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
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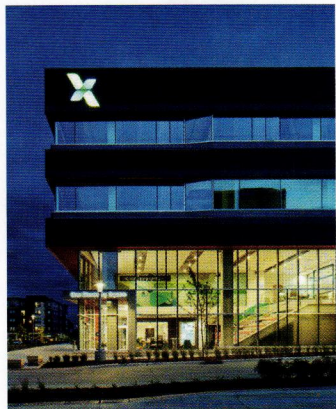
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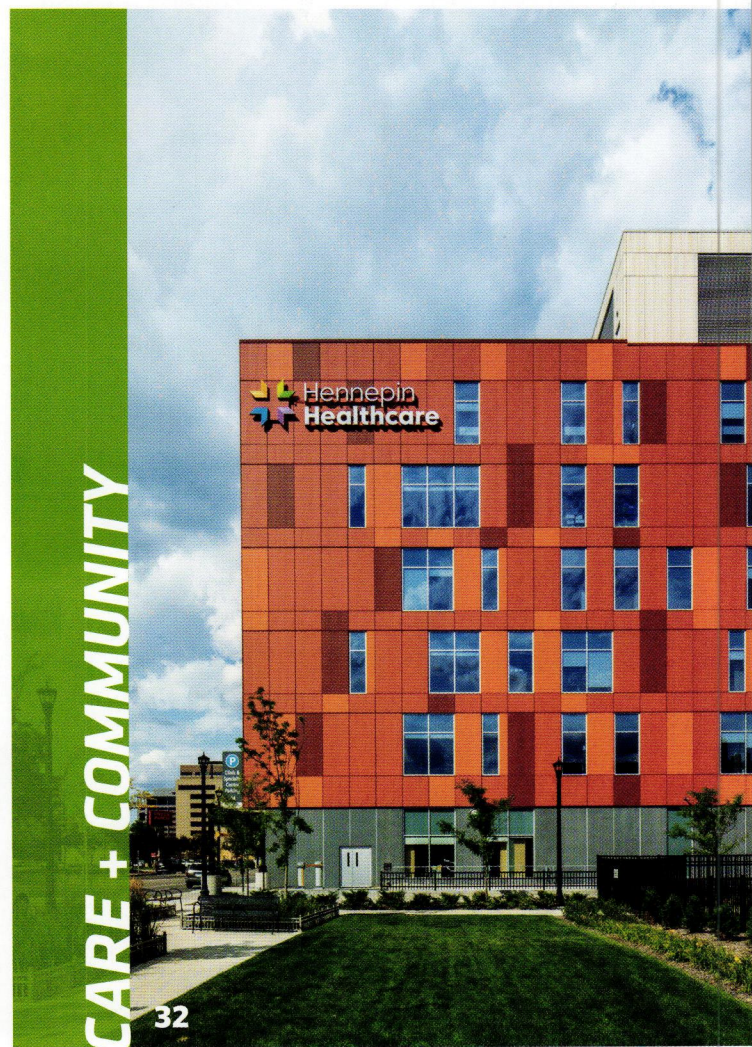
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ON THE COVER

One Discovery Square
Rochester, Minnesota

"It was really clear early on that this project needed to be different, something more contemporary and transparent than your typical building in Rochester," says RSP Architects' Jon Buggy, AIA. "The phrase we came up with was 'science on display.' The transparent entry with the tiered activity taking place inside . . . makes for a very public building."



Features

25 *Care + Community*

A healthcare innovation center and two new clinics aspire to more than just their core functions. They aim to embrace and reflect their communities.

One Discovery Square

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By Joel Hoekstra

Hennepin Healthcare Clinic & Specialty Center

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46 *Listening to the Deaf*

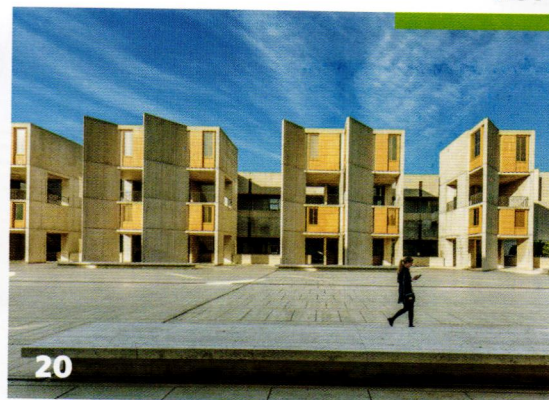
By Regina Flanagan

Wilkins Hall at the Minnesota State Academy for the Deaf is the first building on the school's Faribault campus to employ the DeafSpace Guidelines, a catalog of design concepts developed by the DeafSpace Project at Gallaudet University that addresses how Deaf people experience and inhabit the built environment.

"DeafSpace design and universal design have similar principles and overlapping strategies," writes Regina Flanagan. "But DeafSpace design has deeper intentions: to reinforce positive identity and empowerment."



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BY ANN MAYHEW

At the Minnesota Children's Museum in St. Paul, there's a science to all the screaming-good fun.

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BY JOEL HOEKSTRA

A visit to a first-of-its-kind clinic designed to help soothe children afflicted with pain and life-limiting diseases.

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INTERVIEW BY SHERI HANSEN

Dr. Jon Hallberg on the recent expansion of Mill City Clinic and its focus on "providing great clinical care against a backdrop of light, art, and community."

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BY CHRISTOPHER HUDSON

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Medical research boasts one of the most memorable landmarks in the world: the Salk Institute for Biological Studies.

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BY CHRISTOPHER HUDSON

In 1954, the Mayo Diagnostic Building in Rochester was a picture of world-class healthcare innovation.

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Care and Community

"Everything from having blood drawn to receiving an immunization to having a symptom that you're worried about—or having a loved one with a health concern—has the potential to make coming to the clinic a scary, stressful experience. The more the clinic can be beautiful and welcoming and filled with light, art, and music, the lower the threshold is for coming in the door." —M Physicians Mill City Clinic medical director Jon Hallberg, MD (page 16)

Most everyone experiences a healthcare environment at least once or twice a year, and a sizable percentage of people spend a good deal of time in medical settings, either for their own care or to accompany or visit a family member or friend—or both. It's the latter group we thought about the most as we assembled this issue on advances in healthcare design in Minnesota. If we prize spaces that are welcoming, easy to navigate, comfortable, and filled with natural light in the normal course of our days, how much more important are these benefits to those who are wrestling with chronic, unresolved, or life-threatening health issues?

Nearly a decade ago, I wrote a feature on a then-new cancer center in rural Wisconsin for *Architectural Record*. At that point in my life, I hadn't spent much time in hospitals, so my quiet tour along a row of chemotherapy infusion bays—most of the patients and their loved ones had chosen to keep the screens to their partitioned spaces open—was especially affecting. Happily, the bays all looked out to a wooded hillside through an expanse of glass. The director of the facility told me that patients were often cheered by a dancing crane or browsing deer just outside their windows. Some patients even received treatment outdoors, on the back patio.

In healthcare spaces, strong visual connections to the surrounding community, whether those surroundings be gently rolling farm fields (38) or busy urban streets (26, 32), have a special power: They can be both uplifting and grounding for people who may be feeling vulnerable. It's a design thread that runs through all of the new facilities highlighted in this issue. In healthcare, every life-affirming design measure makes a difference.

Chris Hudson

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

ERIC MUELLER

INTERACT & CONNECT



**Salk Institute for
Biological Studies (page 20)**
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Masonic Children's Hospital**
architecturemn.com/videos



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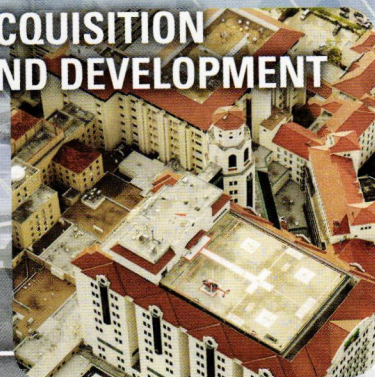


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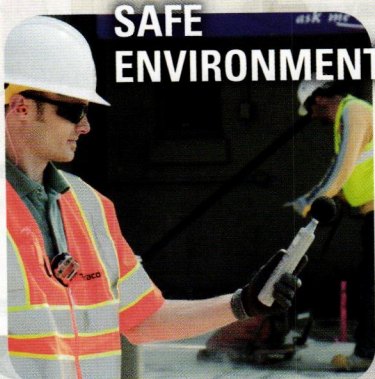


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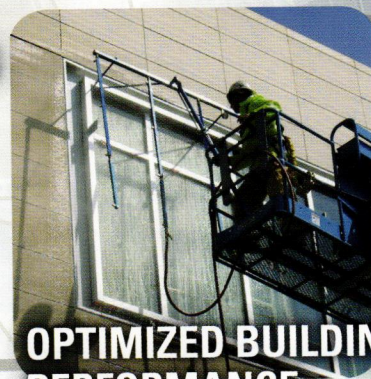
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Christopher Hudson
hudson@aia-mn.org

Advertising Sales:
Pam Nelson
nelson@aia-mn.org

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klarson@lndesignco.com

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Mary-Margaret Zindren
zindren@aia-mn.org

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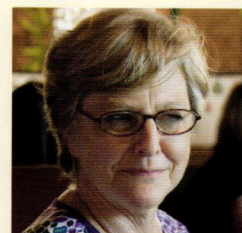
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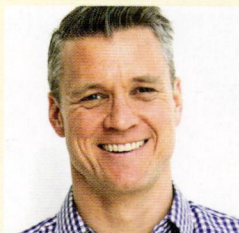
Minneapolis-based **LINDA MACK**,
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writes on architecture and design
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SHERI HANSEN is AIA
Minnesota's director of
communications, advocacy,
and public outreach.



ANN MAYHEW
(www.annmayhew.com)
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The Minnesota Children's Museum has opportunities for multisensory engagement, whole-body experiences, and different learning styles.



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PLAY

THE SCIENCE of

A lot of research goes into the fun and games at the Minnesota Children's Museum

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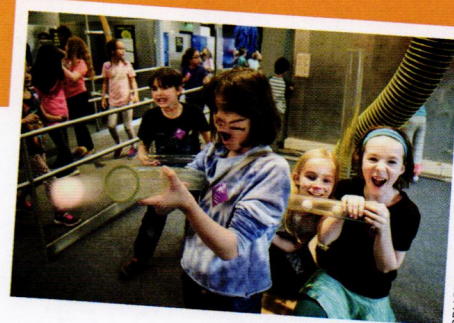
A new exhibit has opened at the museum, and people are jostling to get close. In her excitement, one visitor screams. Another bites it (literally). But that's to be anticipated when you design exhibits—or experiences, as they're called by staff—for the Minnesota Children's Museum in St. Paul.

"When everything is new to you, it all goes in the mouth," says senior exhibit designer Christopher Lee. "Not a normal consideration in other museums."

Lee says that Minnesota Children's Museum experiences combine "inherent, self-driven, pure fun" with the latest child-development research that points to the value of open-ended play. The museum calls the latter the "science of play," and it uses the research to drive and inform the design of its exhibits.

In fact, during the top-to-bottom renovation of the museum by MSR Design two years ago, all departments worked together to develop not just a building's worth of new exhibits but also new design processes and educational frameworks for all installations going forward.

Talk of frameworks and processes may sound overly academic for exhibits whose props need to be loose, squishy, durable, and washable. But that's the science in the science of play.



BRUCE SILCOX

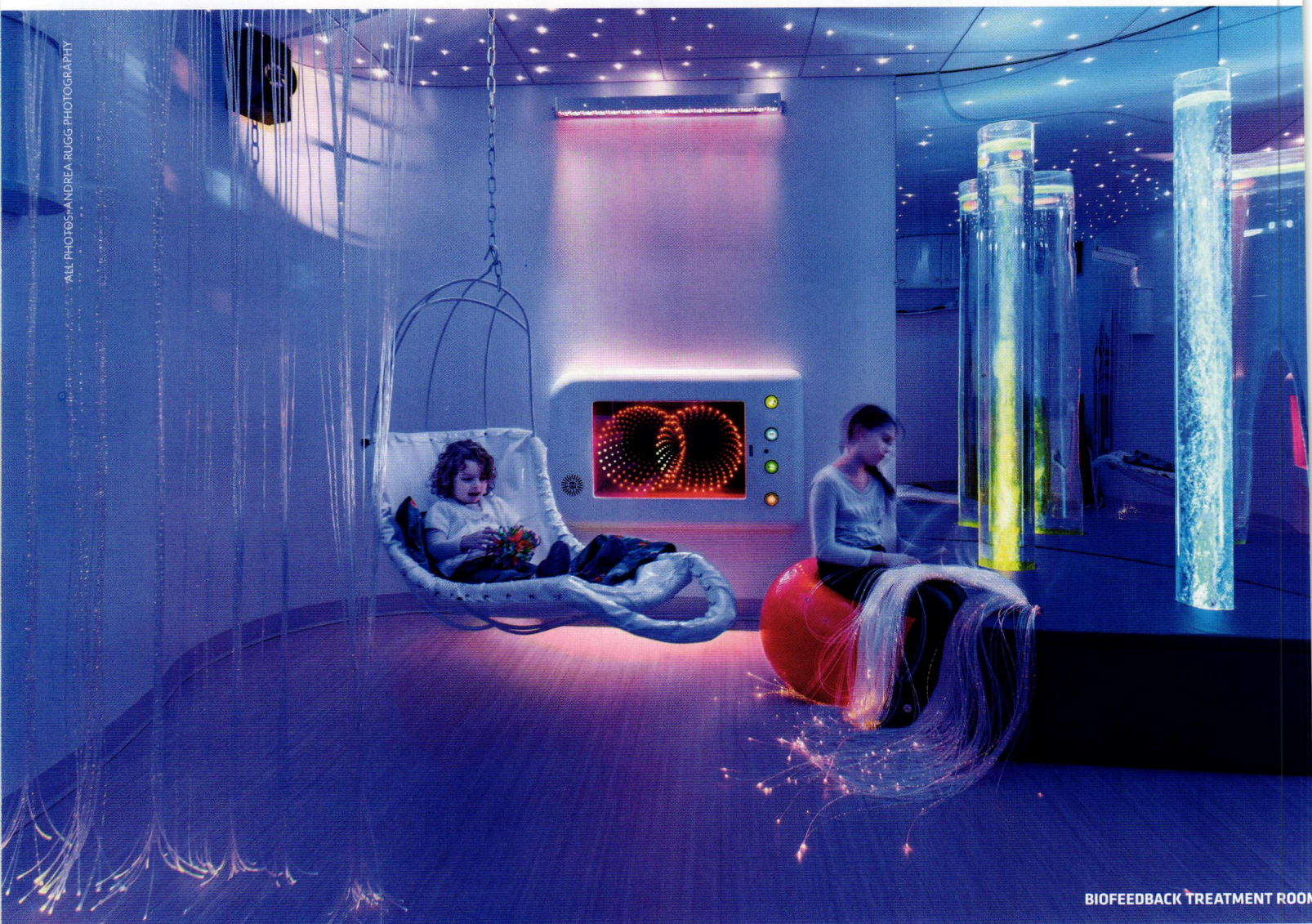
An important design principle at the Minnesota Children's Museum, for example, is that exhibits include no labels or directions, because directing children how to play denies them the benefits of open-ended learning.

"We design around the notion that, once our young visitors cross the threshold, there's nothing they can't touch, there's nothing they can't do," says Lee. "It's all built for them."

The Minnesota Children's Museum's Rochester location—a storefront space in River Center Plaza—may also undergo change in the coming years. Anticipating the continued growth of the Destination Medical Center (page 26) and other areas of the city, museum leaders are exploring the possibility of giving the branch an expanded presence in a new location, with a look and flavor that speaks more directly to the local community.

Learn more about the science of play at mcm.org/parent-resources. —Ann Mayhew

A pediatric pain facility for Children's Hospital incorporates natural images, soft lighting, and other calming elements rarely found in clinic settings



BIOFEEDBACK TREATMENT ROOM

Calm & Comfort

Some pain can be treated with pills. Other kinds of pain can be more challenging to remedy, requiring non-pharmaceutical approaches and integrated therapies. The patients and families visiting the Kiran Stordalen and Horst Rechelbacher Pediatric Pain, Palliative and Integrated Medicine Clinic at Children's Hospital in Minneapolis welcome almost any approach that offers relief.

The clinic, run by pediatric-pain expert Stefan Friedrichsdorf, MD, was the first of its kind in the nation when it opened in 2015, and it remains cutting edge. Friedrichsdorf and his team employ a range of healing and therapeutic elements to treat children with acute, chronic, and procedural pain and life-limiting diseases. And it's not just the treatment that sets the clinic apart; the design of the clinic, by Minneapolis firm U+B Architecture and Design, has attracted notice as well.

"We tried to create an environment that doesn't feel like a hospital," says founding principal Paul Udris, AIA. "We asked ourselves, 'What does a healing environment look like—not just for kids but also for their families and all people?'"

★★★

The U+B team designed the intake rooms to be spacious, with comfortable seating arranged in a circle, so that new patients and their families can meet with several specialists at once. "We bring in a doctor, a psychologist, a social worker, and a physical therapist, and we ask questions together," says Friedrichsdorf. "That way, we all get the same information, and the patient doesn't have to retell their story."

"The end result is more impactful than I even thought it would be," says Pediatric Pain, Palliative and Integrated Medicine Clinic's Stefan Friedrichsdorf, MD. "I'm proud of what we've built. Nothing like this clinic exists anywhere else in North America."



LOBBY

★★

Typically, 15 to 20 patients, ranging in age from newborns to teens, visit the clinic each day. Staff work to alleviate their pain using biofeedback, group therapy, physical therapy, massage, aroma therapy, and acupuncture in nine state-of-the-art treatment rooms.

★★

While the layout of the clinic was important, the architect and client wanted the look and feel of the spaces to be equally impactful. They settled on design inspired by the soothing effects of nature. The clinic's reception area, for example, is awash in natural images and materials, including wall-sized images of Lake Superior cliffs and the Lake Itasca headwaters taken by Minnesota photographer Craig Blacklock. Natural light was maximized wherever possible, with windows and frosted glass doors that allow daylight to filter into hallways.



INTERACTIVE LIGHT DISPLAY

★★★

"There's a common belief that kids love basic colors like bright blues, reds, and greens—and paintings of children flying kites," says Udris. "But I think most kids have a more sophisticated eye than adults realize."

★★★

In the reception area, lighting is indirect, peripheral, and diurnal (growing and diminishing in sync with the sun). Inside a small room, or "grotto," behind purple curtains off the main lobby, visitors can run their hands through an interactive light display, redirecting the flow of digital water as it streams down the walls. (It's based on video-game technology, says Udris.)

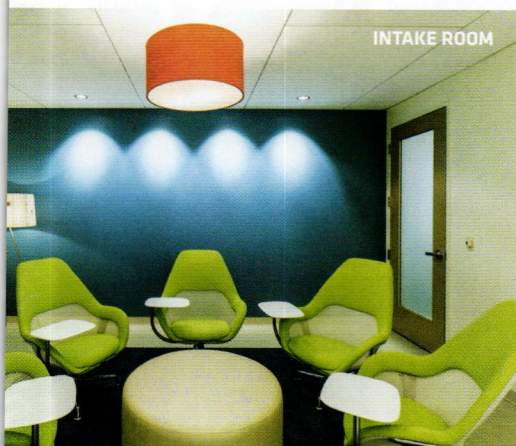
★★★

Udris and Friedrichsdorf successfully lobbied for wood floors—a rarity in healthcare—and they found furniture and finishes that meet standards for cleaning protocols yet don't feel clinical. They sought out sustainable and natural materials whenever possible, replacing vinyl, for example, with linoleum.

★★★

"The end result is more impactful than I even thought it would be," says Friedrichsdorf. "I'm proud of what we've built. Nothing like this clinic exists anywhere else in North America."

—Joel Hoekstra



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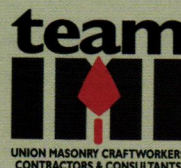
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DR. JON HALLBERG DISCUSSES THE EXPANSION OF THE M PHYSICIANS MILL CITY CLINIC AND ITS FOCUS ON WELCOME, LIGHT, AND ART—AND SOMETHING CALLED JOY IN PRACTICE

INTERVIEW BY SHERI HANSEN

In 2011, *Architecture MN* visited the art- and light-filled Mill City Clinic in Minneapolis' historic Mill District to interview Dr. Jon Hallberg, the clinic's medical director, on the health benefits of quality design. Eight years later, healthcare delivery has continued to evolve, the neighborhood is booming with redevelopment, and the clinic itself has doubled in size, thanks to a recent expansion designed by Studio BV. With all these changes, we made a return visit. Our Sheri Hansen sat down with Hallberg for a wide-ranging conversation on the insights and aspirations that went into the making of the expansion.

What were some lessons that you learned from the design of the original clinic?

I loved almost everything about the clinic we operated for the first 10 years. The first meetings we had with the Perkins and Will team [the designers of the original clinic] felt like a mind meld. We created a dream clinic that I didn't even know could exist. We played with height, with geometry. It was really fresh and modern. We made real art a part of it from the beginning.

I love the way that the light pours in and that, in this technological age, we have exam rooms designed to encourage conversation. When we created the visual strategy for the



PHOTOGRAPHS THIS PAGE: COREY GAFFER



Clockwise from top left: The reception desk, the waiting area, and an exam room in the newly expanded clinic. Dr. Hallberg (opposite) is also an associate professor in the Department of Family Medicine and Community Health at the University of Minnesota Medical School and a regular medical analyst for Minnesota Public Radio.

lobby, we were thinking it should feel like a hotel-lobby-meets-bookstore-meets-art-gallery rather than have a classic clinic look.

The original clinic had four exam rooms, one consultation room, a flexible room, and a lab space for patient care. But it lacked a break room, ample space for nursing staff and clinicians, and an actual office for our clinic manager. We always had 8,000 square feet available to us, but we only used 4,000 at the outset. We were ready to build the clinic that was meant to be—this time with Studio BV—but we wanted to hold on to all the great design from the original footprint.

What elements of the design are on-trend in healthcare?

Several years ago, a group looked at high-performing primary-care practices from across the U.S. to determine what makes them successful and highly satisfying places to work for both staff and clinicians. The resulting report, titled *In Search of Joy in Practice*, highlighted innovations that make the work of primary care more fulfilling. Many of

the design elements in the Mill City Clinic fall into the “joy in practice” model.

When we opened the clinic in 2008, a computer in every room was standard. We designed the computer desk to come out at a 45-degree angle from the wall, which is not commonly done. Technology is part of the patient conversation in the exam room, but it doesn’t come between the clinician and the patient.

Colocation was already established in our clinic, too; we expanded on that as we expanded the clinic. Our lead nurse is embedded with clinicians so we can talk in real time. We still need to sign things. We still need to look over someone’s shoulder to help solve patient-related issues. It’s not rocket science, but you must design with the idea that we’re going to be sitting side by side.

Every clinician in this clinic has a personal cubicle space. I think it’s a mistake to assume that providers who are dealing with life-and-death issues don’t need a regular space. To have a dedicated spot where you can keep a photograph

of a loved one or something on the wall means something.

We can also go into our new break room, which has two little nooks for study. Personal and quiet spaces help prevent burnout by meeting the staff’s need for recharging and privacy. If we’re not feeling recharged, it’s really hard to give, which our profession demands.

And of course just having a beautiful place to work lifts morale. The clinic is filled with light and art, and that makes it a whole lot easier to feel good about the work we do, the people we see, and even one another.

Making people feel welcome was a very important consideration in the original clinic, and it’s still emphasized. Why is welcome so important?

It’s possible that people are accessing medical care for very unthreatening reasons. But everything from having blood drawn to receiving an immunization to having a symptom that you’re worried about—or having a loved one with a

>> continued on page 56

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Between each of the two rectangular laboratory structures and the plaza are small, dramatically faceted towers housing study spaces for researchers. The plaza's water channel marks the institute's axis of symmetry.



Salk Air

In his design for the Salk Institute for Biological Studies in San Diego, celebrated midcentury architect Louis Kahn gave compelling form to the aspirations of Jonas Salk, developer of one of the first successful polio vaccines. Salk sought to create a research complex that would support scientists in their pursuit of advances in neuroscience, genetics, and immunology, among other areas of study.

Located on 27 acres of formerly undeveloped land overlooking the Pacific Ocean, the complex is mainly composed of two mirror-image concrete structures that share a minimalist, travertine-lined plaza. On each side, a rectangular volume housing expansive, column-free laboratories connects to a series of small, geometric study towers via bridges. Teak panels on the towers were left to weather naturally in the coastal air. A long, narrow water channel bisects the plaza, leading the visitor's eye to the watery horizon.

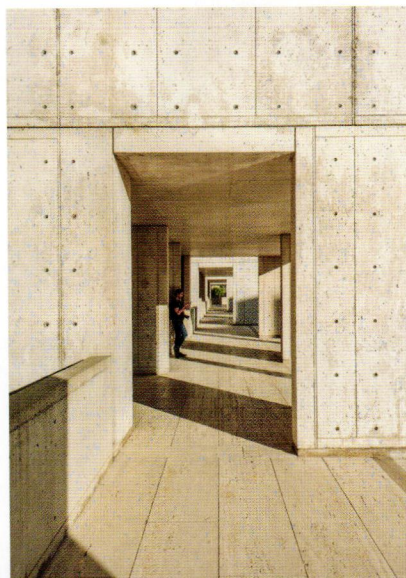
Like all landmark architecture, the Salk Institute creates an atmosphere more memorable than the sum of its parts might suggest. The magic of the place was perhaps best captured by Mexican architect Luis Barragán when he advised Kahn and Salk to eschew a garden courtyard in favor of a spare plaza that would serve as a "facade to the sky."

—Christopher Hudson

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The concrete is detailed with the imprint of its formwork. The teak panels recently underwent an extensive restoration.



PHOTOS BY MORGAN SHEFF

“The Salk Institute is a place that elicits quiet contemplation like no other I have experienced. On this visit, I had only a few short hours to shoot before sunset. The afternoon was a delicate balance of getting my shots while feeling the constant pull to stay present in the moment.” —MINNESOTA PHOTOGRAPHER MORGAN SHEFF



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♥ CARE + COMMUNITY

**Step inside the lobby of a new
healthcare clinic, and you might confuse
it for a community center.**

That's because providers and their architects are designing flexible and adaptable facilities that are tailored to the needs and the character of the communities they serve. In the following pages, we tour **two new clinics**—one rural, one urban—that illustrate these design principles, as well as a **healthcare innovation center** that aims to draw the surrounding community inside.

ONE DISCOVERY SQUARE

Rochester, *page 26*

HENNEPIN HEALTHCARE CLINIC & SPECIALTY CENTER

Minneapolis, *page 32*

CENTRACARE HEALTH

Long Prairie, *page 38*

One Discovery Square



Rochester's ambitious Destination Medical Center gets a kickstart with a building designed to incubate innovations in healthcare technology

he architecture is simple, but it's unlike anything else in Rochester," says RSP Architects' Jon Buggy, FA. "It's got a level of glazing and transparency that's refreshing."



BY JOEL HOEKSTRA

This past summer, a four-story building opened its doors on the site of a former parking lot a few blocks south of the Mayo Clinic campus in Rochester. Much of the real estate in the city's downtown is owned by the famed clinic, but this 90,000-square-foot structure, One Discovery Square, was developed by Mortenson, with the enthusiastic support of both the clinic and the local community. Its purpose? To foster innovations that could put Rochester on the med-tech map. After all, why should all the attention go to places like Boston or Silicon Valley when Mayo's wide-ranging expertise is right here in southeastern Minnesota, waiting to be tapped?

Mayo was central to the project from the start. It promised to lease a large chunk of the facility, and teams from its advanced diagnostics, biomedical imaging, and regenerative medicine departments moved in this summer. What's more, Mayo and city leaders viewed the project as crucial to their overall effort to develop the commercial, residential, and cultural resources at Rochester's core.

In 2013, the state had targeted the city as a potential economic engine and authorized a range of public investments to make Rochester a global powerhouse. A 20-year, \$5.6-billion economic-development plan dubbed the Destination Medical Center (DMC) was drawn up to guide the creation of public-private partnerships that would help realize the vision. Among the priorities identified early on was the need for collaborative space where Mayo experts could rub shoulders with entrepreneurs, sparking new products, services, and companies.

A staircase between the second and third floors (left and top right) is one of several hubs for planned and unplanned interactions between tenants.





One Discovery Square was developed with the enthusiastic support of both the Mayo Clinic and the local community. Its purpose? To foster innovations that could put Rochester on the med-tech map.



ONE DISCOVERY SQUARE

Location:
Rochester, Minnesota

Client:
Mortenson
Construction

Architects:
RSP Architects and HOK
www.rsparch.com
www.hok.com

Principal-in-charge:
Jon Buggy, AIA

Project lead designer:
Michael Browning

Energy modeling:
Michaud Cooley Erickson

Landscape architect:
Coen+Partners
www.coenpartners.com

General contractor:
Mortenson

Size:
90,000 square feet

Completion:
March 2019

Photographer:
Gaffer Photography



One Discovery Square also boasts inviting outdoor spaces (above and below), thanks to café seating on the east and west sides of the building and landscaping that softens the street edge.




"One Discovery Square is a critical component of our overall plan," says DMC executive director Lisa Clarke. "Every time I walk into the building, I'm energized. You can tell it's built for collaboration. We want people to connect with one another on a personal *and* professional level."

Looking for Blueprints

Mortenson has a longstanding connection to Mayo, says development manager Brent Webb. But constructing One Discovery Square required a slightly different approach, one that would accommodate and reflect Mayo's culture but also allow startups and other organizations to display their approaches and strengths. "We wanted a particular tenant mix," says Webb. That meant wooing small and large companies, manufacturers, and educational institutions. As of late summer, the facility was 85 percent leased. In addition to Mayo, tenants include Phillips, Boston Scientific, and the University of Minnesota Rochester.

To design the facility, Mortenson tapped RSP Architects, a Minneapolis firm with a long-standing office in Rochester. RSP principal Jon Buggy, AIA, and his team worked with stakeholders to evolve a vision for the project that would align with Mayo's and Mortenson's needs, and with potential requirements for future tenants. "Transparency and flexibility were key," says Buggy. "The space had to foster chance encounters and conversation. All stakeholders envisioned a building that deeply engaged the community while also providing secure and technically sophisticated space in which to innovate and advance healthcare."





The glassy double-height entry draws eyes into the building, especially at night. The lobby, with its auditorium-style staircase (opposite), is heavily programmed with events for tenants and the public.

With any kind of building project, it helps to have knowledge of what works and doesn't work. But biomedical-innovation facilities are a fairly new breed of building, so RSP sought a partner with experience in the area. The collaborator they engaged was HOK, a global design firm that helped shape the Cortex Innovation Community in St. Louis. The 200-acre campus, which includes several buildings and recreational spaces and even a hotel, is home to hundreds of companies hoping to build business by collaborating with Washington University, St. Louis University, the University of Missouri-St. Louis, and local medical centers.

"Cortex was the tip of the spear," says HOK senior principal Eli Hoisington, AIA. "When we started that project, no one knew what a medical innovation center was."

Spaces for Social Interaction

Innovation begins with interaction, so One Discovery Square is filled with spaces and features that prompt connections. Extensive use of glass inside and out promotes transparency. Rather than locking down each floor and limiting access,

> continued on page 60



A second-floor public space is furnished with a whiteboard (above). The construction of One Discovery Square overlapped with infrastructural work along Fourth Street Southwest (top).



"The living-room spaces encourage people to work outside the office. And that creates opportunity for outside connections."

A colorful and light-filled new medical center marks a bold first step in making an urban healthcare campus more convenient, easier to navigate, and—most of all—more welcoming



Hennepin Healthcare Clinic & Specialty Center

BY LINDA MACK

It's an understatement to say that the Hennepin Healthcare Clinic & Specialty Center in downtown Minneapolis contrasts with the monumental concrete buildings housing what's been known as HMC. The first building that the Hennepin County safety-net hospital has built in 40 years, the new clinic leaves the older structures in the dust—aesthetically, experientially, and environmentally. From the curving glass facade on South Eighth Street to the light-filled waiting rooms, and from the up-front check-in stations and colorful artwork to



Built on a brownfield site holding surface parking and underused buildings, the colorful Hennepin Healthcare Clinic & Specialty Center enlivens its edge-of-downtown environment inside and out.

the extra-large exam rooms, BWBR's design for the six-story building sings a welcoming song.

Designed to achieve LEED-Silver certification, the building received a LEED-Gold rating this year. If there were a rating for patient-centeredness, it would be off the charts.

The project began in 2013 with the medical center's need for more clinic space. Twenty-six clinics were spread around the six buildings

on the HCMC campus. Patients with several appointments in one day had to traverse "a Habitrail of corridors," says BWBR project manager Stephanie Alstead, AIA. The dispersed clinics and imaging centers created operational inefficiencies while occupying expensive hospital space.

BWBR was hired for the master-plan phase to identify a site for a new building that would house all those clinics. After evaluating a half-

dozen properties, Hennepin Healthcare chose the block on the western corner of Eighth Street and Chicago Avenue, directly across from the emergency-room and urgent-care entrance at the medical center. It could be easily linked to the existing complex while improving a brownfield site holding surface parking and some underused buildings.

Continuing with the building-design phase, BWBR faced the L-shaped building toward the



A physical therapy room (top) and a conference room (above) both offer wide city views.

existing complex, pulled it back from the street to create an easy drop-off area, and fit it around an existing apartment building. Landscaping and a new pocket park add green space to the dense Elliott Park neighborhood. Metal panels in several shades of earth-tone orange relate to the historic brownstones nearby.

"It looks nothing like the existing buildings," says BWBR's Jim Davy, AIA, the lead designer on the project. "But it fits into the neighborhood," adds BWBR medical planner Scott Holmes, AIA.

A rarity in the area, the curving glass facade is "a picture window to the community," says Davy. "It lightens the spirit of the campus." Bill Howden, Hennepin Healthcare's director of facilities and campus planning, describes the building's atmosphere as "a democracy of light."

Designing the interior was an exercise in simplifying, says Alstead.

With Hennepin Healthcare's diverse clientele, many of whom do not speak English, wayfinding was crucial. However patients and their visitors arrive—by car parked underneath the building, by bus or drop off on the first floor, or via skyway from the hospital—the pathway is the same. There are only three circulation routes, says Alstead: vertical via the elevators, along the glass front to exam rooms, or straight back through the center.

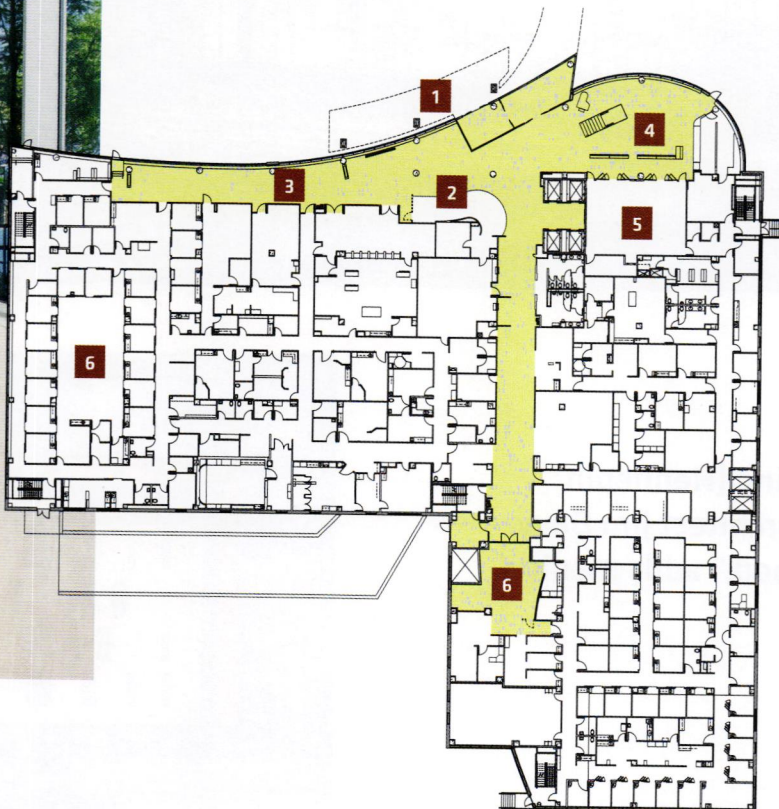


The café enjoys a soaring street-level view and colorful artwork overhead. The staircase connects the café to the skyway over Eighth Street, which in turn connects the center to the rest of the campus.

The curving glass facade is “a picture window to the community,” says BWBR’s Jim Davy. “It lightens the spirit of the campus.”



New landscaping lines Chicago Avenue (above), and a pocket park with tables and chairs sits outside the cancer-center entry (right).



First floor plan

- 1 Main entry/drop-off
- 2 Check-in/reception
- 3 Patient waiting
- 4 Cafe
- 5 Public reception
- 6 Clinic department



The curving glass facade along South Eighth Street shapes the drop-off area while enhancing views of the downtown skyline from inside.



“It looks nothing like the existing [Hennepin Healthcare] buildings,” says architect Jim Davy. “But it fits into the neighborhood,” adds medical planner Scott Holmes.



**HENNEPIN HEALTHCARE
CLINIC & SPECIALTY CENTER**

Location:

Minneapolis, Minnesota

Client:

Hennepin Healthcare

Architect:

BWBR

www.bwbr.com

Principal-in-charge:

Rick Dahl, AIA

Design team:

Jim Davy, AIA; Scott Holmes,
AIA; Stephanie Alstead, AIA;
Charles Orton, AIA

Energy modeling:

Willdan

Landscape architect:

Loucks, Inc.

Construction manager:

M.A. Mortenson

Size:

513,680 gross square feet

Cost:

\$228.6 million

Completion:

March 2018

Photographer:

Brandon Stengel, Assoc. AIA



Metal cladding in several shades of earth-tone orange adds a punch of appropriate color to the historic Elliot Park neighborhood.

Dotted with cushy furniture, the waiting spaces are curving and informal, while the clinic spaces are necessarily rectilinear, says Davy.

"Hundreds and hundreds" of design ideas came out of a week-long, Lean-focused "3P: Production, Preparation, Process" workshop, says Holmes. Among them was the idea of a prototype exam room that would be used for every kind of clinic. "We wanted to build tents, not castles, to provide flexibility for the future," he says.

The exam rooms are larger than normal to accommodate wheelchairs and interpreters, and they're arranged so that patients enter from the public areas and medical staff from their open office space on the other side. "The onstage/

offstage circulation separates the traffic flows of patients and staff," says Alstead, creating more privacy for both.

Another important design consideration was colocating certain clinics—physical therapy, occupational therapy, and traumatic brain injury, for example—to improve interdisciplinary care. "It's great for patients, but it also fosters collaboration among physicians and staff," says Alstead. Clinics are also located for optimum patient convenience; for instance, allergy shots and orthopedic are on the first floor.

On the urban scale, the Hennepin Healthcare Clinic & Specialty Center is another positive step in the revitalization of a once-dreary

>> continued on page 65



CentraCare Health—Long Prairie

BY JOEL HOEKSTRA



A flexible new Critical Access Hospital provides a small town in central Minnesota with a hub for community health and gathering

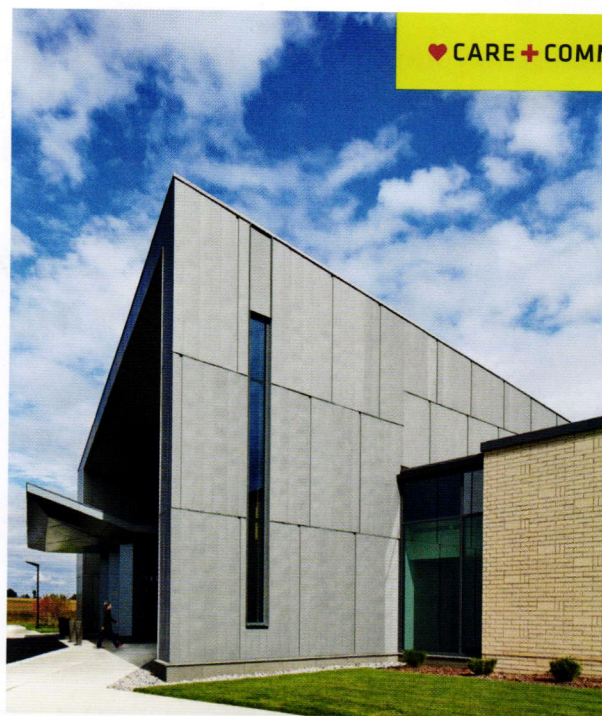
Finding good healthcare in rural America can be a challenge. U.S. residents who inhabit small towns or live on farms, ranches, or reservations often have few choices when it comes to choosing a physician or accessing a healthcare facility. What's more, the nearest hospital or clinic in rural areas may be outdated, erected decades ago. In many communities, healthcare providers have weighed the high cost of updating or replacing their aging facilities and decided to pull the plug altogether.

Long Prairie is an exception. Two years ago, the city of roughly 3,500 in central Minnesota celebrated the opening of a new 65,000-square-foot hospital. The \$30.8 million project, built on

a greenfield site just east of town, replaced a care facility that had served the town and surrounding community since the 1950s. The Long Prairie Hospital, part of the St. Cloud-based CentraCare Health system, decided to replace rather than renovate the existing hospital, partnering with community donors to finance the construction.

"The campaign to fund the project brought in more donations than any of us expected," says David Larson, CentraCare's vice president for facilities management. "It really surprised us." More than 500 donors pledged a total of more than \$2.5 million to support the building of the medical facility.

CentraCare turned to Minneapolis-based HGA for the design. The building needed to be efficiently designed to keep costs down and also adaptable to fit both current and future methods of healthcare delivery, says HGA associate vice president Donovan Nelson, AIA, who oversaw the project. It needed to provide the kind of



The angular, zinc-clad entry (left and above) affirms the facility's modern-healthcare credentials, while the white and bright reception hall inside (below) is made richer with wood and iron-spot brick accents.



The facility needed to provide the kind of privacy that small-town clinics rarely offer, and also celebrate Long Prairie's farming landscape and culture.



A meditation garden on the east side of the building. Large windows with different types of glass echo the patchwork pattern of farmland.

privacy that small-town clinics rarely offer, he says, and also celebrate Long Prairie's farming landscape and culture. "CentraCare was very clear that they wanted this building to be a reflection of the community," says Nelson.

HGA developed a design with two sides—one for the hospital and one for the clinic—separated by an administrative, diagnostic, and surgery core. Visitors arriving via the glassy, zinc-clad main entry step into a high-ceilinged reception hall, stop at the concierge-style reception desk,

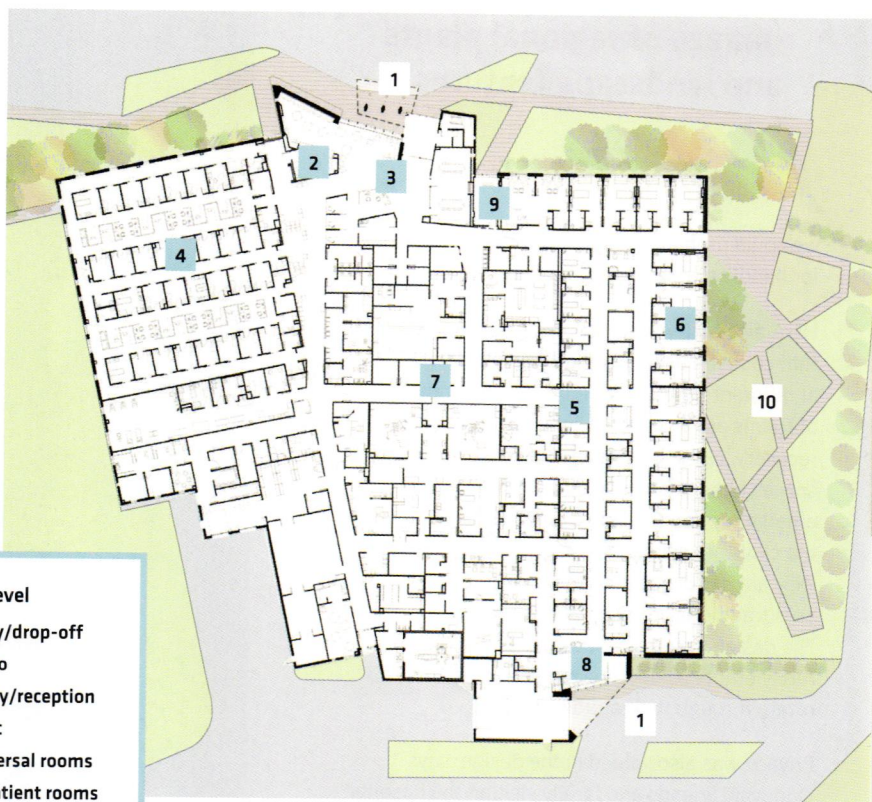
and are directed by staff to either the hospital or the clinic. But not all visitors are patients: Long Prairie residents regularly make use of two conference rooms off the main lobby for community activities and educational workshops, and a café just inside the entry has become a favorite stop for locals in need of coffee or a sandwich.

Construction of a medical facility can be expensive, so HGA sought to keep costs down with efficient organization. Rather than stamp

Large, nature-themed wall graphics (near right) offer soothing imagery while also aiding in wayfinding. In the in-patient rooms (far right), most of the medical equipment is elegantly hidden.



The design encourages employees and visitors alike to see the hospital as integrated into the fabric of the Long Prairie community.



Main Level

- 1 Entry/drop-off
- 2 Bistro
- 3 Lobby/reception
- 4 Clinic
- 5 Universal rooms
- 6 In-patient rooms
- 7 Lab services
- 8 Emergency department
- 9 Chapel
- 10 Meditation garden

The highly efficient floor plan arranges the clinic (left) and hospital (right) on either side of an administrative, diagnostic, and surgery core.

out a standard 25-bed hospital that meets the standard definition of a Critical Access Hospital—a designation designed to reduce the financial vulnerability of rural hospitals and keep essential healthcare services in rural areas—Donovan and his colleagues crunched the data on in-patient stays at Long Prairie and proposed limiting the facility to 12 rooms, plus two additional rooms for new moms. “We discovered there were roughly three days per year when the facility actually needed more capacity, and that



Large windows at the end of the main hallways frame the local landscape, and glass walls within the facility are lined with soothing graphics—natural images of regional plants and landscape features.

we could probably come up with a plan for handling those days," says Larson.

HGA also built in several "universal rooms" that could be used by different departments at different times. During the day, a handful of rooms are designated for post-procedure recovery, but on nights and weekends those spaces flex to handle activity from the emergency department. Exam rooms in the clinic are similarly nonspecific, in that they are not designated for a specific physician, as is traditional in much of healthcare. The design ensures that exam rooms are rarely empty as doctors and specialists rotate through their appointments.

Privacy was also valued in the design, says Donovan. Friends and family visiting the hospital for extended periods can sit in a private lounge that overlooks a meditation garden, out of public view. And patients visiting the clinic are ushered down hallways that are separated from staff areas, resulting in more privacy for



**CENTRACARE HEALTH-
LONG PRAIRIE
REPLACEMENT HOSPITAL**

Location:

Long Prairie, Minnesota

Client:

CentraCare Health System

Architect and

landscape architect:

HGA

hga.com

Project team:

Dennis Vonasek, AIA;
Donovan Nelson, AIA; Jenna
Johansson, AIA; Nancy
Doyle, AIA; Tom Beck, AIA

Energy modeling:

Dunham Engineering

Construction manager:

Mortenson

Size:

65,000 square feet

Construction cost:

\$24 million

Completion:

November 2017

Photographer:

Gaffer Photography



The chapel (above) near the entry and a family lounge (below) for the in-patient rooms look out to the agrarian community.

clinic users and less disruption for clinic workers. A chapel with a wood-lattice partition, tinted-glass windows, and extra sound absorption provides a place for private reflection.

Large windows at the end of the main hallways frame the local landscape, and glass walls within the facility are lined with soothing graphics—natural images of regional plants and landscape features. The design encourages employees and visitors alike to see the hospital as integrated into the fabric of the Long Prairie community.

Local residents have embraced the building. The local high school volunteered its marching band to play at the groundbreaking event, and more than 900 people attended a ribbon-cutting for the grand opening. "Hospitals are important to rural communities," says Larson. "Once a community loses its hospital or schools, what do you have left? Healthcare is something most small towns want to hold onto. It's part of their community and their future." **AMN**



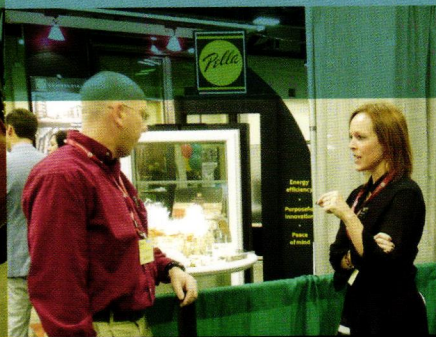


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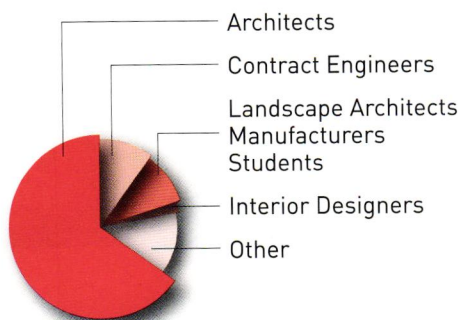
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*Michele R Gutlove's
aerial River Bend
sculpture. Dichroic glass,
2018. Commissioned
by Minnesota Percent
for Art in Public Places.*

The wide entry hall, where guests gathered for the building's dedication in November 2018 (below), provides visual connections in every direction. Split-face limestone was chosen for the exterior (bottom) to honor the MSAD community's fondness for older buildings on the campus.



KIM BARRON, MINNESOTA STATE ACADEMIES

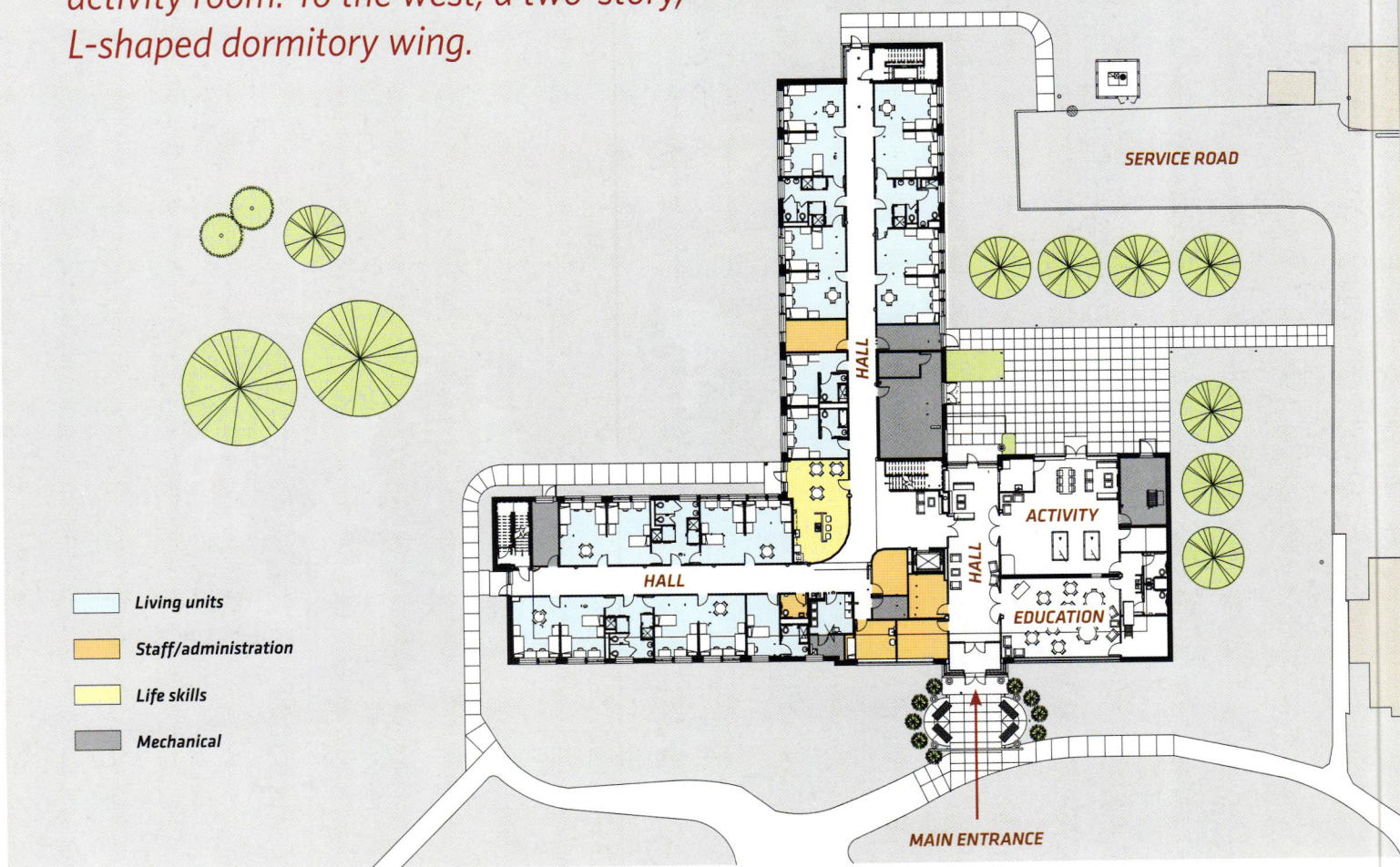
Listening to the Deaf

How can a building be designed to serve the unique needs of Deaf people? A new residence hall at the Minnesota State Academy for the Deaf showcases the answers.

BY REGINA M. FLANAGAN



To the east of the entry hall is a single-story wing with a classroom and an activity room. To the west, a two-story, L-shaped dormitory wing.



Wilkins Hall, the first new building on the Minnesota State Academy for the Deaf (MSAD) campus in Faribault in nearly 50 years, presented a not-to-be-missed opportunity to incorporate innovative DeafSpace design principles. Kodet Architectural Group, with Deaf architect John Dickinson of Dickinson + Partners, was tapped to design this student residence hall to embody Deaf culture and the ways that Deaf people inhabit their spaces.

Key to the design process was understanding that American Sign Language (ASL) is a visual and kinetic mode of communication—a physical language that occupies and animates space. Deaf people, when they gather, work together to customize spaces. They create a conversation circle so everyone is in clear signing range and can participate, and they adjust lighting to remedy conditions where backlighting or a shadow makes it difficult to see a signer's face.

Customizing space to accommodate these practices is one of the archetypal patterns Hansel Bauman identifies in the DeafSpace Design Guidelines. Bauman, an architect and the cofounder and project director of the DeafSpace Institute at Gallaudet University—the world's only university for the Deaf—developed the guidelines in 2010 with students and staff during a three-year research and design project.

MSAD, founded in 1863, provides educational services for Deaf, DeafBlind, and Hard of Hearing students up to 21 years old. Roughly 50 of the 110 students live on campus in one of three residence halls. Superintendent Terry Wilding grew up immersed in Deaf culture; he is from a family with nine siblings, and they and their parents are all deaf. Wilding joined MSAD mid-design and says his biggest challenge was communicating the Deaf perspective—to explain how the Deaf experience things.

"For example," he says, through an ASL interpreter, "some think Deaf people hear absolutely nothing, but students with hearing aids and cochlear implants find noise and vibration from HVAC equipment particularly disturbing." John Dickinson, who launched his architectural practice in 1999 and later worked with Bauman on projects at Gallaudet, brought his knowledge of the Deaf community and DeafSpace design solutions to the Kodet team. Together, the architects selected especially quiet mechanical systems for Wilkins Hall and isolated them to avoid acoustic interaction and vibration interference.

Kodet Architectural Group has designed nationally recognized schools for particular student populations, including the Hmong College Prep Academy in St. Paul and special-education program spaces for Minneapolis schools. The firm often works with student



A large canopy and inviting benches makes the main entry easy to find.



The split-face limestone continues inside as cladding for the double-sided fireplace in the entry hall and dormitory lobby.



KIM BARRON, MINNESOTA STATE ACADEMIES

WILKINS HALL IS NAMED TO HONOR BLANCHE WILKINS, the first black woman to graduate from the academy, in 1893. Wilkins went on to become an influential teacher of black Deaf children and a life-long community advocate. At the building's dedication earlier this year, Wilkins' great-granddaughter Jan Stepto-Millet and great-great-granddaughter Maya Millet helped unveil a portrait of Blanch Wilkins Williams by Deaf artist Nancy Rourke.



MINNESOTA STATE ACADEMY FOR THE DEAF WILKINS HALL

Location:
Faribault, Minnesota

Client:
Minnesota State
Academy for the Deaf

Architect:
Kodet Architectural
Group, Ltd.
kodet.com

**Principal-in-charge and
project lead designer:**
Edward Kodet Jr., FAIA

Specialist architect:
Dickinson + Partners
dickinsonpartners.com

Energy modeling:
The Weidt Group
(now Willdan)

Landscape architect:
HTPO (Hansen Thorp
Pellinen Olson)
htpo.com

Construction manager:
Knutson Construction

Size:
22,776 square feet

Cost:
\$8.2 million

Completion:
August 2018

Photographer:
Morgan Sheff (unless
otherwise noted)



KIM BARRON, MINNESOTA STATE ACADEMIES



Wilkins Hall contains three auxiliary spaces: an activity room (top left), a classroom (bottom left), and a life-skills kitchen (above). Each enjoys views out to primary circulation spaces.

input; recognizing that Deaf students are visually oriented, they asked MSAD students to illustrate ideas. "We learned that they wanted more social spaces that feel like home," says Ed Kodet, FAIA. "Through focus groups, we also discovered that students, alumni, and community members have special affection for older buildings on the campus, including Tate Hall and Noyes Hall, both by Clarence H. Johnston Sr. and on the National Register of Historic Places."

Through dialogue with a range of academy stakeholders, the design for Wilkins Hall evolved to address five concepts that the DeafSpace Project describes as "touch points between Deaf experiences and the built environment":

- **Sensory reach:** Clear sight lines and spatial orientation are especially important for people who are deaf or hard of hearing.
- **Space and proximity:** Deaf people generally need more space for conversation than hearing people.
- **Mobility and proximity:** They also benefit from wider circulation spaces, which allow them to sign while walking side by side.

- **Light and color:** Because Deaf people rely more on their eyes during communication, poor lighting conditions can easily lead to eye fatigue.
- **Acoustics:** Certain sounds and reverberations can be distracting or even painful for people who use assistive devices.

Wilkins Hall's two-story entry hall has open sight lines from one end to the other—and out to the surrounding campus and nearby woods. Spacious enough to allow groups to gather and converse, the hall features a stone fireplace and a luminous, dichroic-glass aerial sculpture by Michele R Gutlove inspired by ASL and the native birds and fish at the nearby River Bend Nature Center. Strategic placement of windows and glass doors enables visual connections and extends sensory reach. Windows punctuate the second story, so residents upstairs can see down into the space. "Deaf people have the advantage

of being able to communicate over distances," says Wilding, "and the windows let us see and communicate with who's here."

Oriented north-south, the entry hall separates private and public spaces. To the east is a single-story wing with a classroom and an activity room. To the west, entered through a controlled access point, is a fireplace lobby leading to the first floor of a two-story, L-shaped dormitory wing. Wilkins Hall is flexible-use based on the number of students; currently, the first floor houses male students and the second floor female students.

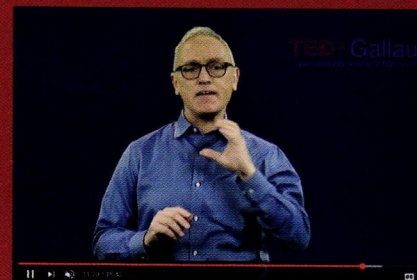
Corridors are eight feet wide so that three or four people can converse at one time. Where the hallways and lobby meet inside the elbow of the L-shaped wing, there's a "soft intersection"—window openings into a life-skills kitchen and a staff office extend sensory reach, allowing people

>> continued on page 63



A fireplace in the lobby of the dormitory wing provides an added measure of welcome and comfort.

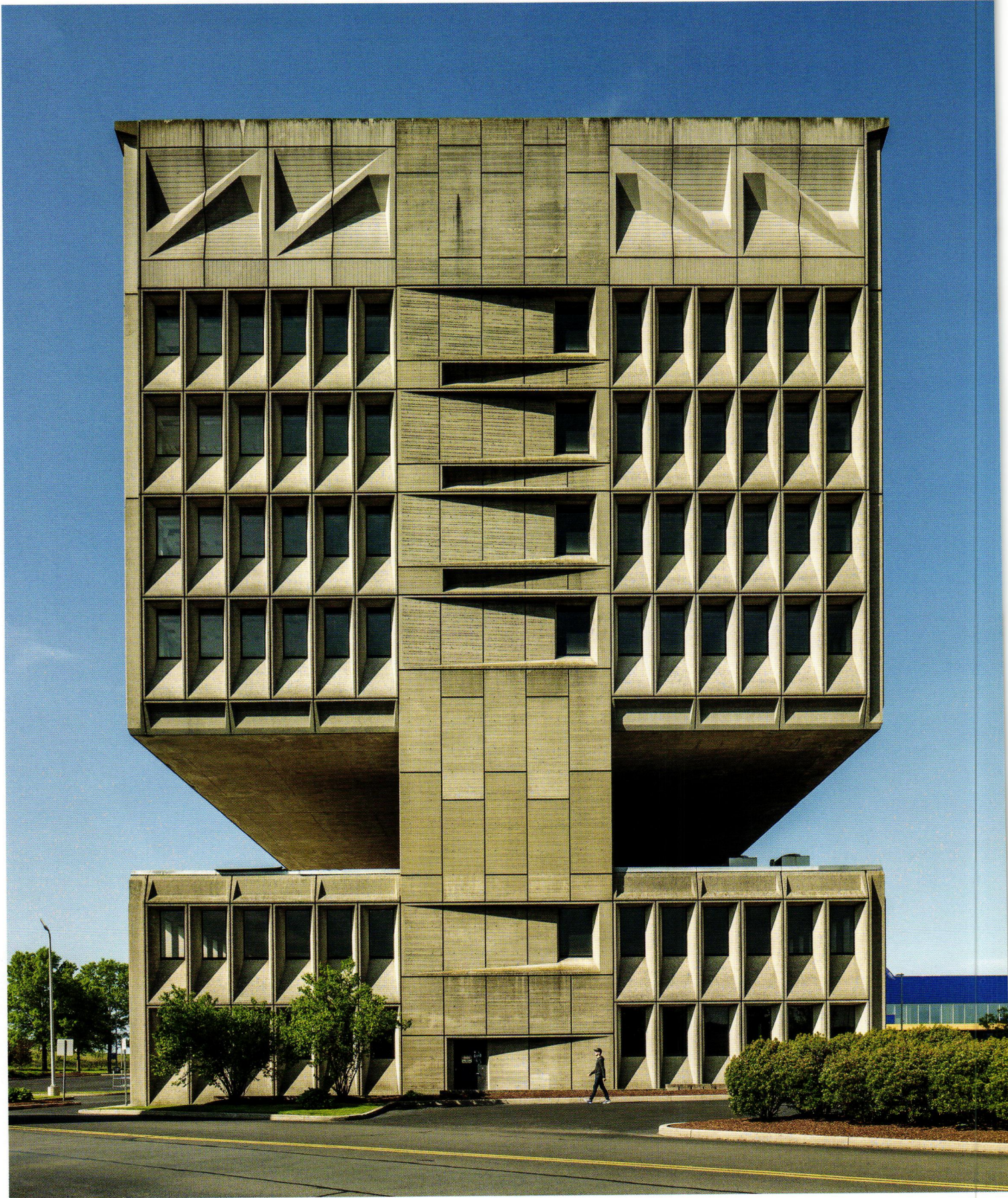
"We learned that the students wanted more social spaces that feel like home," says architect Ed Kodet. "We also discovered that the community has special affection for older buildings on the campus."



TO LEARN MORE ABOUT DEAFSPACE DESIGN, check out Hansel Bauman's TED Talk, "A New Architecture for a More Livable and Sustainable World," and "DeafSpace: An Architecture Toward a More Livable and Sustainable World," Bauman's essay in *Deaf Gain: Raising the Stakes for Human Diversity* (University of Minnesota Press, 2014).



With an exterior material palette of split-face limestone, smooth Indiana limestone, and copper, Wilkins Hall feels of a piece with its campus surroundings.



Creatively Housing the Homeless

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Minneapolis Convention Center

Join experts from the Minnesota Design Center, the University of Minnesota College of Design, architects, and healthcare and nonprofit leaders to hear about innovative housing prototypes that are creating new opportunities for home and community for Minnesotans experiencing homelessness.

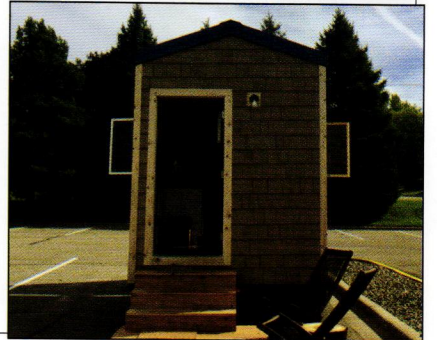
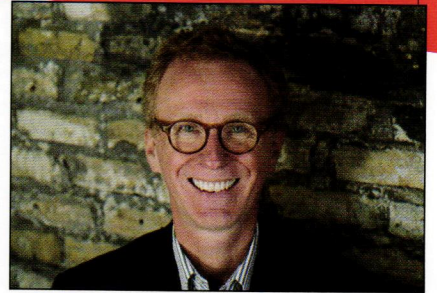
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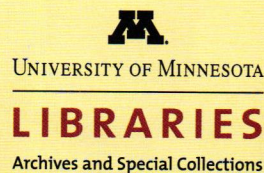
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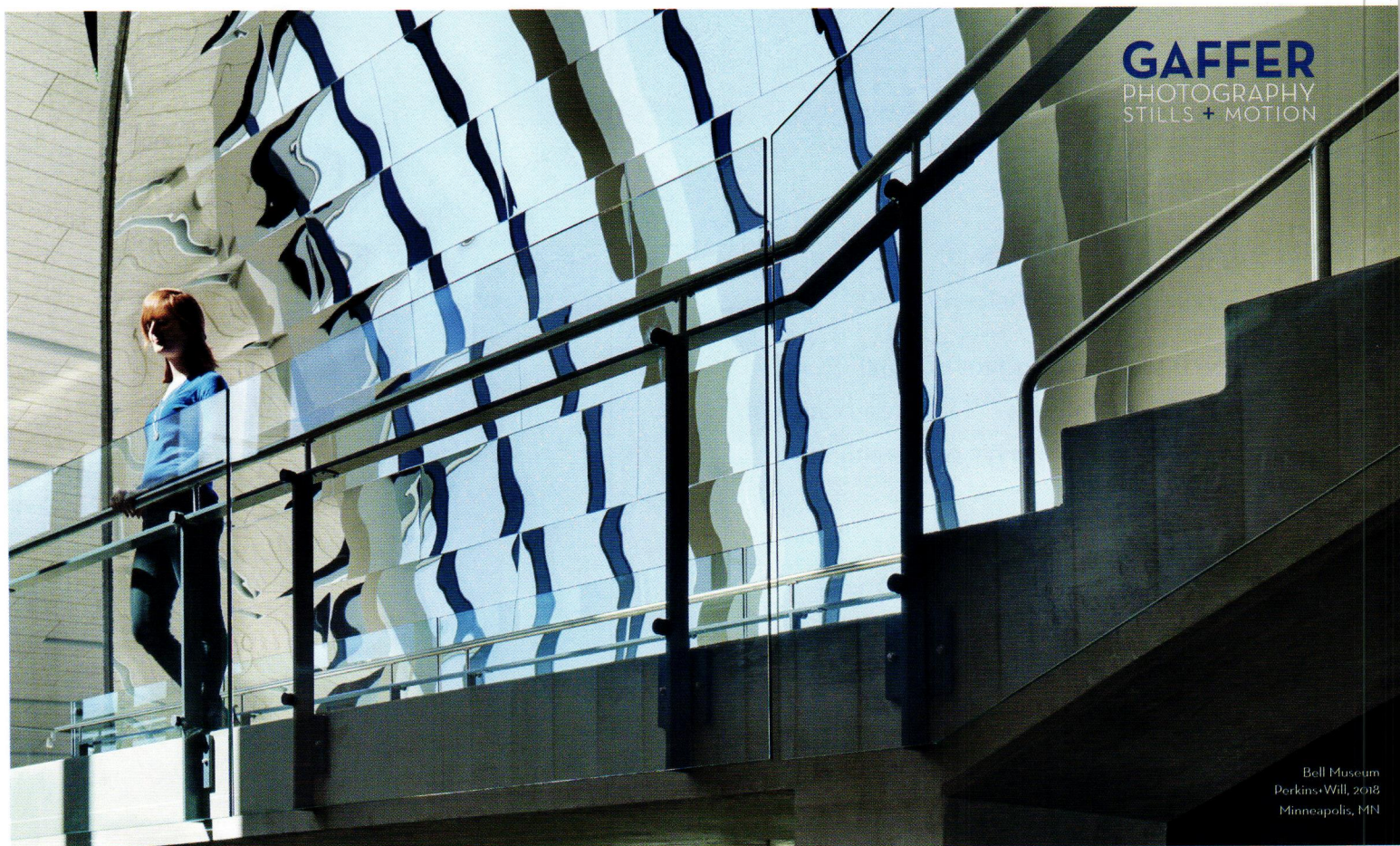


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Design Advocate, MD

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health concern—has the potential to make coming to the clinic a scary, stressful experience. The more the clinic can be beautiful and welcoming and filled with light, art, and music, the lower the threshold is for coming in the door.

Diversity, equity, and inclusion are part of the vernacular of the space. When people come in, they see words of welcome in many languages. We've got Chinese, Spanish, English, Hmong, French, Somali, and Norwegian on the wall that all say, "You are welcome here." And they're all the same size; the English isn't in the middle, in larger type.

Our bathroom signs show a toilet and use the word *restroom*. Bathroom signs can be a controversial topic, but we dealt with it in an uncontroversial way by making it about function. The welcome people find in our clinic comes from how it looks, and our people, but it also comes from subtle design elements like this throughout the space.

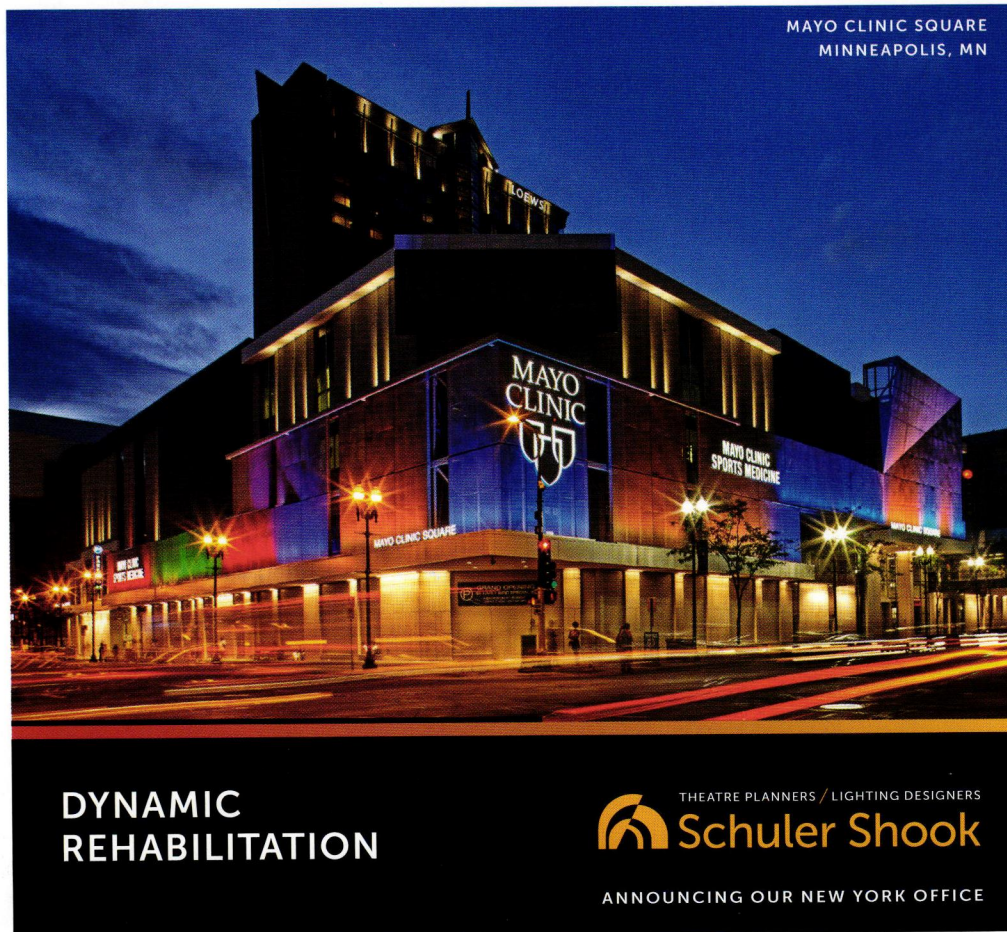
The neighborhood has grown up around you. How did that impact the design for the expansion?

In our first buildout of the clinic, we had an empty 4,000-square-foot room in the back that allowed us to do all kinds of things that engaged the neighborhood. We turned it into an art gallery with live music. We had a first read-through of a play. We had the dress rehearsal for a Ten Thousand Things Theater production. The Guthrie used it for extra rehearsal space. Perhaps my favorite use of the space was for Hippocrates Cafe, a show I created in 2009 and continue to moderate that combines the performing arts and medicine.

Knowing that we were going to lose that space with the expansion, we designed the conference room in the update to be roughly the size of a Parisian salon. It allows us to continue to bring the community into the clinic. I'm on the board of Ten Thousand Things, and we have our bimonthly meetings here. We've had University of Minnesota colleagues request this space for meetings and retreats.

The conference room also has a very practical use for patients. We can have 12 to 15 people come in and learn about diabetes collectively. We can have

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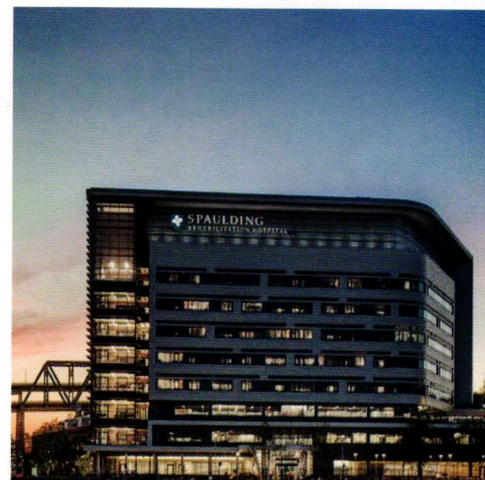
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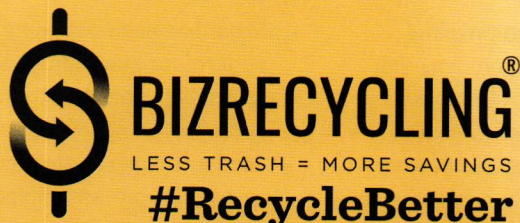
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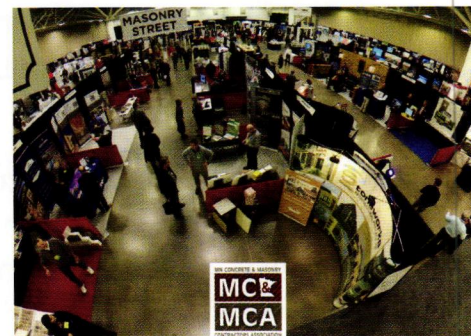
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< continued from page 56

prenatal classes here and end-of-life decision-making classes to help people fill out their advance directives. The conference room allows us to stay connected to the community and even has the potential to generate revenue.

For all these uses, we needed a space with maximum flexibility. The tables fold and are on wheels, so they can be rolled out. When we have gallery receptions for local artists, the conference room is a place where guests can get a beverage, meet the artists, and then go out in the lobby to look at the art.


We also refurnished the lobby. The new pieces are easy to clean, which is a patient-care issue, but they're also lighter so we can move them more easily for events. The lobby is now highly adaptable to allow us to balance patient care with our connection to the community.

How was your experience working with Betsy Vohs and the Studio BV team?

I'm the medical director of the clinic, but I also feel responsible for its future on a broader level. So I was really nervous about the changes we were planning. I worried that my mind-meld with Perkins and Will on the original clinic had been my one shot at having a lightning-strike experience as the client of an architecture firm.

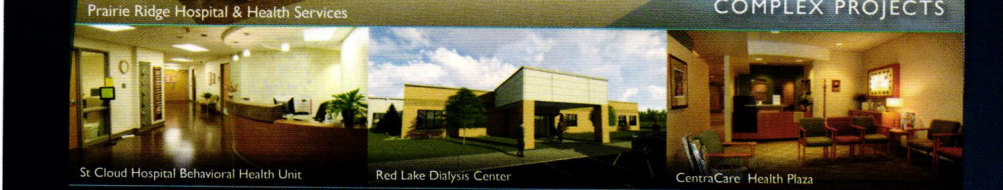
But lightning struck twice in an amazing way. Betsy was a great listener; she listened to everyone in the clinic, including our medical assistants and lab staff, and collaborated with us to create the design. She just *got* the essence of this clinic, which is the focus on providing great clinical care against a backdrop of light, art, and community. It was a dream collaboration. She was creative with cross-purposing of new spaces, addressing our practical needs, and helping us design the clinic we had always been dreaming of.

The expanded clinic embodies our vision beautifully. One of the things I love about working with designers is that, even when I can't exactly articulate the vision, they hear what I'm trying to say and make it real in an amazing way. We have light, we have art, and we have welcome. We have it all. Working with the architects and designers at Studio BV helped us accomplish that. **AMN**



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One Discovery Square

<< continued from page 31

the design opens up public circulation whenever possible. "Security is important," says Hoisington. "But at what point are you simply cordoning people off from each other?"

An airy double-height lobby with a wide, auditorium-style staircase allows visual connections within One Discovery Square. Comfortable seating throughout the entry space and a coffee shop connected to the lobby tempt tenants and visitors into lingering in the public spaces. Installations by local artists provoke conversation and inspire creativity. "The living-room spaces encourage people to work outside the office," says Buggy. "And that creates opportunity for outside connections."

Programming is also important. A varied schedule of events—for example, workshops on how to attract venture capital—draws tenants into the public spaces and further encourages creative interaction. A drop-down screen in the lobby takes advantage of the staircase seating. The entry plaza plays host to early-morning yoga in summer.

Activities spill outside at the other end of the building as well, where a slightly raised terrace furnished with colorful seating has become a popular lunch spot. On the exterior, alternating bands of glass and fiber-cement paneling dramatize the building's strong horizontality; the panels are painted in three shades of cool gray, with rust-orange soffits adding a sophisticated punch of color.

"It was really clear early on that this project needed to be different, something more contemporary and transparent than your typical building in Rochester," says Buggy. "The phrase we came up with was 'science on display.' The transparent entry with the tiered activity taking place inside, including community-oriented presentations and mixers, and the coffee shop spilling out onto the plaza—it all makes for a very public building."

In the end, of course, nobody can predict the ventures that One Discovery Square will generate. But DMC director Clarke is confident that the building will birth a wealth of ideas. "Collaboration leads to innovation," she says. "And there's nothing better for starting collaboration than looking at someone across the table, or standing next to them in line for coffee, and sharing ideas." **AMN**



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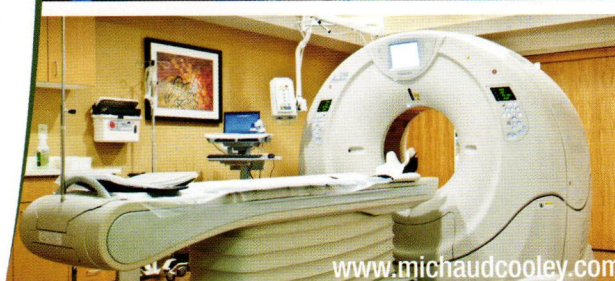
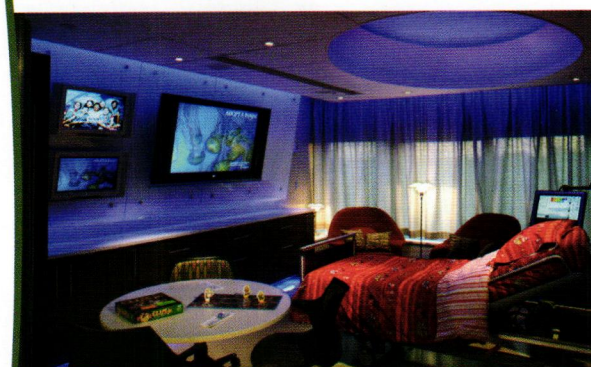
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Listening to the Deaf

< continued from page 50

n all three spaces to see who's approaching from any direction. Other features include doors that open into the rooms, not into the hallway; recessed support columns and drinking fountains; and diffuse and programmable lighting.

The dormitory offers a range of units, from singles with a bathroom to single and double squads with a shared bathroom to apartments with separate bedrooms and bathrooms and a shared kitchen. If students in a quad want to talk, there's space for them to rearrange furniture and gather. The apartments enable older students to develop independent living skills. When a Deaf child is born, they are often the first Deaf person his or her parents have met, ever," says Wilding. "The child may miss the simple things that parents talk about every day with their other children. Life-skills programs fill in those gaps, providing young adults the opportunity to learn to live on their own and be responsible for themselves."

Display screens are everywhere—in the hallways, dorm rooms, even bathrooms. Most hearing spaces have an announcement or alert system; Wilkins Hall is piloting a visual communications system for the campus. The one major drawback to the system is the number of bulky cords it requires, says Wilding. The superintendent hopes to see options for a sleeker solution in the future.

The other technology in need of fine-tuning is the front-door security system. Currently, staff are notified of a visitor via a flashing light and bell, but they're unable to communicate with that person. "Now it's one-way communication, very much for hearing people," says Wilding. "The person inside can see the one outside, but not vice versa. If it's cold outside, the visitor might welcome a quicker response."

DeafSpace design and universal design have similar principles and overlapping strategies. "Accessible design really does work better for nearly everyone," says Kodet Architectural Group's Daniel Kodet, AIA. But DeafSpace design, which grew out of Deaf people's culture and ways of engaging with the world, has deeper intentions: to reinforce positive identity and empowerment. And that's meaningful to the young Deaf students who call the new Wilkins Hall home. **AMN**



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Hennepin Healthcare Clinic & Specialty Center

< continued from page 37

owntown edge. The biggest spur to the area’s redevelopment, U.S. Bank Stadium, was under construction five blocks away at the same time as the clinic building. Thrivent’s new headquarters now under construction will connect to the hospital complex via skyway, and two other nearby blocks are slated for redevelopment as well.

Equally important, the next phase in Hennepin Healthcare’s master plan is renovating its existing buildings, which range in vintage from the 1920s to the 1970s. Plans call for reconfiguring interior spaces freed up by the consolidation of multiple clinics in the new building, and a project that will further transform the neighborhood: re-siding the aging metal and concrete exteriors to be more colorful and welcoming. **AMN**



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Email: hjasper@lsblack.com
www.lsblack.com
Year Established: 1977
Total in MN Office: 35
Contact: Dan Weinmeyer

Company Principals

Sterling Black, CEO
Robert Dew, President
Jim French, COO
Joshua Brotemarkle, CFO
Dan Weinmeyer, EVP BD & Marketing
Brandon Davis, Dir. of Preconstruction

LS Black is a dynamic, full-service commercial construction company in Saint Paul, serving local and national markets since 1977. Built with laser focus on delivering exceptional results, each team member is dedicated to our client's overall success. Our core strength is employing a comprehensive preconstruction process that delivers our client's vision from inception to completion. The LSB team leverages proven processes and experience to complete the toughest, most complex projects within the federal, civil-industrial, and commercial divisions.

Andersen United Community School, Minneapolis, MN; Ericsson Elementary School, Minneapolis, MN; Arden Hills Army Training Site, Arden Hills, MN; Offutt Air Force Base Dormitory, Sarpy County, NE; Downtown East Pedestrian Bridge & West Plaza, Minneapolis, MN; Boom Island Bridge Rehabilitation, Minneapolis, MN; Rice Park Revitalization, St. Paul, MN; Fort McCoy FY17 Dining Facility, Fort McCoy, WI

MORTENSON

700 Meadow Lane North
Minneapolis, MN 55422
Tel: (763) 522-2100
Email: kendall.griffith@mortenson.com
www.mortenson.com
Year Established: 1954
Total in MN Office: 400
Other Offices: Fargo, ND; Iowa City, IA; Denver, CO; Chicago IL; Seattle, WA; Portland, OR, Phoenix, AZ; Milwaukee, WI; Washington DC
Contact: Kendall Griffith,
VP & General Manager

Company Principals

David Mortenson, Chairman
Dan Johnson, President & CEO
Kendall Griffith, Vice President & General Manager

Mortenson, established in 1954, is a Minneapolis-based, family-owned organization that offers integrated real estate and construction services. We have built a reputation for being a trustworthy and progressive company with the goal of serving our customers better than anyone else. More than 80% of our business is with repeat customers and our average project size is \$10 million. Our dedicated industry experts provide honest, concrete solutions and maintain their relationships by delivering exceptional results.

Graco Manufacturing and Office Expansion, Rogers, MN; Minnehaha Academy rebuild, Minneapolis, MN; Rafter Apartment Tower, Minneapolis, MN; One Discovery Square, Rochester, MN; North Loop Office Building, Minneapolis, MN; Minnesota United Soccer Stadium, St. Paul, MN; Minneapolis Public Service Building, Minneapolis, MN; The Blake School Hopkins Campus Upgrades, Minneapolis, MN

RJM CONSTRUCTION**CONSTRUCTION**

830 Boone Avenue North
Golden Valley, MN 55427
Tel: (952) 837-8600
Email: connect@rjmconstruction.com
www.rjmconstruction.com
Year Established: 1981
Total in MN Office: 195
Contact: Troy Stutz

Company Principals

Brian Recker, President
Ted Beckman, Sr. Vice President
Paul Wade, Vice President Finance
Eric Kobeska, Vice President Operations
Bob Jossart, CEO
Joe Maddy, COO

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

The Nordic, Minneapolis, MN; Methodist Hospital, St. Louis Park, MN; HERO Center, Cottage Grove, MN; Woodbury Public Works, Woodbury, MN; Twin Cities Orthopedics, Waconia, MN; Walser Subaru, South St. Paul, MN; CLUES, St. Paul, MN; Shoreview Community Center Expansion, Shoreview, MN

RYAN COMPANIES US, INC.

533 South 3rd Street, Ste. 100
Minneapolis, MN 55415
Tel: (612) 492-4000
Email: contact@ryancompanies.com
www.ryancompanies.com
Year Established: 1938
Total in MN Office: 604
Other Offices: 16 offices: AZ - Phoenix; Tucson; CA - San Diego; FL - Tampa; GA - Atlanta; IL - Chicago; IA - Cedar Rapids, Davenport, Des Moines; MN - Minneapolis, Rochester; MO - Kansas City; TX - Austin, Dallas/Fort Worth; WA - Seattle; WI - Milwaukee
Contact: Mike Ryan, President North Region, 612-492-4399

Company Principals

Mike Ryan, President North Region
Mike Rodriguez, President, Ryan A+E, Inc.
Jason Gabrick, Vice President of Construction Operations, North Region
Gary Prinsen, Sr. VP of Operations, Central Division
Collin Barr, President Central Division
Mike McElroy, Chief Investment Officer
Jeff Smith, President
Brian Murray, Chief Executive Officer

At Ryan Companies, we have the privilege of creating the spaces where people live their lives. Whether it's their residence, their place of work, or the space where they come to play, these are places where people thrive. As experts in construction, design and commercial real estate, our creativity is fueled by your story. Together, we build value, build communities and build the backdrops for life.

Eleven (condominiums), Minneapolis; Ford Site Development, Saint Paul; Kroger Customer Fulfillment Centers, Monroe, OH; Groveland, FL; Atlanta, GA; Talamore Senior Living, Saint Cloud; Kaiser Permanente Campus, Seattle; Marina Heights, Tempe, AZ; Aurélien, Chicago, IL; Krause Gateway Center, Des Moines, IA

STAHL



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

Company Principals

Wayne Stahl, Owner/CEO
Jessie Bingen, President
Jane Schoening, Vice President
Frank Clark, Dir. Strategy & Development
La Lam, Dir. of Operations
Lisa Thiel, Dir. Marketing & Corp. Development

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

Custom House Hyatt Place, St. Paul, MN; AC Hotel by Marriott, Bloomington, MN; Providence Academy, Plymouth, MN; Johnston High School, Johnston, IA; UMD; Swenson Civil Engineering Building, Duluth, MN; Hyland Hills Ski Area, Bloomington, MN; Hennepin County Emergency Communications Facility, Plymouth, MN; Prairie View Elementary and Middle School, Otsego, MN

TERRA CONSTRUCTION



21025 Commerce Blvd., Ste. 1000
Rogers, MN 55374
Tel: (763) 463-0220
Email: info@terragc.com
www.terragc.com
Year Established: 2007
Total in MN Office: 30
Contact: Tom Brown

Company Principals

Tom Brown, President
Ben Newlin, Vice President
Jason Whiting, Vice President

Terra Construction is a Minnesota-based commercial builder providing construction management, general contracting, design-build and tenant improvement services to the education, healthcare, municipal, retail, corporate and industrial markets.

SCSU Eastman Hall Renovation, St. Cloud, MN; College of Saint Benedict Athletic Complex, St. Joseph, MN; New Hope Police Station & City Hall, New Hope, MN; Hennepin Healthcare Brooklyn Park Clinic, Brooklyn Park, MN; Newmark Knight Frank Office Relocation, Minneapolis, MN; Cargill GEOS Pilot Plant, Savage, MN

WATSON FORSBERG CO.



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

Company Principals

Dale Forsberg, President
Gary Heppelmann, Vice President
Dan Schultz, Vice President
Bob Timperley, Vice President
David Forsberg, Project Executive
Don Schwartz, Controller
Dave Carlson, Sr. Project Manager
Janelle Westrick, Sr. Project Manager

As a family-owned business, Watson-Forsberg understands how communities bind us together. For over 60 years, we have partnered to enrich our region with buildings that add meaning & value to people's lives. Watson-Forsberg is grounded in safety, community and hard work rooted in solid values. We stand by our core values: caring, communicating, keeping our promises, standing on integrity and commitment to our clients & stakeholders—all proven to strengthen our customer loyalty & build meaningful relationships.

Dorothy Day Place & Higher Ground, St. Paul; Hawthorne Eco-Village, Minneapolis; Christ Church Lutheran renovations, Minneapolis; Sanctuary Covenant Church, Minneapolis, MN; Fast Horse office renovations, Minneapolis; Friendship Store/Seward Co-op, Minneapolis; 66 West Supportive Youth Housing, Edina; YMCA additions and remodels, Minnetonka, Woodbury, Shoreview, & Minneapolis

WELCH FORSMAN ASSOCIATES



WELCH FORSMAN ASSOCIATES

6026 Pillsbury Avenue South
Minneapolis, MN 55423
Tel: (612) 827-4455
Email: info@welchforsman.com
www.welchforsman.com
Year Established: 1985
Contact: Don Forsman

Company Principal

Don Forsman, President

With impeccable attention to detail, Welch Forsman brings the work of many gifted architects and designers to life. The WFA team excels in leadership, project management, and operational expertise. The crew includes a dozen highly-trained carpenters and two separate in-house shops specializing in cabinetry and woodworking. This collaborative force is inspired by great design, whether a project calls for modern, sculptural details or classic old-home features.

Family Dwelling, Edina, MN; Modern Elegance, Wayzata, MN; Industrial Modern, St. Paul, MN; Victorian Wild, Minneapolis, MN; Colonial Recapture, St. Paul, MN; Modernist Twist, Minneapolis, MN; Industrial Chic, Minneapolis, MN; Delicate Details, Minneapolis, MN

Kiran Stordalen and Horst Rechelbacher Pediatric Pain, Palliative and Integrated Medicine Clinic

Page 12

Location: Minneapolis, Minnesota
Client: Children's Hospital
Architect: U+B Architecture and Design
Principal-in-charge: Paul Udris, AIA
Project team: Paul Udris, AIA; Nick Woods
General contractor: McGough
Photographer: Andrea Rugg

One Discovery Square

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Location: Rochester, Minnesota
Client: Mortenson Construction
Architects: RSP Architects and HOK
Principal-in-charge: Jon Buggy, AIA
Project lead designer: Michael Browning
Project manager: Basem Hammami
Project architect: Mark Bossard, AIA
Energy modeling: Michaud Cooley Erickson
Structural engineer: Meyer Borgman Johnson
Mechanical and electrical engineer: Michaud Cooley Erickson
Civil engineer: KHA
Lighting designer: Michaud Cooley Erickson
Interior designers: HOK and RSP (tenant spaces); SHEA (public spaces)
General contractor: Mortenson
Landscape architect: Coen+Partners
Landscape project team: Britton Jones
Flooring systems/materials: Sealed concrete and vinyl flooring
Window systems: MG McGrath Inc.
Architectural metal panels: Nichiha panel system
Concrete work: Mortenson
Photographer: Gaffer Photography

Hennepin Healthcare Clinic & Specialty Center

Page 32

Location: Minneapolis, Minnesota
Client: Hennepin Healthcare
Architect: BVBR
Principal-in-charge: Rick Dahl, AIA
Project lead designer: Jim Davy, AIA
Project managers: Charles Orton, AIA; Stephanie Alstead, AIA
Medical planners: Scott Holmes, AIA; Connie Cook
Project architects: Vic Walker, AIA; Pete Haag; Shida Du, AIA; Sara Curlee, AIA; Inga Oelschlager, AIA; Chad Hutchinson, AIA; Jeremy Woitaszewski, AIA
Project team: Don Thomas; Sophia Skemp; Kate Poland, AIA; Tina Krueger, AIA; Bee Cha; Brandon Franke, AIA; Brad Fitzsimmons; Sheldon Wolfe; Dave Leighly, AIA
Interior designer: BVBR
Interior design team: Stephanie Reem; Danielle Ostertag; Lauren Frank; Lilliana Maresh
Energy modeling: Willdan
Structural engineer: Ericksen Roed & Associates
Mechanical and electrical engineer: Dunham Associates
Civil engineer and landscape architect: Loucks
Construction manager: M.A. Mortenson
Cabinetwork: TMI Systems Corporation
Hard-surface flooring: Armstrong (LVT planks); Shannon Specialty Floors (sheet vinyl); Ecore (cushioned back sheet in PT spaces)
Carpet: Interface
Window systems: InterClad
Architectural metal panels: MG McGrath Inc.
Concrete work: M.A. Mortenson
Systems furniture: Henricksen
Photographer: Brandon Stengel, Assoc. AIA

CentraCare Health-Long Prairie Replacement Hospital

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Location: Long Prairie, Minnesota
Client: CentraCare Health System
Architect: HGA
Project team: Dennis Vonasek, AIA; Donovan Nelson, AIA; Jenna Johansson, AIA; Nancy Doyle, AIA; Tom Beck, AIA; Aaron Kapphahn, AIA; Matt Carlson, AIA; Amy Frerker, AIA; Anna Reeve, AIA; Rachel Wotawa, AIA; Jinglong Yang; Sean Bergstedt
Energy modeling: Dunham Engineering
Structural engineer: HGA
Structural engineering team: John Ellingson; Sean Cotton; Jennifer Schultz; Anton Tillmann
Mechanical and electrical engineer: Dunham Engineering
Civil engineer: Westwood Professional Services
Interior and lighting designer: HGA
Interior design team: Chris Vickery; Mary Kennedy
Lighting design team: Kayla Molkenthin
Construction manager: Mortenson
Landscape architect: HGA
Landscape project team: Trygve Hansen; Austin Evert
Face brick: Johnson-Nelson Masonry, Inc. (Endicott Clay Products; Interstate Brick Company)
Stone: Stoneworks Architectural Precast, Inc.
Millwork and cabinetwork: Wilkie Sanderson
Flooring systems/materials: Tile; resilient; resinous floor; carpet; walk-off carpet
Window systems: AMG Architectural Glass and Glazing (Kawneer)
Architectural metal panels: MG McGrath Inc. (VMZinc; Reynobond)
Concrete work: Innovative Builders
Photographer: Gaffer Photography

Minnesota State Academy for the Deaf Wilkins Hall

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Location: Faribault, Minnesota
Client: Minnesota State Academy for the Deaf
Architect: Kodet Architectural Group
Principal-in-charge and project lead designer: Edward Kodet Jr., FAIA
Project manager: John Brandel, Assoc. AIA
Project architect: Mike Schellin, AIA
Project team: Mandi Tauferner, AIA; Daniel Kodet, AIA; Teri Nagel; Sean Leintz, Assoc. AIA; Kyle Palzer, Assoc. AIA
Specialist architect: John Dickinson, AIA
Energy modeling: The Weidt Group (now Willdan)
Structural engineer: Buildings Consulting Group
Mechanical and electrical engineer: Karges-Faulconbridge Inc.
Civil engineer: Hansen Thorp Pellinen Olson (HTPO)
Interior designer: Kodet Architectural Group
Lighting designer: Karges-Faulconbridge Inc.
Construction manager: Knutson Construction
Landscape architect: Hansen Thorp Pellinen Olson
Landscape project team: Deboer Landscaping
Face brick: Sioux City Brick
Stone: Rivard Stone (Indiana limestone)
Cabinetwork: Minncor Industries
Flooring systems/materials: Twin City Tile (American Olean tile; Mannington carpet tile)
Window systems: Wausau Windows
Architectural metal panels: Crimped copper panels
Concrete work: Knutson Construction
Millwork: Aaron Carlson Corporation
Photographer: Morgan Sheff

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 Editor (Name and complete mailing address):
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PS Form 3526-R, July 2014 (Page 2 of 4)



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*The ambitious plans for Rochester's Destination Medical Center (DMC) took another step forward this year with the opening of One Discovery Square (cover and page 26). What's easy to forget in all the coverage of the forward-looking DMC is that downtown Rochester has been the site of leading-edge healthcare for more than a century. The **Mayo Diagnostic Building** (1954, expanded 1969), in particular, set a new standard for integrated medicine by placing doctors, testing, and treatment in close proximity to each other. Designed by Ellerbe & Co., the facility also featured an impressive art program, with an 8-by-30-foot mural in every elevator lobby themed to welcome patients from around the world.*

—Christopher Hudson