving some pushback, including from alumni. The proposed new buildings, which would replace the two destroyed in a tragic explosion in August 2017, made extensive use of unabashedly contemporary, light-colored concrete cladding. But so much of the alumni's memories of being at Minnehaha Academy involved red brick. The two buildings that were destroyed were red brick. Was there a way to incorporate that material?



The solution came from an article Clow had read about a Danish brick manufacturer, Petersen Tegl, that had been making bricks by hand since 1791. Not just for heritage projects—though the bricks were made with molds in the most old-fashioned way possible—but also for innovative modern buildings that needed to connect the past and the present. Clow recalled how the article

Louis Kahn wrote that every person who sees a brick can imagine themselves as a mason putting that brick into place. In this way, brick can personalize a large building. Hand-molded brick only heightens the effect.

highlighted the Kolumba in Cologne, Germany, an art museum built on the ruins of a Gothic cathedral. Designed by Swiss architect Peter Zumthor, the structure features charcoal-fired gray Petersen bricks that complement the stone ruins; in some sections, the brick is staggered to allow speckled light into the interior.

And so, from that mental file of pictures that all architects carry around in their brains, an image of the Kolumba popped up in Clow's head. Brick! Used in a heritage site in a contemporary way! He Googled it, put some information together on Petersen Tegl and some images, and brought the idea to the Cunningham team and the school.

"How about this?" he suggested.

A few months later, Clow, Minnehaha Academy president Donna Harris, and a representative from Mortenson Construction were standing in a brickyard in rural Denmark.

It's a long way from Minnesota to the Broager Peninsula, but Petersen Tegl insisted that the principals for the project travel to Denmark to see the process through. Petersen, in fact, requires all clients to visit in person, because trying to match online samples with the real thing, especially across two languages, can be maddening. The factory itself is not as mechanized as a brick factory you might visit in the U.S.; the workers are dressed in rain gear, molding individual bricks by hand using wooden molds. Clow was able to match the colors

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CONGDON CONSERVATOR

INTERVIEW BY SHERI HANSEN

Tour Glensheen with Dan Hartman, and he'll have you crouching to peer inside a stone fireplace, or standing on your tiptoes as he describes the laborious process of removing layers of paint to get to original stencils. Shining through all his knowledge and passion is a vision for the property as an important destination in the cultural and environmental life of the North Shore.

PHOTOGRAPHY BY CHAD HOLDER

Opposite: Hartman standing in front of the mansion on a chilly April day. Right: The green-tiled Breakfast Room, by renowned interior designer John Bradstreet.



GLENSHEEN DIRECTOR DAN HARTMAN, WINNER OF THE AIA NORTHERN MINNESOTA COMMUNITY BUILDER AWARD, ON THE MAGIC OF THE HISTORIC CONGDON ESTATE IN DULUTH—AND ON SECURING THE PROPERTY'S FUTURE THROUGH ARCHITECTURAL STEWARDSHIP AND AN ARRAY OF PROGRAMS FOR ALL AGES

What makes Glensheen so special and so timeless for your visitors?

Glensheen is a beautiful 27,000-square-foot mansion in the classic English Tudor/Jacobean style that speaks profoundly to Minnesota craft culture. But its real advantage is its placement in the landscape on the shore of Lake Superior. The architect, Clarence Johnston, designed his Minnesota mansion for its natural surroundings and for our very cold environment. The design has done a remarkable job of sustaining Glensheen for more than 100 years.

I like to remind the architectural community that Johnston left the clearest examples of many types of his work right here. The way that the architecture interplays with the grounds, the interiors—all the significant elements

of the property—is interesting for architects to experience. There are features here you're not going to see in many other places. The west gate entrance, the servants' courtyard, the three-tiered terrace, and the massive garden, for example, aren't typical elements in Minnesota homes. You won't see all these pieces together anywhere else.

For many Minnesotans, Glensheen is the largest residence they have seen. Because of that, the design becomes that standard by which they view other homes. They don't always know why they're impressed with it, but many want to replicate what they see here, which really speaks to the design inspiration Glensheen offers. Visitors want to escape their normal, and Glensheen is far from normal.

What are some highlights of renovations you've been doing to the house and outbuildings?

We recently had our west gate entrance, which had been in rough shape, removed and redone, and now it's in the best shape it's been in during my tenure. We also restored our gardener's cottage, which now looks less like 1974 and more like 1910.

Last spring and summer, we redid our entire servants' porch, which had been close to collapsing in on itself. It looks remarkably better. We owe it to our audience to make these "little" things right, not just invest in the "big" spaces.

I always say that Clarence Johnston knew what he was doing, so let's trust him. Every time we have, he's shown us his skill. When we go back to what

>> continued on page 50



Room&Board

Design for Kids

Architects shape an innovative K-6 charter school for students with disabilities and a bustling center for Scouts BSA activities to support learning and growth

Peter J. King
Family Foundation
Leadership Center

Cunningham Group
Architecture
Page 29

Spero
Academy

HDR
Page 24



By Joel Hoekstra

Spero Academy

HDR's Minneapolis studio creates a new home for a charter school where kids with autism and other disabilities can learn and thrive

Most weekday mornings, Jaclyn Landon drives her second-grader to school in Minneapolis. After parking the car, she walks her son inside to his locker before wishing him a good day and kissing him goodbye. As at any other school, the halls are filled with the sound of children's voices and lined with artwork—colorful cutouts from construction paper, a collection of *Cat in the Hat* portraits.

But Spero Academy is slightly different from other K-6 educational facilities: Most classrooms have a sink and bathroom; there are calming rooms with dimmable lights and soundproofing where “dis-regulated” kids can go to re-center themselves; and the security doors that Landon passes through as she exits the building require a timed

delay before opening. Spero's student population is also different: 92 percent of its pupils have autism or other disabilities.

Nationally, autism rates have surged in recent years. In Minnesota, state officials estimate that nearly 1 in 42 kids under age 8 have some form of autism, ranging from mild to severe cases. But few public or private schools have the staff, resources, or physical facilities to effectively serve these students. Spero, originally known as Fraser Academy, was established as a charter school in 2004 to meet the specialized needs of children with autism and their families. Currently, the school has an enrollment of 130 students hailing from 24 school districts and 47 ZIP codes.



SPERO ACADEMY

Location: Minneapolis, Minnesota

Client: Spero Academy

Architect: HDR
www.hdrinc.com

Principal-in-charge:

Amy Williams, AIA

Project manager:

Michael Nelson, AIA

Project lead designers: Brian

Giebink, AIA (architecture);
Bethany DeLine (interiors)

Energy modeling:

The Weidt Group
theweidtgroup.com

Landscape architect: Loucks

General contractor:

Rochon Corporation

Size: 63,500 square feet

Cost: \$10.5 million

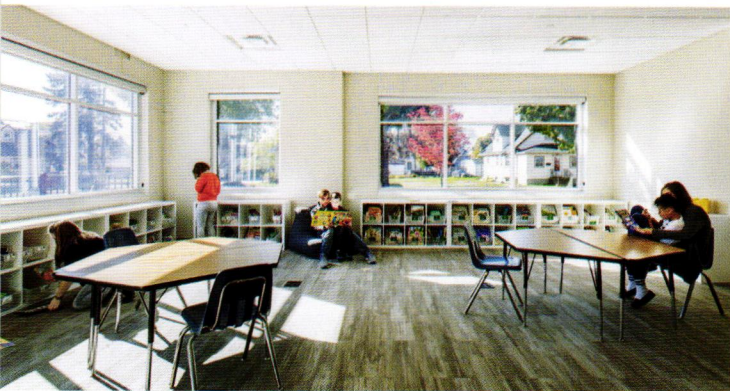
Completion: August 2018

Photographer:

Dan Schwalm

The glassy main entry and lobby create a feeling of openness and welcome—and visual connections between the school interior and neighborhood.

Physical-education spaces include an occupational-therapy room with rock-climbing walls (below) and a gym with a track around it (opposite, bottom).



The HDR team spent long hours researching academic studies on autism and design. What colors would be warm yet not distracting? What sort of lighting could be calming? How could a space visually signal the high- or low-focus activity that takes place within?



By far the biggest difference between the flagging elementary school Spero Academy used to lease and the new building it moved into in August 2018 is the amount of natural light that students, teachers, and administrators now enjoy.



Fostering School Pride

From the start, Spero's staff were experts in teaching children with special needs. But the facilities that housed the program often fell short: Until recently, the school rented space in an old elementary school, built in 1968, that badly needed renovation. "We were grateful to have the space," says Spero director Chipp Windham. "But the classrooms and hallways felt cramped and dark. It wasn't designed to support children with special needs."

In 2016, Windham and his board decided their students needed something better. They embarked on a path that would result in a new identity, location, and building. The school's new name, Spero, can be translated from Latin as "I hope," and it aligns, Windham says, with the dreams that students and their families have for a bright future.

The interiors of Spero's new 63,500-square-foot facility, constructed on 3.7 acres of undeveloped property along a rail line, are also bright, illuminated by outside light even on the cloudiest days. The school, designed by HDR's Minneapolis studio, opened last fall. "Initially, it was a little shocking, after spending so many years in a darker space," says Windham. "But then, after that first month, it was almost like a switch flipped. The students were suddenly engaged. This was their home. This was their school."

The kids' comfort in the space is notable because children with autism can become easily distracted or distressed by noise, light, textures, and other stimuli that rarely bother neurotypical students. Such factors were critical in shaping

the design, says HDR architect Brian Giebink, AIA. He and his team spent long hours researching academic studies on autism and design. What colors would be warm yet not distracting? What sort of lighting could be calming? How could a space visually signal the high- or low-focus activity that takes place within? "We did interviews with staff. We talked with parents. We read studies and did our own casual observation at the school," says Giebink. "We wanted to see how design and learning went hand in hand."

Transformable Spaces

The result of HDR's efforts is a school with some small but significant differences. Many classrooms have a single window at floor level, where a child can take time away from the group and refocus by taking in the world outdoors. Lighting throughout the building is often on dimmer switches, and large windows bring enough daylight into classrooms and hallways so no additional lighting is needed. Small rooms where students can let their emotions out without distracting others are tucked away throughout the school, with alcoves where teachers can discreetly monitor pupils' movements. A large assembly area doubles as the school's lunchroom, and a gym, a track, and an occupational therapy room provide plenty of space for play, running, and even rock-climbing, allowing kids to burn off excess energy so they can focus.

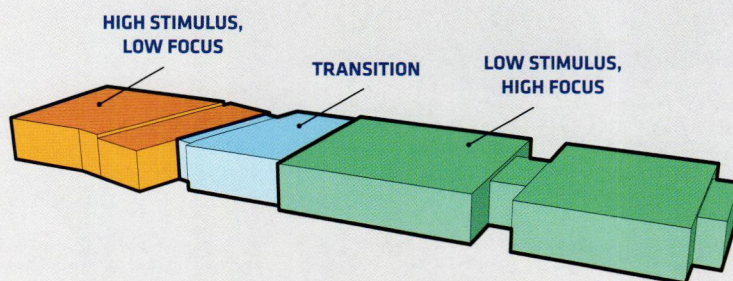
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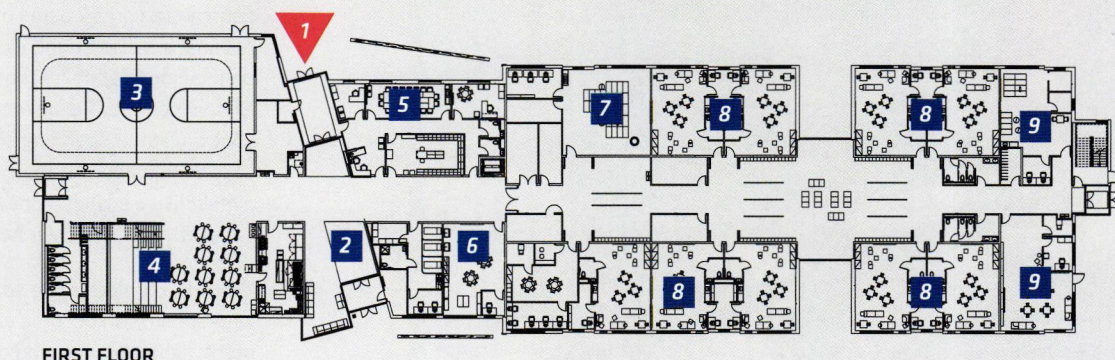
The Spero community now has a building it can take great pride in, as well as increased visibility in Northeast Minneapolis (above). Small, comfortable calming rooms (below) allow students to take a needed break.



Sensory zoning in the floor plan separates high-stimulus/low-focus spaces (e.g., gym, cafeteria, gathering areas) and low-stimulus/high-focus spaces (classrooms, media lab, specialist rooms) with a transition zone in between.



- 1 Front Entrance
- 2 Lobby
- 3 Gym
- 4 Cafeteria
- 5 Administration
- 6 Art
- 7 Occupational Therapy
- 8 Classrooms
- 9 Specialty Classroom



By Joel Hoekstra

Leadership Center

A scouting headquarters designed by Cuningham Group Architecture, Inc., adds to the active community around historic Fort Snelling at Bdote



clad in Spanish slate tiles and red cedar, the crisply contemporary Peter J. King Family Foundation Leadership Center stands out on Highway 62.



Top and middle: A hearth and chimney anchor a corner of the double-height commons. **Above:** Field offices enjoy ample views and natural light.

A convincing case can be made that the most highly trafficked corner in Minnesota is the deep gorge where the Mississippi River and the Minnesota River meet.

For thousands of years, Indigenous people plied its waters, more recently followed by French traders and American paddleboats. U.S. soldiers arrived at the site in 1819, with the establishment of Fort Snelling. Today, cars and trains crisscross the area via highways and an LRT line while lines of planes arrive at and depart from the adjacent Minneapolis-St. Paul International Airport.

"History has converged and focused here for thousands of years," says John Andrews, CEO of the Northern Star Council—Scouts BSA, which recently erected a new headquarters on the site, known to the Dakota people as Bdote.

In 2007, the Northern Star Council, which oversees the administrative operations for dozens of scouting troops in central Minnesota and western Wisconsin, bought a couple of acres at Bdote from the Minneapolis Park & Recreation Board. Architects and engineers at LHB immediately transformed an old cavalry building on the property into an activity center complete with a rock-climbing wall and a ropes course, while an open field nearby was designated as the site for a new headquarters building. Cunningham Group Architecture was hired to design the latter facility—the Peter J. King Family Foundation Leadership Center.

Scouting has changed significantly since 1908, when the British Lieutenant General Robert Baden-Powell published *Scouting for Boys*, a manual aimed at promoting self-reliance



scouts with an early interest in design and building assembly were inspired the moment they stepped into the entry lounge and commons; the building's structural and mechanical elements are all left exposed.

"The client requested that the building embody and reflect 21st-century scouting principles. They also wanted the building to be iconic—one you remember after you drive by it."

Liberal use of glass throughout the facility dissolves the border between indoor and outdoor, adding to the sense of limitless adventure.



The U-shaped building shelters a serenely landscaped courtyard designed to host scouting ceremonies.

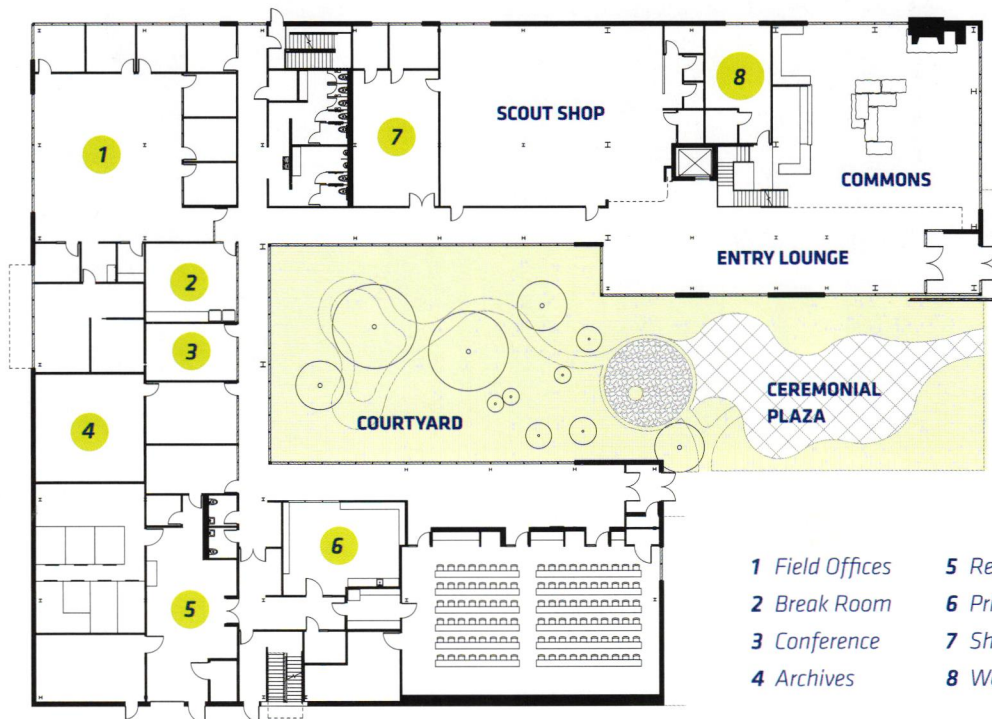
and patriotism among adolescent males. Today's scouts earn badges not only in camping and first aid but also in personal management, communication, and environmental science or sustainability. In recent years, the Boy Scouts of America has reversed its longtime ban on openly gay scouts and gay adult leaders, and earlier this year the organization—newly rebranded as Scouting BSA—opened membership to girls.

"The client requested that the building embody and reflect 21st-century scouting principles," says Cunningham Group principal Brian Tempas, AIA. "They also wanted the building to be iconic—one you remember after you drive by it."

Tempas and his team delivered a 41,000-square-foot facility clad in Spanish slate tiles and red cedar that succeeds in catching the eye of drivers approaching the airport on Highway 62. The U-shaped structure hugs a quiet, landscaped courtyard where scouting ceremonies can be held; the courtyard also features a sculpture honoring the Dakota. Liberal use of glass throughout the facility dissolves the border between indoors and outdoors, adding to the sense of limitless adventure that is inherent to scouting.

The industrial interiors—wood, steel, and concrete predominate—include a wide entry lounge, a double-height gathering hall anchored by a giant stone hearth, a special Leadership Experience area, classrooms, a shop that sells uniforms and other scouting materials, offices and

>> continued on page 58



FIRST FLOOR

**PETER J. KING
FAMILY FOUNDATION
LEADERSHIP CENTER**

Location: St. Paul, Minnesota

Client:
Northern Star Council-
Scouts BSA

**Architect and landscape
architect:** Cuningham Group
Architecture, Inc.
www.cuningham.com

Project team:
Brian Tempas, AIA;
Chad Clow, AIA; Michael Berg,
AIA; Jocy Teske

Energy modeling: Cuningham
Group Architecture, Inc.

Construction manager:
Mortenson Construction

Size:
41,208 square feet

Cost:
\$17.5 million

Completion:
June 2018

Photographer:
Morgan Sheff



The Leadership Lab, which overlooks the commons, features durable and colorful contemporary furnishings.

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ARTS REVIVALS

Duluth and St. Paul enjoy a new wave of arts offerings with the skillful renovation of an historic theater and the inspired adaptive reuse of late-19th-century commercial interiors as a museum for American art

NORSHOR THEATRE

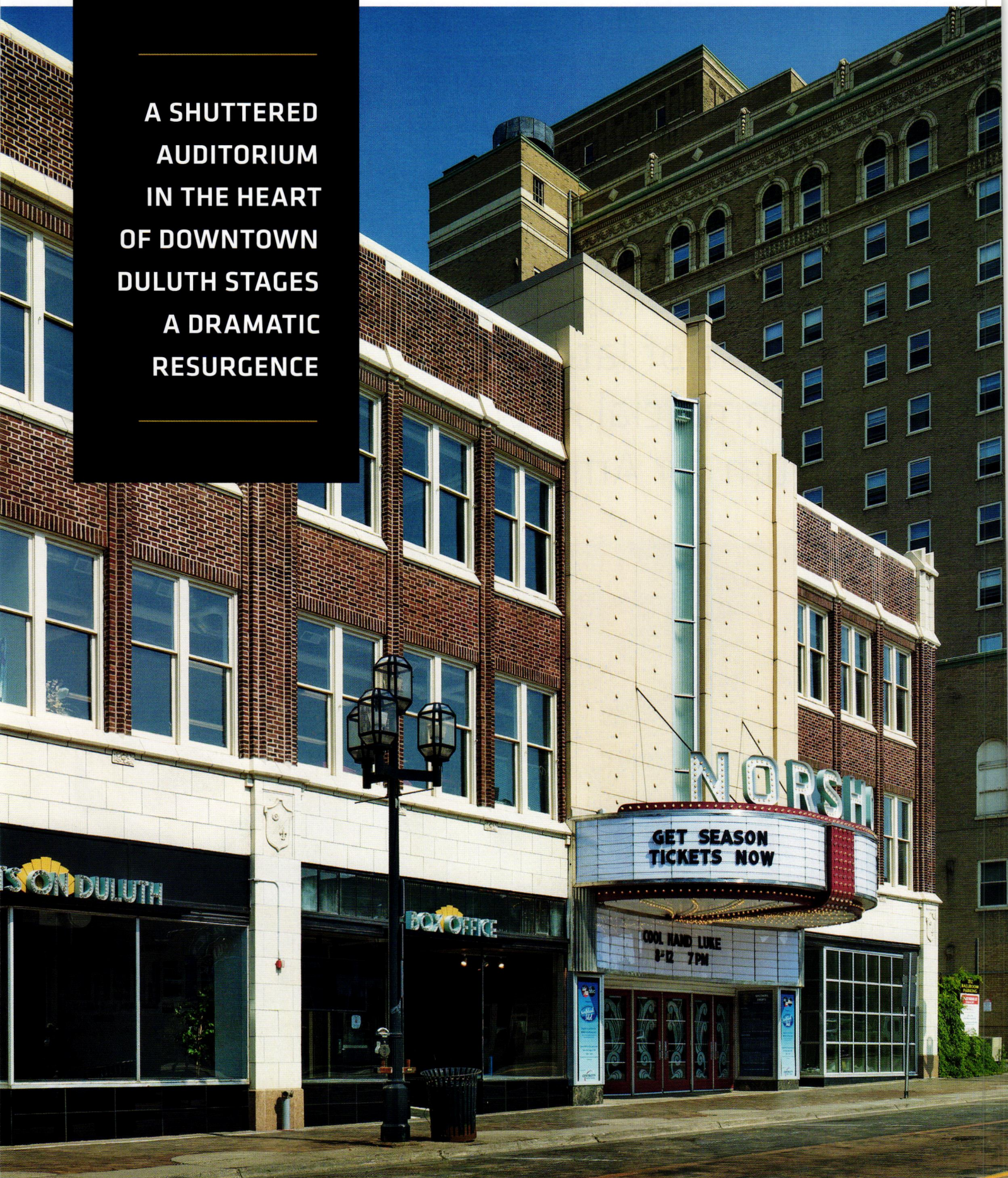
TKDA
Page 36

MINNESOTA MUSEUM OF AMERICAN ART

VJAA
Page 42



**A SHUTTERED
AUDITORIUM
IN THE HEART
OF DOWNTOWN
DULUTH STAGES
A DRAMATIC
RESURGENCE**



A DRAMATIC THIRD ACT

BY LINDA MACK

The renovation of Duluth's iconic NorShor Theatre was like a disaster movie with a happy ending. Originally built in 1910 as a vaudeville theater, the then-named Orpheum was converted to a movie house in the 1940s. The remains of these previous incarnations lurked behind walls and under ceilings, waiting for the design team—TKDA of Duluth, with historic-theater consultants DLR Group/Westlake Reed Leskosky—to find them as the construction crew de-layered the complex, decrepit structure.

"It's the most challenging renovation we've ever done," says TKDA principal Ken Johnson, AIA. "There were three different layers of history, with the Orpheum and the movie theater and making it a playhouse for live theater. Codes have changed. Design standards have changed. And we had to make it all fit into this historic box."

But when the renewed NorShor opened in February 2018 with the regional premiere of *Mamma Mia!*, no one asked whether it was worth the trouble. "People walk in and say, 'Oh, my gosh, this is beautiful!'" says Christine Seitz, executive director of the Duluth Playhouse, which manages the 605-seat theater.

Long an eyesore in Duluth's growing HART (Historic Arts and Theater) District, the renovated NorShor now brings new life to Superior Street by hosting Duluth Playhouse's live productions as well as national and local acts and bands.



NORSHOR THEATRE

A rich, jewel-tone color scheme highlights the original relief of Duluth industry lining the stairway, and scrollwork and plaster medallions in the auditorium. Because the designers had only black-and-white photographs to work from, they had some leeway in meeting the guidelines for the National Register of Historic Places.



WHEREHOUSE PRODUCTIONS



“IT’S THE MOST CHALLENGING RENOVATION WE’VE EVER DONE. THERE WERE THREE DIFFERENT LAYERS OF HISTORY, WITH THE ORPHEUM AND THE MOVIE THEATER AND MAKING IT A PLAYHOUSE FOR LIVE THEATER.” — Ken Johnson, AIA, TKDA

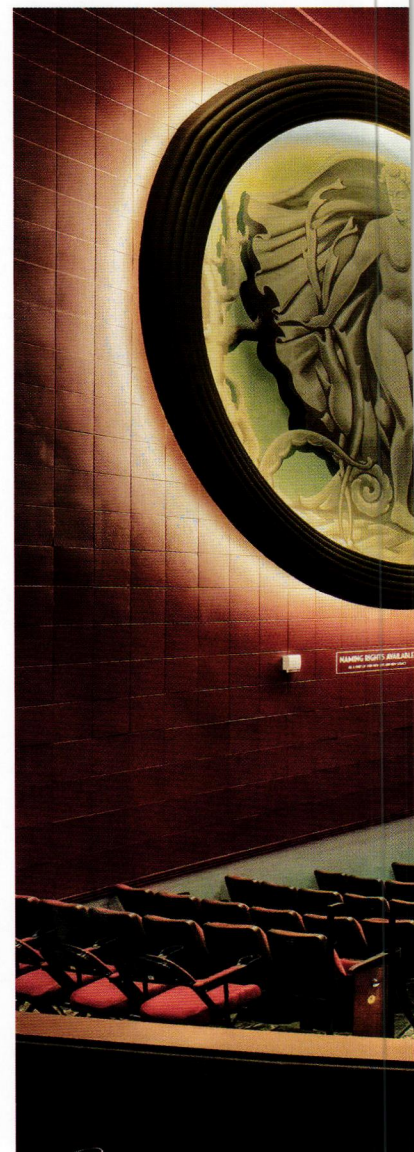
It took a partnership between Minneapolis developer Sherman Associates, which had recently renovated the Greysolon Plaza block across the street, and the nonprofit Duluth Playhouse to achieve the vision of then-Duluth Mayor Don Ness to revive the city landmark. While the area along Superior Street had been seeing new life with bars and design firms and a movie theater moving into old buildings, the NorShor remained a conspicuous eyesore.

Sherman Associates pursued and received federal historic tax credits for the project, which in turn required the renovation to meet strict design guidelines. Everything was reviewed by local preservation officials as the design team figured out how to accommodate live theater. “There was no stage, fly loft, orchestra pit, sound booth, lighting, or dressing rooms,” says Seitz. The seating had to be re-raked to create better sight lines to the stage. Elevators had to be added to the adjacent building to make

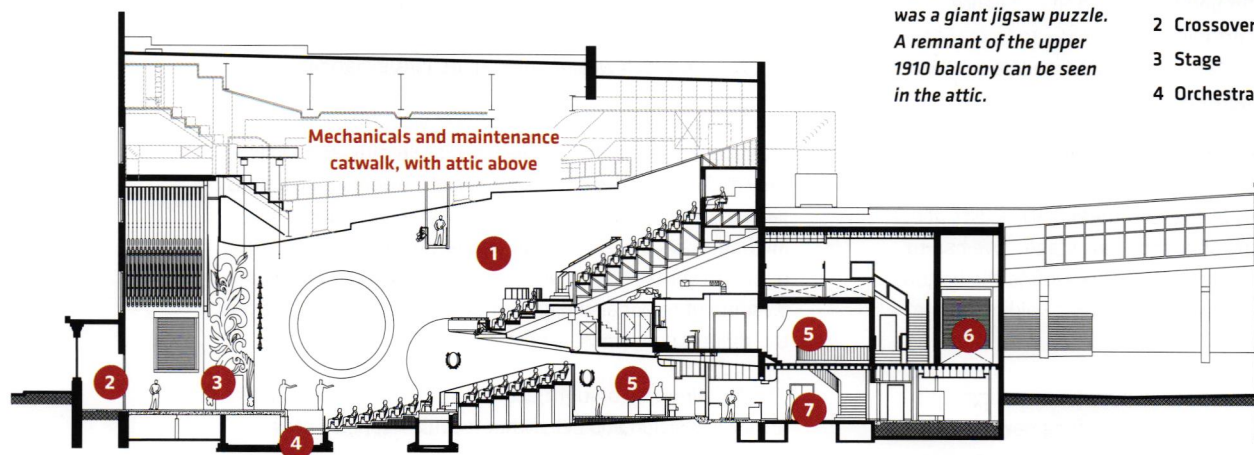
all the spaces accessible. Links to the city’s skywalks had to be created. “These buildings were not built with accessibility and skywalk connections in mind,” says TKDA project designer Corey Beste.

And the lavish decorative elements that Minneapolis theater architects Liebenberg and Kaplan added in 1941—elaborate scrollwork on the proscenium, a mural of Split Rock Lighthouse, a wall relief of Duluth industry including the iconic Aerial Lift Bridge, two giant medallions on the auditorium walls, and an Art Deco-style hall of mirrors—had to be refurbished or re-created.

As important as the artwork was, its restoration was relatively straightforward, says DLR Group principal Matthew Janiak, AIA. What was difficult was making

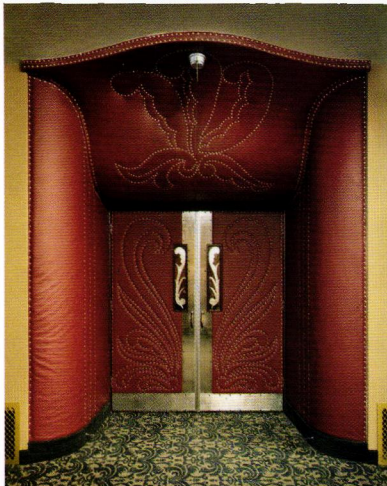


enlarged stage, a fly loft, re-raked seating for better sightlines, wings, and an orchestra pit adapt the original vaudeville and later movie theater auditorium for live performances. With 605 seats, it allows the Duluth Playhouse to expand its programming beyond its smaller theater at the Depot.



The NorShor's renovation was a giant jigsaw puzzle. A remnant of the upper 1910 balcony can be seen in the attic.

- | | |
|-----------------|--------------|
| 1 Auditorium | 5 Lounge |
| 2 Crossover | 6 Scene shop |
| 3 Stage | 7 Lobby |
| 4 Orchestra pit | |



NORSHOR THEATRE

Location: Duluth, Minnesota

Client: Sherman Associates

Architect of record: TKDA
www.tkda.com

Principal-in-charge:
Ken Johnson, AIA

Assistant project manager:
Corey Beste

Theater design consultant:
DLR Group/Westlake Reed
Leskosky

Lead theater designer:
Matthew Janiak, AIA

Construction manager:
Johnson Wilson Constructors

Size: 50,000 square feet

Cost: \$30.5 million

Completion:
December 2017

Photographer: Pete Sieger
(unless otherwise noted)



The Arrowhead Lounge on the mezzanine level and the new main-floor lobby have become sought-after spaces for parties, receptions, and art performances, adding rental revenues to the NorShor's operations. The decor evokes the building's 1940s redo as a movie theater.



WHEREHOUSE PRODUCTIONS

"AUDIENCES ARE USED TO COMFORTABLE SEATING, EASY AND EXPANDED CONCESSIONS. WE WANTED IT TO BE A PLEASANT EXPERIENCE FOR THE PATRONS."

— Matthew Janiak, AIA, DLR Group

the theater work—for performers and the audience. "We're used to comfortable seating, easy and expanded concessions," says Janiak. "We wanted it to be a pleasant experience for the patrons."

An added challenge was having to work around the building's accumulated quirks. For instance, the structure of the upper balcony of the 1910 theater still exists above a ceiling—and directly above the new stage. "We had to thread the new mechanical ductwork around the balcony and through thousands of hanger wires holding up the ceiling," says Beste.

One fortuitous outcome of the interior reworking was finding space on the main floor for a new lounge. (The steeper rake of the main-floor seating meant it ran

into the balcony, so there was space behind it.) The new lounge mirrors the original Arrowhead Lounge on the mezzanine, which was restored to its 1940s glamour.

"The two lounges make the NorShor more social and interactive," says Seitz. Furnished with seating and tables, they make attractive spaces for parties, wedding receptions, performances, or book signings. "They're really warm and inviting," says Seitz. And they add rental income to the mix of other events—eight Duluth Playhouse productions plus a variety of national and local acts and bands. In its first year, the theater booked 174 events.

"This building was brought back from the dead," says Janiak. "It took the vision and belief that it could happen." **AMN**

The original 125-foot-tall marquee tower that could be seen from Lake Superior was taken down in 1967. TKDA restored the shorter version's porcelain-coated metal panels and industrial glass, as well as the storefronts on either side of the theater entry. The Duluth Playhouse occupies the second- and third-floor spaces.





RICH HISTORY, NEW FUTURE

BY JOEL HOEKSTRA

The Minnesota Museum of American Art now occupies the first two levels of two conjoined structures: The Pioneer Building (1889), St. Paul's first skyscraper, and the Endicott Building (1890), the L-shaped, Cass Gilbert-designed landmark that wraps around its taller sibling

The opening of the new home for the Minnesota Museum of American Art in December 2018 was the culmination of a long journey for the organization.

A decade earlier, the museum had closed the doors to its leased space in the former West Publishing Company building in downtown St. Paul. Founded as the St. Paul School of Fine Arts in 1894, the organization went on to build a nationally regarded education and exhibition program, occupying spaces in the Jemne Building and Landmark Center over the years. But by 2008, the MMAA's financial position was precarious. When the West Publishing building was slated for demolition, the organization's board dismissed its staff, put the collection in storage, and hired a new director, Kristin Makhholm.

Makhholm, previously with the Minneapolis College of Art & Design, was tenacious: She produced a catalog of the MMAA's collection, mounted exhibitions in temporary spaces, and began a campaign to stabilize the organization's finances. When a developer connected with the museum purchased the historic Pioneer-Endicott Building in 2011, planning to convert it into several hundred rental apartments, Makhholm saw an opportunity and proposed mixing the museum into the complex. "We're St. Paul's only

**ONE OF MINNESOTA'S OLDEST
VISUAL-ARTS ORGANIZATIONS
IS BUILDING A NEW HOME FOR AMERICAN ART IN
A LANDMARK BUILDING IN DOWNTOWN ST. PAUL**



the museum now enjoys a strong street presence, especially at night when the lobby glows. VJAA smartly preserved the first floor's well-worn tile floors.

"AN ADAPTIVE REUSE OF A BUILDING BY CASS GILBERT SEEMED LIKE THE PERFECT OPPORTUNITY FOR US. AFTER ALL, WE'RE A MUSEUM THAT FOCUSES NOT ONLY ON AMERICAN ART BUT ALSO ON TALENT FROM MINNESOTA."

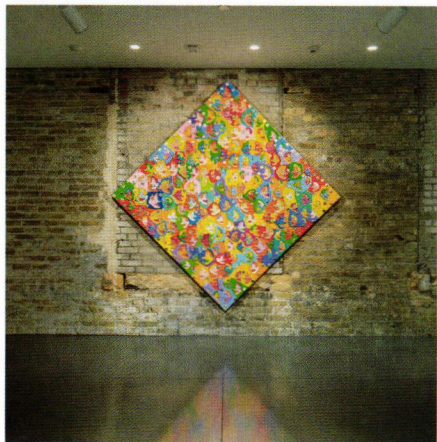
— Kristin Makhholm, executive director, Minnesota Museum of American Art



EXPOSED BRICK, TILE FLOORS, AND STEEL BEAMS THROUGHOUT THE SPACES
SHOWCASE THE STRUCTURE'S HISTORY, EVEN AS NEW WHITE-WALLED GALLERIES
SHOWCASE THE WORKS OF 21ST-CENTURY MINNESOTA ARTISTS.



The adaptive reuse generally embraces the "palimpsests of past occupations," says VJAA's Jennifer Yoos, but white gallery walls were added to serve the museum's new focus on contemporary art.



The street-level floor plan showing the conjoined buildings and two phases of the project.

- 1 Phase 1 galleries
- 2 Phase 2 galleries
- 3 Offices and art preparation
- 4 Center for Creativity and Support
- 5 Building tenant area
- Endicott Building
- Pioneer Building



Above: The lobby, like the first-phase galleries, features an elegant interplay between original and new construction. **Left:** A vertical sculpture court sits just off the lobby.



art museum, so it made sense for us to stay in St. Paul," she says. With a location secured, the MMAA hired Minneapolis firm VJAA to design and configure its new gallery and office spaces within the storied structure.

VJAA approached the project with care and deliberation. Though long underutilized, the Pioneer Building (1889) was the city's first skyscraper and for many years housed the city's newspaper, while the Endicott Building (1890) was designed by Minnesota's most celebrated architect, Cass Gilbert. The conjoined buildings had been altered and battered over the years, but the design team was determined to honor their history, even as they installed galleries dedicated to contemporary American art in all its varied forms.

Noting the location between downtown St. Paul and Lowertown, the design team cast the MMAA's campaign as something bigger than just a museum project. "We saw a chance to be the bridge between the two neighborhoods," says VJAA's Jennifer Yoos, FAIA—a link between downtown's commercial towers and Lowertown's galleries and restaurants. Yoos and partner Vincent James, FAIA, began talking with Makhholm about the venue as an "arts block." Perhaps it could be a magnet that would attract other businesses—and even help support them. Local restaurants and coffee shops could stand in for a museum café. Gathering spaces in the MMAA could be rented by nearby businesses for meetings and events. "There was a vibrant set of community resources already there," says James. "We saw a chance to knit them together with the museum."

Like a sculpture from a block of stone, the new vision for the MMAA emerged in physical form late last year with the unveiling of the first phase of the new facility in the first two floors of the complex. The two-story lobby

Right: The interior “exterior” of the Pioneer Building now provides views into first-phase galleries. Below: The view of the vertical sculpture court from the skyway level.

is illuminated by daylight from a once-covered atrium, and exposed brick, tile floors, and steel beams throughout the spaces showcase the structure’s history, even as new white-walled galleries showcase the works of 21st-century Minnesota artists.

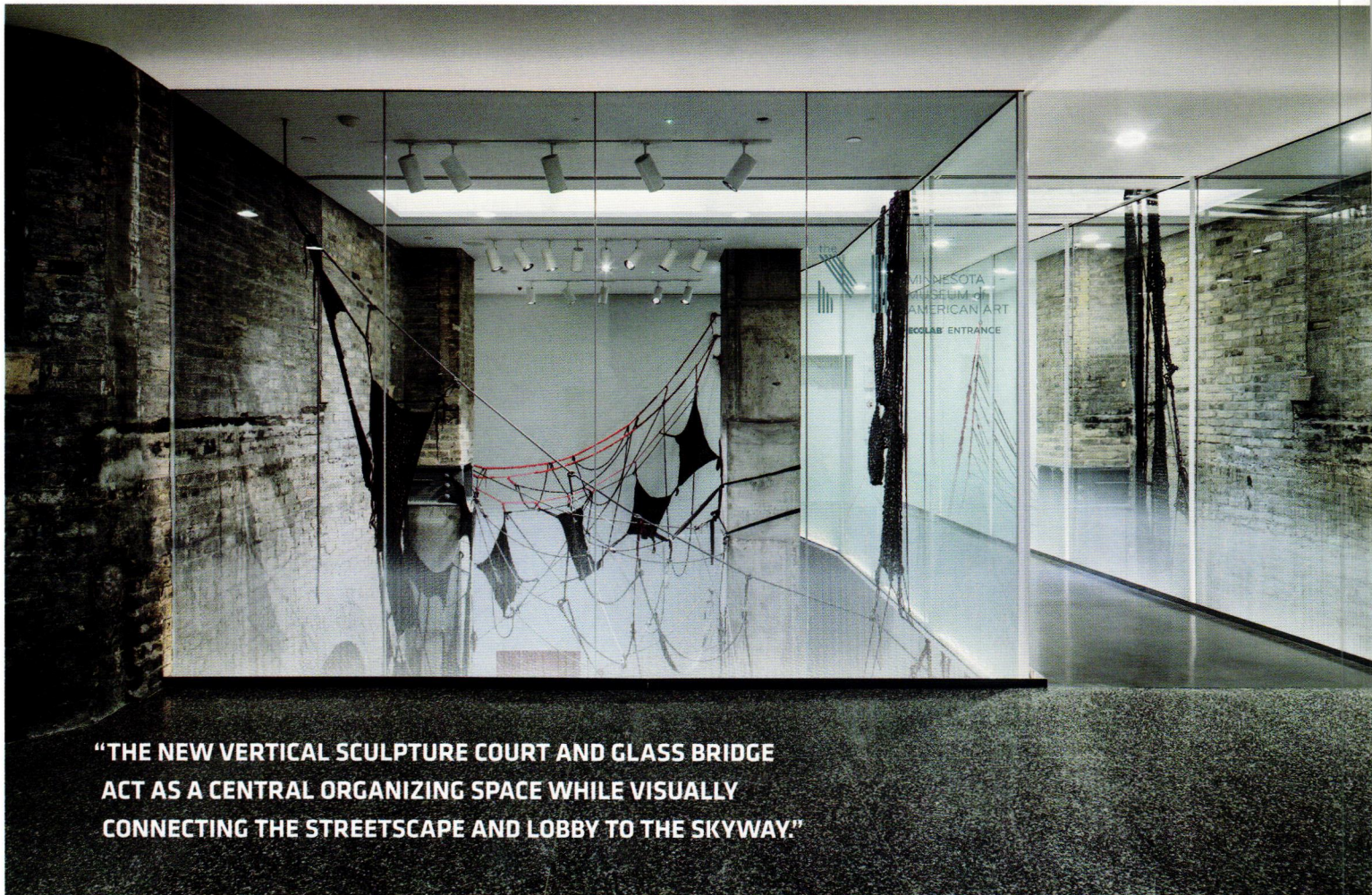
“We were inspired by the existing complex and its layering of interwoven urban spaces, particularly the tactile materials in the original buildings and the remnants of historic alleyways and loading areas that are now interiors,” says Yoos. “The complex contains fragments of some fascinating architectural ideas about multilevel urban circulation—ideas that can be found in many vibrant urban spaces in European cities. The new vertical sculpture court and glass bridge, for example, act as a central organizing space while visually connecting the streetscape and lobby to the skyway.”

A second phase of construction, scheduled to begin in early fall, will transform an L-shaped arcade and adjoining offices into galleries for the MMAA’s permanent collection (see



sidebar on page 47). When fully complete, the 35,000-square-foot museum will include exhibition space, administrative offices (the museum now has a staff again), education spaces, an art study room, and a loading dock.

With the organization’s recent rebranding as “the M” and its new emphasis on new visions in American art, the VJAA design fits the museum’s orientation to a T, says Makhholm. “An adaptive reuse of a building by Cass Gilbert seemed like the perfect opportunity for us,” she says. “After all, we’re a museum that focuses not only on American art but also on talent from Minnesota.” **AMN**



“THE NEW VERTICAL SCULPTURE COURT AND GLASS BRIDGE ACT AS A CENTRAL ORGANIZING SPACE WHILE VISUALLY CONNECTING THE STREETScape AND LOBBY TO THE SKYWAY.”

MINNESOTA MUSEUM OF AMERICAN ART, PHASE 1

Location:

St. Paul, Minnesota

Client:

Minnesota Museum of American Art

Architect:

VJAA
www.vjaa.com

Principals:

Jennifer Yoos, FAIA; Vincent James, FAIA; Nathan Knutson, AIA (managing principal)

Project team:

Paul Yaggie, AIA; Nicolas Allinder

Construction manager:

Greiner Construction

Size:

16,000 square feet

Cost:

\$6.25 million

Completion:

November 2018

Photographer:

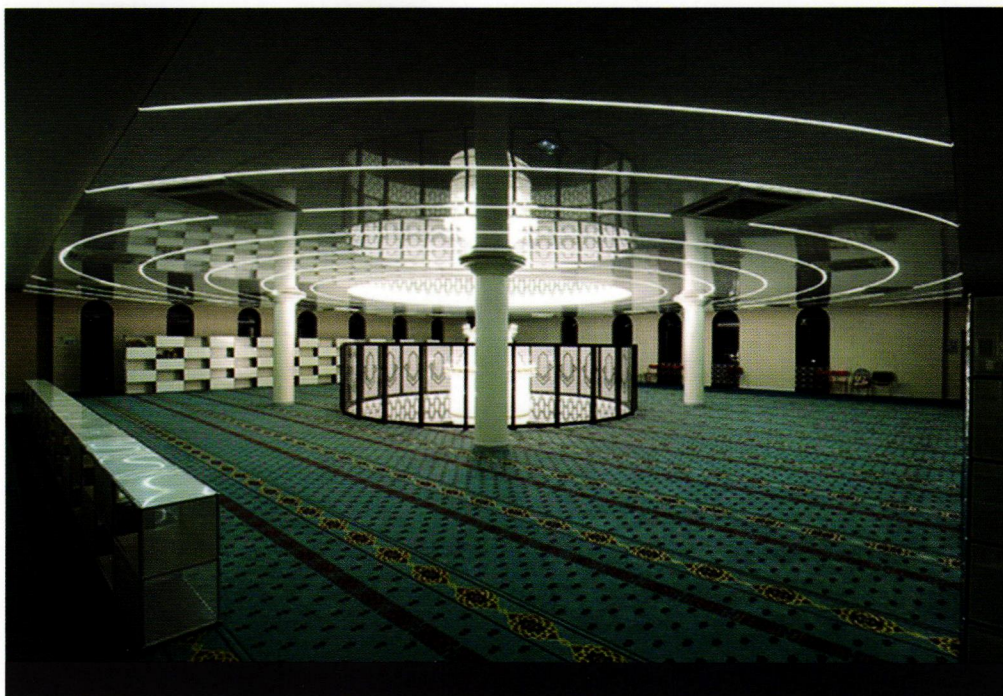
Pete Sieger

Renderings of the second phase of the project, which will feature the revitalization of the Endicott Building's 19th-century commercial arcade.



PHASE TO PHASE

The second phase of the Minnesota Museum of American Art's renovation of the first two levels of the Pioneer-Endicott Building will begin construction this fall. It will add some 20,000 square feet of gallery space for the museum's permanent collection, more than doubling the size of the M's current exhibition space. The centerpiece of the new galleries will be the repurposing of the Endicott Building's L-shaped, glass-ceilinged commercial arcade.



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Molding the Future

<< continued from page 19

they wanted, and he and Harris saw the whole process, from the molding to the finished bricks being stacked on pallets that would make their way across the Atlantic to Minneapolis.

"It was a moving experience," says Dr. Harris, recounting her trip to Denmark. "Walking through the factory, holding the clay in my hand that would make the bricks that would be in place for the next century."

Being in Denmark also afforded the travelers opportunities to visit other sites, including Kannikegården, a cathedral priory in Ribe, Denmark's oldest existing settlement. Designed by Danish firm Lundgaard & Tranberg Arkitekter, Kannikegården, much like the Kolumba, uses Petersen Cover bricks to connect the physical elements of the past to a 21st-century design. The structure encloses the preserved ruin walls of a medieval monastery, which are viewable from an interior ground-floor gangway with stairs. The priory uses the same type of red, hand-molded Petersen Cover brick shingles that now clad Minnehaha Academy's new buildings.

At Minnehaha, the Cover bricks make a visual and emotional connection between the new structures and the school's original 1912 and 1922 Georgian-style buildings destroyed by the explosion. The buildings that were lost featured bricks made in much the same way as the Petersen bricks. And yet the new buildings are contemporary in form and organic in their texture and coloring.

"It's an age-old material," Clow says of brick. "But the truth is, masonry and brick are more expensive now, because it's harder to find the skilled labor they require. So, what happens is, you see projects using precast forms without mortar, just bricks laid in a bed of concrete in a perfect, machined way. It loses the personal connection [that brick fosters]."

Here Clow cites midcentury luminary Louis Kahn, whose famous credo, "Even a brick wants to be something," invokes the almost visionary, individualistic stubbornness of the material. Kahn wrote that every person who sees a brick can imagine themselves as a mason putting that brick into place. In this way, brick can personalize a large building. Hand-molded brick only heightens the effect.

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Molding the Future

continued from page 48

ow adds that, at a mechanized factory, most Petersen bricks would be thrown out for quality control; individually, they're just too idiosyncratic. But taken together, they create a far more interesting texture than do their machined counterparts. Harris gathered this, too: She notes that each of the 44,000 bricks is unique, in the same way that every student who passes through Minnehaha Academy is unique, with their own character traits and strengths.

honoring the architectural history of a place while serving the needs of the present is always a delicate balancing act. Brick, in many ways, speaks this line beautifully. In addition to its instinctive aesthetic qualities, the Danish product is durable and can be installed relatively quickly, even in winter. (Because each brick is held in place by two screws, not mortar, curing isn't necessary, alleviating the need to build an enclosure to allow contractors to work through the winter. This greatly aided the Minnehaha construction schedule.)

ven a common, ordinary brick . . . wants to be something more than it is," wrote Kahn. "It wants to be something better than it is." The process of education, over a lifetime, is like that, as well. It's a cumulative process, one that pushes you to absorb, learn, and grow, and to draw on that collection of lessons over and over. You never know, after all, when a magazine article about an art museum in Germany made with Danish bricks will provide you with the crucial idea you need to design a school in Minneapolis that reflects the past while looking to the future. **AMN**

Stay tuned to Architecture MN in 2020 for coverage of the completed Minnehaha Academy project.



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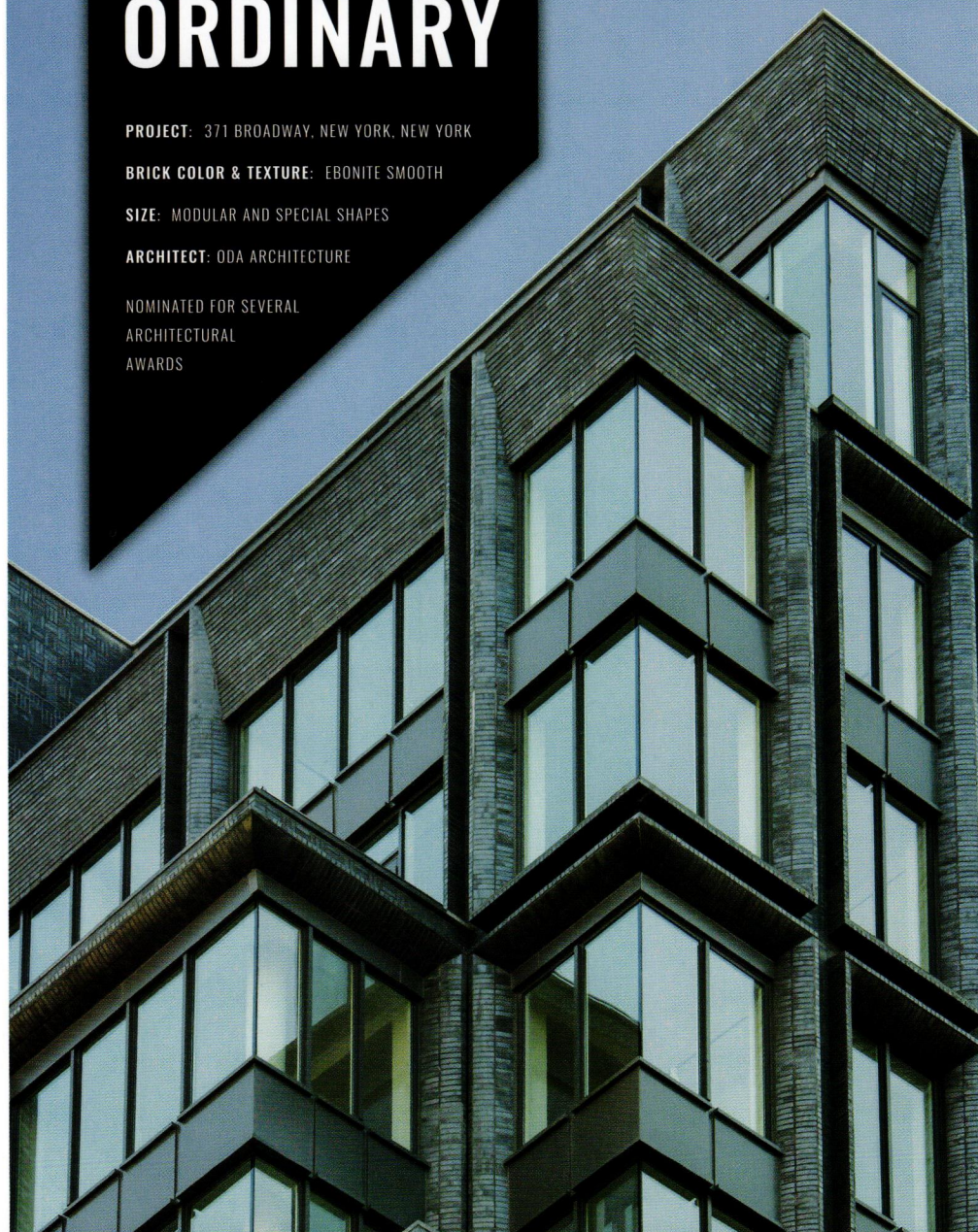
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Congdon Conservator

<< continued from page 21

the architect originally intended, it usually turns out better than the updates that were made.

If you could talk to Johnston today, what would you most want to explore with him?

My first questions would be about his working relationships with [interior designer] William French and [landscape architect] Charles Wellfor Leavitt, and about which pieces of the project each designer thought of as his. "Did you do the staircase landing? Did you do the ceiling in the living room? What were the spaces that you designed, and what were the spaces that French designed?" I would ask him. "And what changes did you want to make to the property and the grounds that Leavitt didn't agree with? I know Leavitt got the boathouse and pier, but what about the vegetable garden? What about the landscape?" There are so many open questions, because we unfortunately don't have all the blueprints from the work. But we chip away at those fun mysteries all the time.

Are there surprises that you've found?

We knew from a 1910 photograph that there were red pavers underneath the asphalt driveway. We didn't know what shape they'd be in. When we renovated the porch, we pulled the asphalt off, and they were mostly in really good shape. A bit uneven, but they are walked on every day now.

Are there specific programs and building features for families with kids?

With programming, we moved from a guided tour to a self-guided tour to keep the pace flexible for families, who represent 50 percent of our audience in summer. We also created a treasure book for kids; they find two items per room, and at the end of the tour they get a coin. It's made a world of difference on the tours, because the kids are super-competitive about finding the treasures. From an educational standpoint, the kids are learning a lot more because every treasure comes with a short description. And while the kids are busy, the parents get to really look at the house and read about its features.

We also made some practical changes. For example, if you've ever had to change a diaper in a museum on a pullout changing station, you know it's not an easy task. I went to a coffee shop, and they had a bathroom changing table from Target that worked great, at a cost of only \$100—about \$200 cheaper than a pullout unit.

>> continued on page 52



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Congdon Conservator

<< continued from page 50

So, we removed our wall units, installed the Target tables, and bought extra diapers and wipe. We also added stools, because when children are learning to wash their hands, it's better if they can step up to the sink. At the end of the day, this is all about creating a genuine experience for families, one that gets them excited about the history and the architecture and the grounds. None of that will happen if the little things don't work.

What stewardship activities are geared toward sustaining the audience for Glensheen?

A different history institution recently surveyed their audience, asking, "What is your most vivid memory of history museums?" The lion's share of responses were recollections of being there in fifth grade and the speaker being a woman in a costume.

The survey didn't ask the important follow-up question: "Was that a positive experience?" The fact that the respondents mentioned grade school probably means they haven't been back. The Congdon family wants to see people enjoying the space. They don't want to see a cold building that's well kept up, with no one in it. Before we schedule any event, I ask myself: Would I want to go myself? And if the answer is no, then maybe we need to rethink the event. We need to engage our audiences where they are.

Two weeks prior to the Glensheen gala a few years ago, we had very few people signed up to attend, despite our going all out to make it a great event. I made a social-media post where I didn't tell anyone that the gala was at Glensheen. I just said, "There is an exclusive party at a mansion on the shore of Lake Superior, and you're invited." We sold out in a week. They figured out it was Glensheen eventually, but the teaser got them to realize that Glensheen is a 39-room mansion on the shore of Lake Superior. It's not that boring place from fifth grade.

We have a concert series that used to be on the lawn with an old-timey big band. Typically, 100 people would show up. I wondered, "Why is the band not on the lake?" So, we brought in a contemporary rock band and put them on the pier, and 850 people showed up. The last two shows each drew a crowd of 2,000. People can come by kayak, paddleboard, or sailboat, and they will hear a modern rock band. It brings life and energy to the property.

>> continued on page 57

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Dongdon Conservator

continued from page 52

What's next for Glensheen?

The boathouse is one of the last remaining structural boathouses on Lake Superior. It would be awesome to bring it back to life. Originally, a 3,000-square-foot greenhouse stood between the back of the gardener's cottage and the bottom of the tennis courts. The top greenhouse was a tropical garden with a banana tree. How great would it be to come to Duluth in the middle of winter and visit a place like that?

We're also constantly updating exhibits based on feedback from visitors, and developing new content and activities to engage our audiences and draw in those who have never visited, as well as those who haven't visited for a long time.

We just want to invite the people who haven't been to Glensheen since fifth grade to come back and see us. Explore the house. Ramble the grounds. Enjoy our events. Get inspired. Help us make sure that Glensheen is a vital part of Minnesota for the next 100 years. **AMN**

Spero Academy

continued from page 28

Children with autism can be particularly susceptible to toxicity in materials, so Giebink and interior designer Bethany DeLine sought out low-emitting paint and flooring that supports healthy indoor air quality. "We put a lot of time and energy into making sure we picked the right materials," says DeLine. Windham notes that security was also paramount—in terms of both keeping strangers out and keeping kids from getting outside and harming themselves. The school has 23 security cameras as well as egress doors on 15-second delays. The parking lot and outdoor accessible playground are surrounded by a six-foot-tall fence.

But what's most noticeable inside is the energy and warmth provided by the students who inhabit the space. "In the old space, it seemed like everyone was making do—using converted closets and dark spaces as best they could," says Windham. "The new space is beautiful. It offers so much—an occupational-therapy room, a speech room, a staff lounge. These are spaces you want to be in." **AMN**



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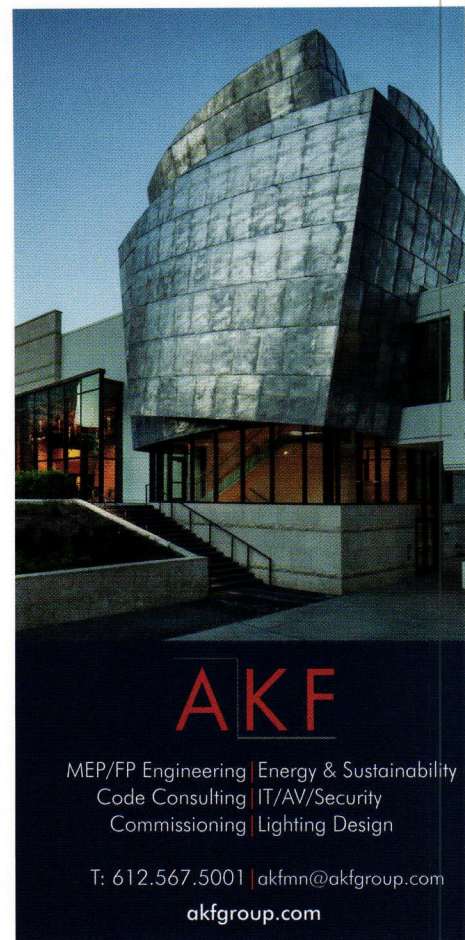


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Leadership Center

<< continued from page 32

a breakroom for the Northern Star Council's 100-person staff, and a climate-controlled archival space. "Structural steel is left without finish, me decking is exposed, concrete floors are polished, and HVAC, fire suppression, and electrical systems are in full view to educate the guest—primarily youth—on just how building assembly takes place," says Cunningham Group principal Chad Clow, AIA.

One wing of the building is set up to host outside events with a separate entrance and conference rooms that can be rented by community groups, nonprofits, and businesses. "Our vision is to serve the entire community—not just scouts," says Andrews.

Opened in the fall of 2018, the new building has been a hit with scouts and staff alike. As intended, it's a point of confluence, where people from many places and backgrounds come together. Andrews, a history buff, recently discovered that Bdote was where the first summer camp held by local Boy Scouts got its start; announcements published at the time instructed boys to ride the trolley to Fort Snelling, the group's departure point. Says Andrews, "It's nice to be a part of something that's greater than us." **AMN**



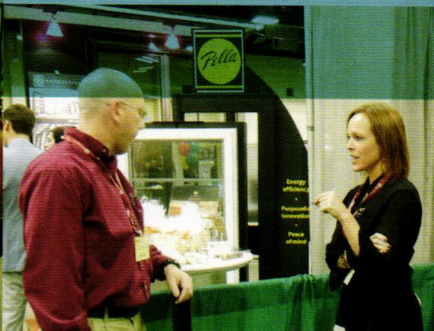
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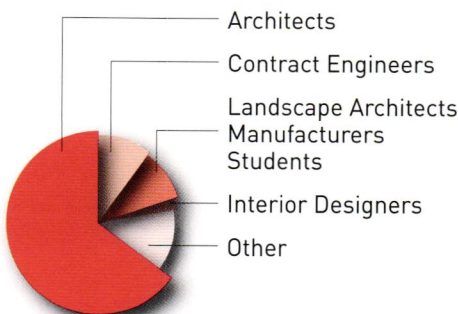
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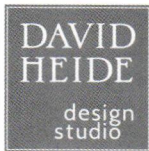
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Cunningham Group transcends tradition with architecture, interior design, landscape architecture, urban design and planning services for a diverse mix of client and project types. The firm's client-centered, collaborative approach incorporates trend-setting architecture and environmental responsiveness to create projects that weave seamlessly into the urban fabric. Founded in 1968, the firm has grown to over 325 employees in eight offices.

Minnehaha Academy Upper School, Minneapolis, MN; TCF Banks, Multiple Locations; Sanford Dining Hall, University of Minnesota, Minneapolis, MN; Grand Casino Hinckley, Hinckley, MN; Galleria, Edina, MN; Saint Paul Public Schools, Saint Paul, MN; Twin Cities Public Television, Saint Paul, MN; Minnesota State Fair - North End, Saint Paul, MN

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Whether a new house or a historic renovation, we find great solutions that match your taste and elevate your lifestyle. Integrating architecture and interior design, we keep the smallest details and big picture in focus. This approach—more than a specific aesthetic or era—is our true specialty.

Summit Brewery Taproom, St. Paul, MN; Queen Anne House Move & Restoration, Watertown, SD; Condo at Gainey Ranch, Scottsdale, AZ; New Cottage on Crane Island, Lake Minnetonka, MN; Clarence Johnston Addition and Remodel, St. Paul, MN; New Residence, Stone Lake, WI; Hunting Lodge, Otter Trail, MN; Mediterranean Revival Restoration, Lake Forest, IL

ESG ARCHITECTURE & DESIGN



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Trace Jacques, AIA, CID
Nate Enger, AIA

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

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

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

The Dayton's Project, Building Reposition, Minneapolis, MN; Big Brothers Big Sisters Twin Cities, HQ Relocation, Minneapolis, MN; Luther Seminary, Bockman & Gullixson Halls Preservation & Refurbishment, St. Paul, MN; Minneapolis Convention Center, On-Call Services, Minneapolis, MN; Quality Bike Products, Bloomington, MN; Xperience Fitness Design & Rollout, various locations, MN; Hennepin County, Ridgedale Regional Services Preservation and Library Remodel, Minnetonka, MN; Clear Night, Minneapolis, MN

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Virginia Lackovic, AIA
Hal Henderson, AIA

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

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

KODET ARCHITECTURAL GROUP



KODET ARCHITECTURAL GROUP

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Daniel Kodet, Assoc. AIA

Kodet Architectural Group is a medium-sized minority-owned firm providing a complete range of services statewide including: architectural design, programming, master planning, cost estimating, project management, interior design, site planning, feasibility studies, ADA accessibility, remodeling, historic preservation, renovation, and sustainable design. Our firm celebrates a collaborative culture committed to design excellence and continuous personal service from conception through post occupancy. As a firm, we believe projects are not just about the physical product created, but also the long-term relationship formed with our clients that continues long after projects are complete.

Gerald W. Heaney Building Historic Restoration/Courtroom Renovation, Duluth, MN; Central Lutheran Church, Minneapolis, MN; Minnesota State Academy for the Deaf, Wilkins Hall, Faribault, MN; Hmong College Preparatory Academy, St. Paul, MN; Lutheran Church of the Good Shepherd, Minneapolis, MN; Westwood Lutheran, St. Louis Park, MN; Twin Cities Academy, St. Paul, MN; City of Crystal Public Works Facility, Crystal, MN

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

Southeast Library Rehabilitation, Minneapolis, MN; Municipal Building Clock Restoration, Minneapolis, MN; Christ Church Lutheran, Minneapolis, MN; Mill City Museum Courtyard Walls Restoration, Minneapolis, MN; Water Works Park Historic Architecture Consultant, Minneapolis, MN; Highland Park Water Tower Condition Assessment, St. Paul, MN; Pioneer Mine Documentation, Ely, MN; Hermann Monument, New Ulm, MN

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

Benilde-St. Margaret's Science Center; St. Louis Park, MN; Hennepin County Government Center Elevators and Escalators Modernization; Minneapolis, MN; Hennepin Masonic Temple Renovations; Minneapolis, MN; Highland Park Elementary School Renovation and Expansion; St. Paul, MN; Bethel University Seminary Renovation; Arden Hills, MN; Waseca County Courthouse Restoration; Waseca, MN; Lenox Community Center Renovation; St. Louis Park, MN; Metropolitan Airports Commission General Office Building Renovation; MSP International Airport, MN

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Garth Rockcastle, FAIA

MSR Design produces work of enduring value and has earned a national reputation for designing exceptional new spaces and discovering innovative ways to reuse and renovate buildings. Recent awards we have received for our renovation and adaptive reuse work include an AIA CAE Education Facility Design Award for the Haverford College VCAM Building (a repurposing of a historic gymnasium) and an AIA/ALA Library Building Award for the Tulsa City-County Central Library renovation.

Madison Municipal Building Restoration, Madison, WI; Atrium Lofts, Wausau, WI; Mill 19 Redevelopment, Pittsburgh, PA; Madison Public Market, Madison, WI; University of Kentucky William T. Young Library, Lexington, KY; Fayetteville Public Library Expansion, Fayetteville, AR; Lydia Apartments Renovation, Minneapolis, MN; Hennepin County Library Eden Prairie Renovation, Eden Prairie, MN

NEWSTUDIO ARCHITECTURE

NewStudio | architecture

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Sean Wagner, AIA LEED AP

NewStudio Architecture offers a full scope of design and consulting services to its clients, including facility and sustainability surveys, programming and feasibility studies, architectural and interior design, energy assessments, code analysis and historical review, building documentation, project management and construction administration. The firm's aesthetic centers around renovated and repurposed interiors and exteriors, with thoughtful use of both reclaimed and natural materials. NewStudio excels at breathing new life into historic properties, always with respect and relation to the history and context of the space.

Duè Focacceria, Saint Paul, MN; 2303 Wycliff, Saint Paul, MN; Tangletown Basement Remodel, Minneapolis, MN; Vandalia Tower, Saint Paul, MN; 2285 Hampden, Saint Paul, MN; The Black Hart, Saint Paul, MN; Navy Yard Building 18 Annex, Philadelphia, PA; Anthropologie & Co., Westport, CT

PERKINS + WILL

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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 2,250 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." For more information, visit www.perkinswill.com.

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

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

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

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Jean Rehkamp Larson, AIA

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

Vernacular Modern, Independence, MN; Round Lake Lodge, Hayward, WI; South Seas Renovation, Naples, FL; Beach House, Oregon; Hall's Cabins, Lake Okoboji, IA; Mill Pond Tudor, Edina, MN; Upton Revived, Minneapolis, MN; Summit Hill Addition, St. Paul, MN

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 Andy McGuire, AIA, LEED AP

Every SALA design is created with a spirit of authenticity. As humans we all desire a sense of belonging, a sense of connection to family, friends, and community. The places where we live and work are the places where we feel most comfortable, most ourselves, and most grounded in life. In an ever-increasingly complex world, your built-environments should be the places that reconnect you with who you are.

Rolling Green Redux, Edina, MN; Rooftop Sauna and Garage Addition, Minneapolis, MN; Ralph Rapson Historic Home Addition, St. Paul, MN; Isanti Shanty, Princeton, MN; Townhome Remodel and Reorganization, Bloomington, MN; Frank Lloyd Wright Historic Home Renovation, Stillwater, MN; North Loop Loft Expansion and Renovation, Minneapolis, MN

SKD ARCHITECTS



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Established in 1977, SKD Architects, provides creative design for residential and commercial projects that achieve smart, functional design with special attention to detail in artful ways.

A well-designed project that is integrated into its surroundings is our top priority. SKD will create a project that will nourish your senses by creating visual excitement through creative design. Each client's project is unique to their lifestyle, the finished product will enhance how they live, work and play.

Cambria Eden Prairie Headquarters, Eden Prairie Minnesota, Full remodel and renovation; Steinhauer Residence, Plymouth, MN, full remodel and renovation; Shapiro Green Gables Townhouse, Downtown Minneapolis, MN, full remodel and renovation; McNaughton Residence, Plymouth, MN, full remodel and renovation; Downtown high rise residence, merge condominium units, Minneapolis, MN, full remodel and renovation; Sun Country Corporate Headquarters, Eagan, MN, full remodel; Orono City Hall and Police Department, Orono, MN Full remodel and addition; Cambria Gallery on 7th, Minneapolis, MN, Full remodel and renovation.

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 Matt Mooney, PE
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 Josh Ripplinger, AIA

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

Shakopee High School Addition and Renovation, Shakopee, MN; Scott County Campus Addition and Renovation, Shakopee, MN; Lyngblomsten Care Center Renovation, St. Paul, MN; City of Minnetonka Public Safety Addition/Remodel, Minnetonka, MN; Hutchinson Health Inpatient Addition/Remodel, Hutchinson, MN; Richfield School District STEM Renovation, Richfield, MN; Pipestone County Medical Center Addition/Renovation, Pipestone, MN; Cook County LEC / Jail Renovation/Addition, Grand Marais, MN

Spero Academy

Page 24

Location: Minneapolis, Minnesota
 Client: Spero Academy
 Architect: HDR
 Principal-in-charge: Amy Williams, AIA
 Project lead designer (architecture): Brian Giebink, AIA
 Project lead designer (interiors): Bethany DeLine
 Project manager: Michael Nelson, AIA
 Project architect: Michael Nelson, AIA
 Energy modeling: The Weidt Group
 Structural, mechanical, and electrical engineer: Paulson & Clark Engineering
 Civil engineer: Loucks
 Acoustical engineer: HDR
 Interior designer: Bethany DeLine
 General contractor: Rochon Corporation
 Landscape architect: Loucks
 Exterior precast: Fabcon
 Interior precast and floor slabs: Molin Concrete Products
 Carpet: J+J Flooring Group; Milliken
 Roller shades: MechoShade
 Ceiling tile: USG
 Gym equipment: H&B Specialized Products
 Mechanical and electrical contractor: NAC
 Doors, frames, and hardware: Wheeler Hardware Company
 Lockers: The Locker Guy
 Structural steel and miscellaneous metals: Distinctive Iron
 Roofing: Central Roofing
 Concrete work: Dayco Concrete Company
 Window systems: Northern Glass
 Millwork: Janish Wood Products
 Photographer: Dan Schwalm

Peter J. King Family Foundation Leadership Center

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Location: St. Paul, Minnesota
 Client: Northern Star Council-Scouts BSA
 Architect: Cuningham Group Architecture, Inc.
 Principal-in-charge: Brian Tempas, AIA
 Project lead designer: Chad Clow, AIA
 Project manager: Brian Tempas, AIA
 Project architects: Scott Krenner, AIA; Peter Mikelson, AIA

Project team: Mike Berg, AIA (senior technical architect); Jocy Teske (interior designer); Sukreet Singh (energy analytics)

Energy modeling: Cuningham Group Architecture, Inc.
 Structural engineer: Reigstad & Associates
 Mechanical and electrical engineer: Michaud Cooley Erickson
 Civil engineer: Van Sickle, Allen & Associates
 Lighting designer: Michaud Cooley Erickson
 Interior designer: Cuningham Group Architecture, Inc.
 Construction manager: Mortenson Construction
 Landscape architect: Cuningham Group Architecture, Inc.
 Slate cladding: Cupa Pizaras
 Stone: Eden Stone Company
 Fireplace stone: Twin City Tile and Marble Company
 Structural steel: Apex Structural Design, LLC; Linco Fabricating, Inc.
 Structural wood: Western ArchRib
 Cabinetwork: Wilke Sanderson; Wood from the Hood
 Window systems: Kawneer
 Architectural metal panels and sunscreens: MG McGrath
 Concrete work: Mortenson Construction
 Photographer: Morgan Sheff

NorShor Theatre

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Location: Duluth, Minnesota
 Client: Sherman Associates
 Architect of record: TKDA
 Principal-in-charge: Ken Johnson, AIA
 Assistant project manager: Corey Beste
 Project architect: Larry Turbes
 Interior designer: Michelle Gallagher, Assoc. AIA

Theater design consultants: DLR Group/Westlake Reed Leskosky
 Project lead theater designer: Matt Janiak, AIA
 Project architect: Christopher Loeser, AIA
 Interior designer: Elizabeth Samsa

Project team: Greg Cooper, AIA; Charlene Roise; Elizabeth Gales; Jeff Kannel; Darrell Ziegler; Kascey Haslanger; Jason Majerus; Mitch Clemente; Coral Pais; Rolando De La

Cruz; James Krumhansl; Ray Kent; Anat Grant; Ruth Albertelli; Tim Huber; Chris Busch; Brain Smith; Shane Johnson; Christine Seitz

Structural engineer: Northland Consulting Engineers
 Mechanical and electrical engineer: DLR Group/Westlake Reed Leskosky
 Lighting designer: DLR Group/Westlake Reed Leskosky
 Construction manager: Johnson Wilson Constructors
 Face brick and stone: Stretar
 Cabinetwork: St. Germain's Cabinet, Inc.
 Flooring systems/materials: Contract Tile and Carpet, LLC
 Window systems: Superior Glass, Inc.; Old World Windows
 Architectural metal panels: The Jamar Company
 Theatrical equipment: LVH Entertainment Systems
 Auditorium seating: Seating Concepts
 Abatement: Mavo Systems Concrete Sawing Services
 Mechanical subcontractors: The Jamar Company
 Electrical subcontractors: Parsons Electric
 Elevators: ThyssenKrupp Elevator
 Excavation: KTM Paving Company
 Structural steel: Duluth Steel Fabricators
 Steel erection: Champion Iron
 Roofing, sheet metal: The Jamar Company
 Doors: Northern Door & Hardware
 Ornate plaster: Mulcahy Nickolaus
 Mural cleaning: Conrad Schmitt Studio
 Tile: Contract Tile and Carpet, LLC
 Acoustical ceiling: Sorlie Acoustics
 Terrazzo: Advance Terrazzo & Tile Co., Inc.
 Wall coverings: SCS Interiors
 Painting: Swanson & Youngdale, Inc.
 Marquee: Todd Signs
 Photographer: Pete Sieger

Minnesota Museum of American Art (Phase 1)

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Location: St. Paul, Minnesota
 Client: Minnesota Museum of American Art (The M)
 Architect: VJAA Inc.
 Principals: Jennifer Yoos, FAIA; Vincer James, FAIA; Nathan Knutson, AIA (managing principal)
 Project team: Paul Yaggie, AIA; Nicola Allinder
 Additional project team: Dzenita Hadziomerovic; Emma Hockett; Tim Ogren; Eric West
 Structural engineer: Meyer Borgman Johnson
 Mechanical and electrical engineer: NV5
 Construction manager: Greiner Construction
 Window systems: Wausau Window
 Millwork for custom lobby furniture: Rowan; Studio Number B (Cooper Sheehan)
 Photographer: Pete Sieger

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Hennepin County Library-Brooklyn Park's inviting entry plaza and colorful, hands-on Children's Living Room.



At the Hennepin County Library in Brooklyn Park, summer fun for kids doesn't mean a break from learning. HGA Architects and Engineers and landscape architecture firm Damon Farber embedded a number of opportunities for educational exploration into the building and grounds, including a sun-path diagram engraved into the entry plaza that allows youth to track the summer solstice and spring and fall equinoxes.

"With the focus on early literacy, STEM, and geography for the library," says HGA's Jennifer McMaster, AIA, "the design team worked hard to not only incorporate these elements but also have them be 'discoverable,' so that young patrons can find something new every time they visit."

PHOTOGRAPHS BY PAUL CROSBY

