



ARCHITECTURE MN

A LOOK BACK

Celebrating the people, places,
and ideas of *Architecture MN*

WHERE ARE WE GOING NEXT? PAGE 10

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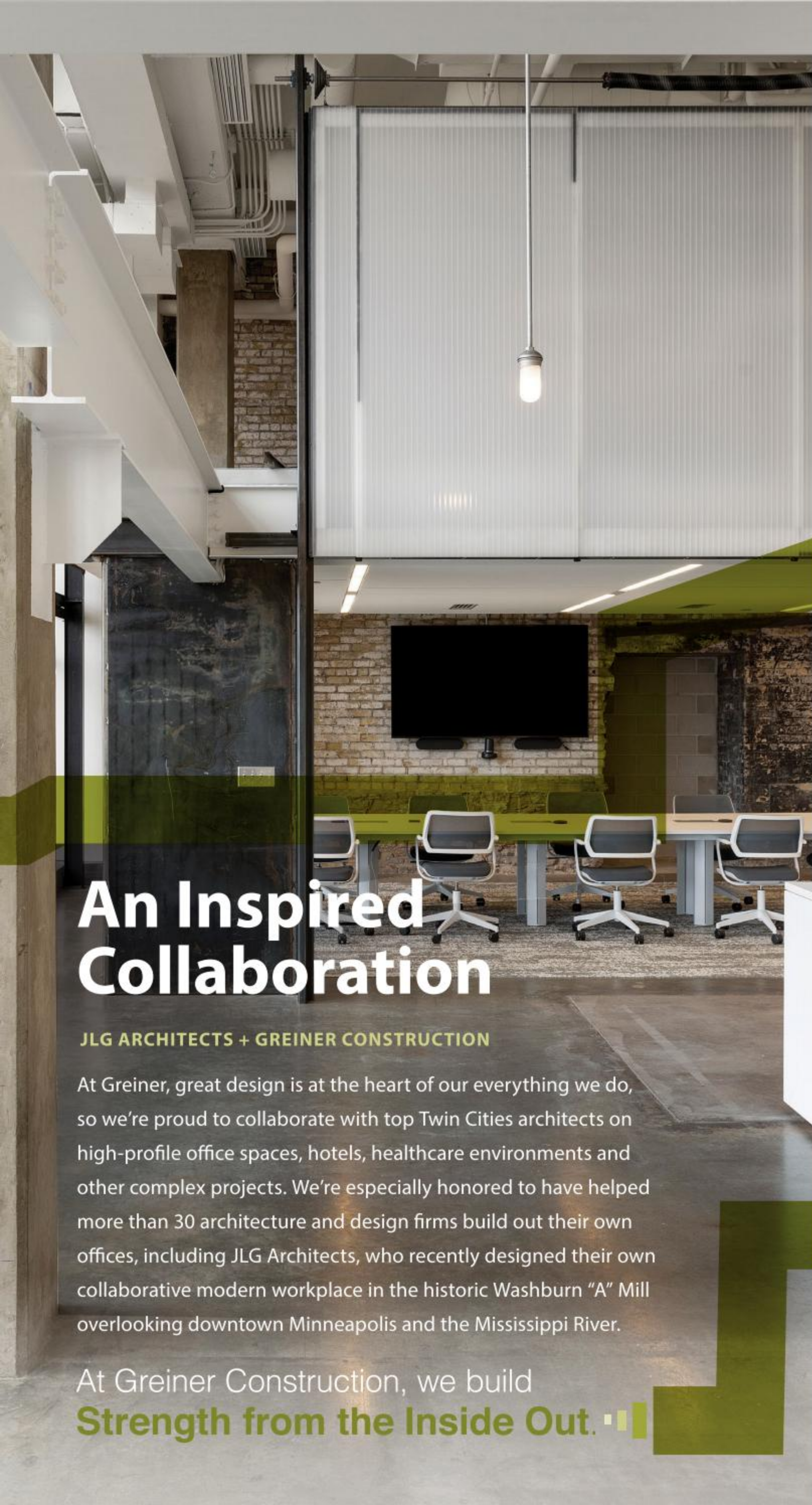
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"From the first impression created by this historic building to the materiality and spectacular views of the Mississippi River, our new home is uniquely JLG and quintessentially Minnesota."

Michelle Mongeon Allen, CEO, JLG Architects



Q&A with Michelle Mongeon Allen
CEO, JLG Architects

Q. What was your team's vision and goals for your new workplace?

A. We wanted our new offices to represent who we are as a company while reflecting our mission of designing communities that thrive and environments that inspire. We envisioned a welcoming, inspiring environment that would support the way we work with our clients and each other, with an open configuration, agile, flexible spaces and equal access to office amenities and the river's spectacular views.

Q. Why did you choose Greiner as your construction partner?

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Q. Now that the project is complete, how does your team feel about the new JLG space?

A. We love our new workplace! From the first impression created by this historic building to the materiality and spectacular views of the Mississippi River, our new home is uniquely JLG and quintessentially Minnesota.

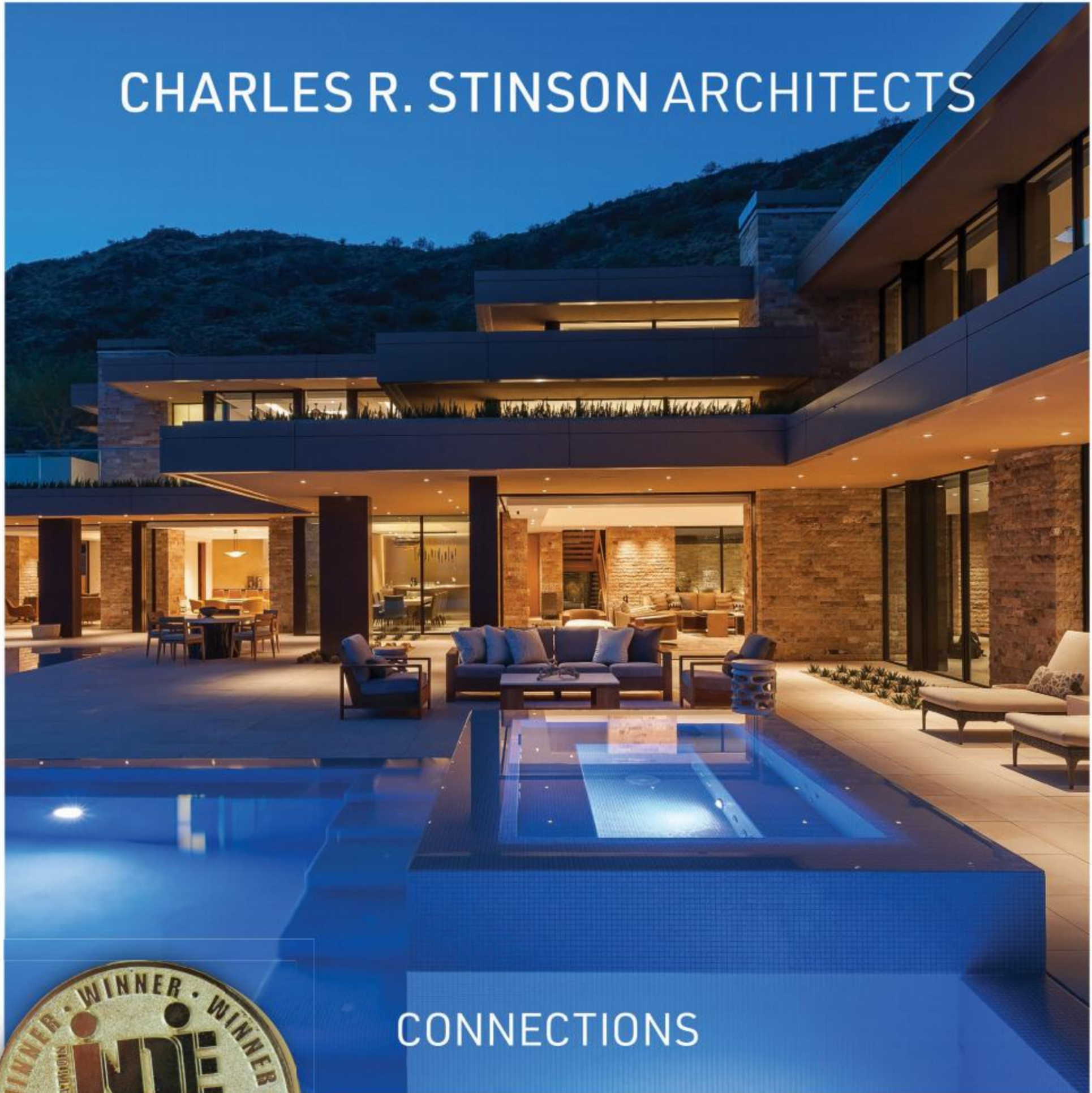




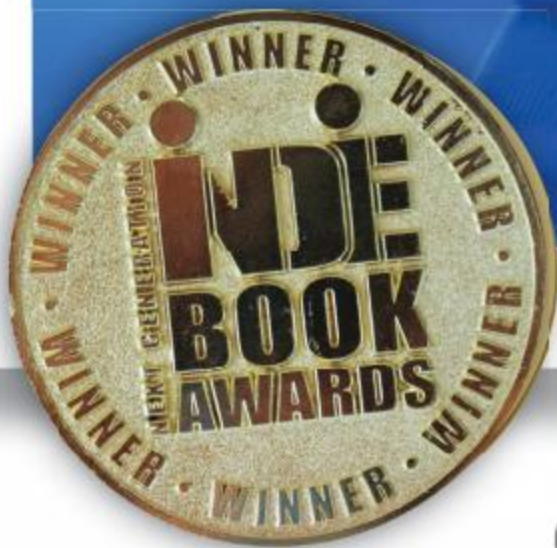
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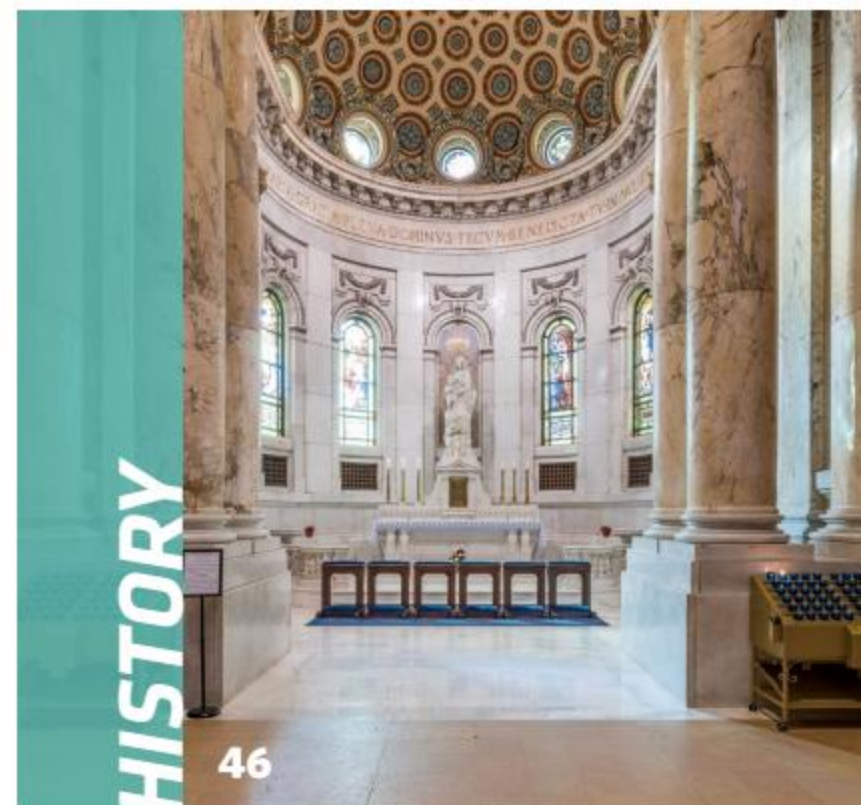
Architecture MN, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.



ON THE COVER

A selection of past *Architecture MN* covers

"Designing the cover for this special Look Back issue reminded us once again how blessed we've been with photography," says editor **Christopher Hudson**. "These 20 covers represent the work of (in alphabetical order) Richard Brine, Paul Crosby, James Ewing, Corey Gaffer, Eric Mueller, Ema Peter, Morgan Sheff, Peter J. Sieger, and Ryan Siemers."



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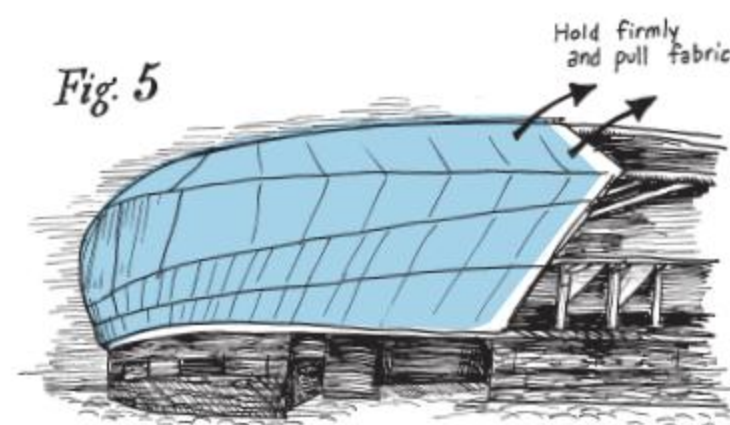
By Mary-Margaret Zindren

"Architecture MN is at the end of its run, and what a great run it's been," writes our publisher. "With this final issue, we're celebrating where we've been and what we've learned, while at the same time eagerly imagining and preparing for what's next."

26 *Architecture MN Features*

This special issue gathers excerpts of more than 30 photography-rich features from the most recent era of the magazine. The articles fall into four categories: profiles of creative people in inspiring environments, spotlights on new and enduring buildings and public spaces, origin stories of Minnesota landmarks, and highlights of ideas and innovations in urban design and sustainability.

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- Dan Brunn, principal, Dan Brunn Architecture



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ARCHITECTURE MN



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*Advancing a vital profession,
vibrant communities,
and architecture that endures.*

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CREATING THE FUTURE, TOGETHER

There is a unique electricity in this moment.

It's a feeling that reminds me of the first time I walked out onto the high dive. It was the early 1980s in Green Bay, Wisconsin, when they still had three-meters-high platforms at public pools. I can feel the solid surface under my feet, but my stomach is a swirl of anticipation and fear. I'm recognizing that the handrails that guided me upward and outward are now behind me; there is no turning back. Yet all this trepidation is outweighed by a powerful intention—a commitment to move forward; to take the leap, fall through the open air, and plunge deep into the water.

As our Minnesota community comes to grips with the converging and evolving crises of racial injustice, climate change, and the global pandemic, there are very few knowns; we have more questions than answers. But we do know change is not just inevitable; it is imperative. We know that a bright future can only be created if the ambiguity of the unknown is embraced and we recognize that what got us to today won't bring us to our highest and best potential tomorrow.

We also know that to reach that potential, all who influence the future—in particular, the future of the built environment—need to be better connected to each other. We need to grow our collective awareness of the systems of the past and present, and challenge our assumptions. We need to ask timely questions, amplify insights, and actively explore a wide range of solutions. We need dedicated attention to the most challenging issues of our time and regular inspiration to spark innovation, to keep joy and love in our work, and to not lose momentum in our efforts.



And, at AIA Minnesota, we know that a bimonthly print magazine just isn't well suited to this purpose.

Architecture MN is at the end of its run, and what a great run it's been. With this final issue, we're celebrating where we've been and what we've learned, while at the same time eagerly imagining and preparing for what's next.

What's next is *ENTER* (page 84), the digital weekly and annual print publication that will replace *Architecture MN* starting in January 2021. (Sign up now at www.entermn.com.)

While this change was in the works for a long time—the decision to embrace the benefits of more frequent digital content and less frequent print publication was made with unanimous support of the AIA Minnesota board of directors more than 18 months ago—the events of the past six months have given us even greater confidence that this is the right path forward.

Architecture MN has never been static. It has won awards year after year because it has evolved and become better over time. The credit for that upward progress, that deep commitment to continuous improvement, lies solidly with a team of collaborators and contributors (see sidebar) led by Chris Hudson, who has been the editor of *Architecture MN* for more than 15 years. While my history with *Architecture MN* does not extend back to before Chris's time, simply looking at past issues of the magazine over the decades shows that previous editors—Camille LeFevre, Eric Kudalis, Heidi Fischer, Linda Mack, and Bill Houseman—had a similar commitment to excellence and desire to meet the moment, and aimed to both anticipate and help shape the future.



What's next is **ENTER** (page 84), the digital weekly and annual print publication that will replace *Architecture MN* starting in January 2021.

→ **enter**

Meeting the moment, anticipating and shaping what's next—this is what Minnesota's architects and architectural designers do. They are inherently future-focused; they have to be because it often takes years to move from the first client conversation to the final punch list, and the resulting project needs to serve its intended and ever-evolving purposes for decades to come.

But architects and designers don't create architecture alone. The work of architecture is a deeply collaborative endeavor. The built environment is a system within which a wide variety of leaders, influencers, decision-makers, and visionaries continually determine what is kept, what is lost, and what is created.

This collective sensibility is at the core of *ENTER*. Chris and I are excited to engage a wider array of contributors in shaping original weekly content and in highlighting the most relevant and inspiring stories that lift up Minnesota communities and further equity, climate action, economy, innovation, and beauty in the built environment. Once a year, we also aim to go up a few thousand feet and assess where the built environment has been and where it's headed, in a printed format designed to be substantial and worthy of keeping for years to come.

The future is what we collectively shape it to be. This is true for the future of *ENTER*, the future of architecture, and the future of our communities. We're excited to welcome you up to the platform and to plunge into the work of creating the future, together.

Mary-Margaret Zindren, CAE
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INSIDE STORY

Scattered throughout this issue are 'Inside Story' comments—reflections from staff, designers, and contributors on departments and features they had a hand in shaping.

HOW TO READ THIS ISSUE

For this final, special edition of *Architecture MN*, we've gathered and organized a selection of articles and article excerpts from past issues that takes readers around the state for stories, interviews, spotlights, and insights with timeless appeal. As you page through the issue, simply dive into the highlights that catch your eye—we hope something on every spread piques your interest—and know that all of the excerpts from late 2014 and after can be read in full at architecturemn.com/features.

GRATITUDE

As we bring *Architecture MN* to a celebratory close, we are reminded yet again of the many talented contributors and collaborators who have left their mark on the magazine. The variety of bylines and photo credits in this issue is just a sampling of the writers and photographers who have brought this publication to life since its most recent redesign in 2006. A complete list of regular and recurring contributors can be found on page 9.

For our readers, the following pages offer what we hope is a compelling chronicle of people, places, and ideas that shape Minnesota's built environment. For our team, every page is a memory of a conversation with a writer at a coffee shop or diner, or of a shoot at an inspiring location with a photographer. We could not be more grateful for the opportunities we've had to work with talented creatives who are as engaged by design and design thinking as we are.

While there are too many important contributors to list in this space, we do want to thank two people individually. LN Design Co.'s Kären Larson and Ingrid Noble, whose firm grew out of Tilka Design in 2017, have been our creative partners for more than a decade, and we are profoundly indebted to them for their design direction and deep commitment to quality in everything they do. *Architecture MN* has won a string of top design awards, but it's our day-to-day collaboration with Kären and Ingrid that we've valued the most in our creative journey.

Christopher Hudson, Hon. AIAMN
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Town Talk Conversations

Built-environment-themed Q&As with influential Minnesotans including civic, business, and nonprofit leaders. We excerpt **four of our favorite interviews** from the past decade.

DIRECTOR OF DEVELOPMENT

Dr. Bruce Corrie, director of planning and economic development for the City of St. Paul, sits down with *Architecture MN* to discuss the city's efforts to fuel economic opportunity and growth with a rich array of existing cultural assets

Interview by Sheri Hanson
May/June 2019

Tell us about your career path to the City of St. Paul's Planning and Economic Development Department.

My father was an architect in India; I watched him learn the profession, work his way through all the exams, and establish his practice as I was growing up. I even worked in his office as a teenager—I was fascinated by the designs he created and his approach to working with his clients to develop unique solutions that fit their needs.

I came to Minnesota in 1987 from the University of Notre Dame, where I completed my Ph.D. in economic development, and served as an economist at Concordia University. My work focused on the economic contributions of immigrants and minorities, documenting their positive impact on communities and economies. Immigrant communities contribute as entrepreneurs, consumers,

“At the City of St. Paul, we’re focused on these cultural destination areas, with the goal of building on unique St. Paul neighborhoods. Each is a defined geographic area where you’ll find cultural assets infusing life and business and work and play and streetscapes.”

taxpayers, and civic participants; they create global trade networks and cultural capital and trade. When you put all those elements together, there's quite a substantial impact on a local economy and community.

I was also involved in developing the concept of what we now call cultural destination areas, which has become a very important initiative of Mayor Melvin Carter III. When you look at the map of St. Paul, you see all kinds of diversity, which may in the past have been seen in a deficit context. But Mayor Carter sees the cultural assets there, including language, food, music, and talented people. These assets can play a transformational role in wealth

INSIDE STORY

Town Talk interviews were always a joy. I came away from every one of them with more ideas and questions than I had going in.

—Contributor Sheri Hansen

building, and this concept has emerged over the years in St. Paul around Little Mekong, Little Africa, and Rondo. It's a platform on which cultural assets can infuse economic-development activities, which leads to jobs and business development.

How does this work integrate with St. Paul's 2040 Comprehensive Plan?

At the City of St. Paul, we're focused on these cultural destination areas, with the goal of building on unique St. Paul neighborhoods. Each is a defined geographic area where you'll find cultural assets infusing life and business and work and play and streetscapes. It could be a block like Little Africa with unique murals and art, or a corridor like Little Mekong, which has an ethnic theme. Or it could be a cultural district like Rondo, where you have Penumbra Theatre, Golden Thyme Coffee & Cafe, the BROWNstone Apartments,

>> continued on page 61



LUISA RIVERA

LAKE LEADER

Duluth Mayor **Emily Larson** on efforts to expand the city's ongoing revitalization

Interview by Joel Hoekstra
July/August 2018

The Lincoln Park neighborhood has your attention. Why?

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

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

LET'S PLAY BALL!

St. Paul Saints President **Mike Veeck** on his team's campaign to build a new ball yard in Lowertown St. Paul

Interview by Christopher Hudson
May/June 2011

I imagine you've learned a lot in your efforts to reach out to Lowertown residents and businesses. What responses were you expecting, and what feedback did you get?

Well, we were told, at the start, that Lowertown had opposed the Twins, had opposed light rail. So we went down there with our armor on, anticipating a flogging. But I've run into only two people in 30 meetings who've had reservations about the ballpark. One I'm never going to win over, and the other I think we've persuaded. So there was virtually no resistance from Lowertown. Annie [Huidekoper] likes to say that a Lowertown Saints game will be like an art-crawl night. Actually, the art crawl draws 15,000—twice as many people—so folks understand the size and scale of our plan.

People have asked intelligent questions. For example, they wanted to know about the Bruce Vento Nature Sanctuary and whether we would tie in to it. That was an easy answer for me, because the only exercise I get is on my bike three times a week. So I'm in favor of making that connection. And it helped our cause that John Alexander, an internationally renowned painter, has been our partner for years. We have musicians, actors, and painters [on our team], so I think Lowertown folks can see that each Saints game is like—dare I say it—a venture in improv. I think they understand that we're kindred souls. **AMN**

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CHAD HOLDER

CONVERSATION STARTER

Minneapolis Parks Foundation's **Paul Bauknight** on the importance of community engagement in park planning

Interview by Sheri Hansen
March/April 2020

How is working with the community important to your organization's success? How do you work with communities?

Community input is critical. People in the community know their needs and have innate knowledge of what's going on and what can produce the best solutions. They may not have the professional expertise to design a pavilion, but they know their history and culture and what they need in their public spaces.

The most important thing to do in community engagement is to be authentic and build trust. You have to earn trust; you don't just get it. We want to create a space where people can be honest. Ideally, we're listening a lot more than we're talking about what we want to do.

In communities like North Minneapolis, there can be a high level of distrust because a number of government and development groups have come in and not listened and gone forward with their plans regardless of community input, if they sought input at all. It places a high premium on our taking the time for meaningful engagement. People need to see that we came to talk with and listen to them, and then the results of the discussion need to show up in meaningful ways in the end project. That builds trust. **AMN**

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Rice Park, St. Paul

Excerpt, January/February 2009

Rice Park has been around a long time—five years longer than New York’s Central Park—and has always occupied pride of place in Minnesota’s capital. It manages to exist simultaneously as a front yard, town square, picnic ground, and thoroughfare. Runners come through on midday workouts, school groups stop for lunch, ice-skaters sip hot chocolate, and theatergoers linger into the night. So what makes this little square such a touchstone of the Minnesota experience? Why does everybody love it so much?

SOFT LIGHT It’s tough to make a great year-round space in Minnesota. That’s partly because of the cold, but darkness is another factor. In the winter, when the sun goes down in late afternoon, dark public plazas can be pretty intimidating. Not Rice. The city festoons nearly every tree in the park with white lights, while the glow from the surrounding buildings and streets bathes the edges of the space.

WHY IT WORKS IN A NUTSHELL

Landscape architecture writer Adam Regn Arvidson’s down-to-earth analyses of some of Minnesota’s most beloved public spaces. Excerpts of this department include visits to popular destinations in Duluth, Rochester, and St. Paul.

.....
BY ADAM REGN ARVIDSON



Zumbro Riverwalk, Rochester

Excerpt, July/August 2010

In 1995, the in-town reaches of three waterways in Rochester were transformed with both flood mitigation and recreational amenities—an Army Corps of Engineers effort officially known as the South Fork Zumbro River Flood Control Project. Runners, tourists, Mayo Clinic visitors, weekend concertgoers, and business people on lunch breaks all use it. Why do they come? Why is the riverwalk such an important part of downtown Rochester?

CAPTIVATING COMPLEXITY

“This is one of the earliest elaborate flood-mitigation projects,” says Doris Sullivan, who worked on the riverwalk as an Army Corps of Engineers landscape architect. The pedestrian trails duck under bridges, then rise up to the city. Ramps descend to the water. And above it all, pedestrian bridges and skyways arc from bank to bank. The views of the river and downtown Rochester are different seemingly with every step, as the geometry shifts and twists. It’s a fun space to explore.

WHY IT WORKS

2008–2011



Glensheen, Duluth

Excerpt, July/August 2009

Glensheen, a remarkably preserved Jacobean Revival mansion set on wooded grounds on the shore of Lake Superior, is the closest thing to a grand European estate you’ll find in the Upper Midwest. It was opened to the public in 1979 (it’s managed by the University of Minnesota Duluth) and today attracts visitors from all over the world. Why do they come? What makes Glensheen such an engaging example of good design?



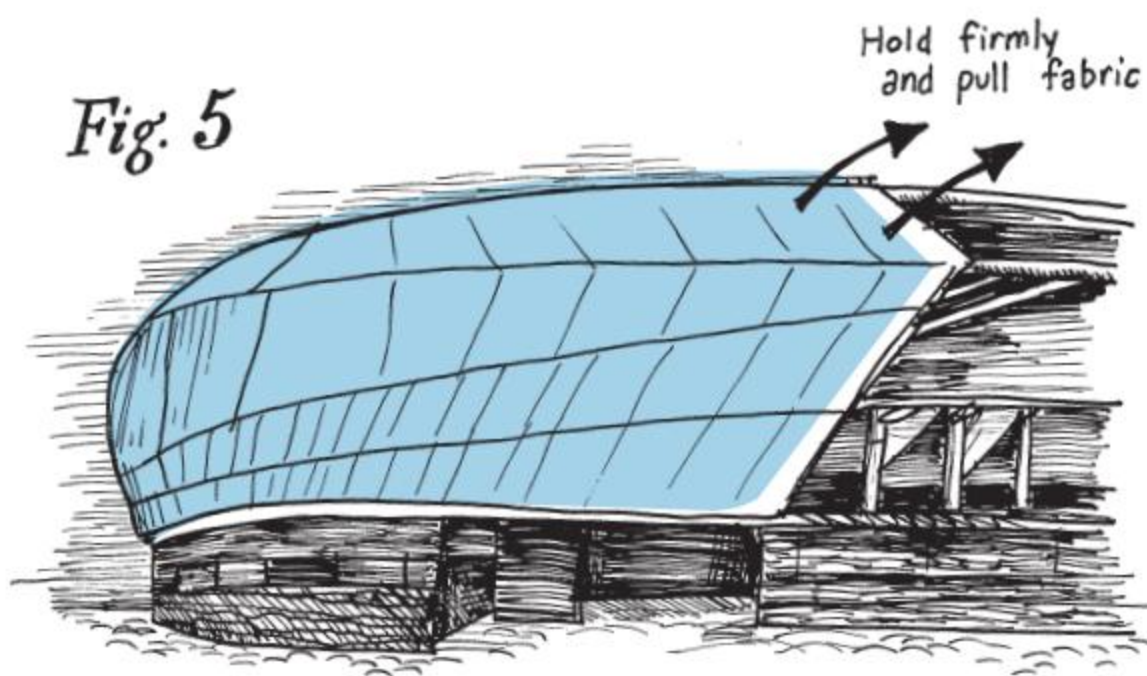
CRAFTSMANSHIP During construction, there were as many as 100 skilled artisans—metalsmiths, woodcarvers, stonemasons—working on the site at once. The ceilings in every room are a complex grid of beams and moldings. All fixtures, including thermostats, match the others in the room. In the mechanic’s garage, the track for the block and tackle has crown molding. Even the trash cans have inlays. There is something of interest in every nook and cranny.

Exploring the Material World

Columnist Andy Sturdevant's creative musings on the experiential qualities of building materials and finishes, from the shimmering high-tech fabric wrapping a soccer stadium to hand-molded brick shipped all the way from rural Denmark.

WRITTEN AND ILLUSTRATED BY ANDY STURDEVANT

Fig. 5



URBAN FABRIC ALLIANZ FIELD'S SHIMMERING ENCLOSURE *January/February 2019*

Excerpt: Interestingly, the Allianz Field architects began with a concept, not a material. There was no sense of tracking Asian, South American, or European stadium trends, or echoing the design of a Busan Asiad Stadium or an Estádio Beira-Rio, to name two earlier buildings with noteworthy fabric elements. Instead, the earliest concepts for Allianz Field were meant to evoke and reflect the wide prairie sky and the movement of water on the surface of a lake or river. The architects wanted something expansive and elemental that would complement aspects of the surrounding area. In addition, they wanted something that motorists on I-94 would read as monumental but soccer fans coming from the light rail or A Line bus on the opposite side would experience as more human-scaled.

How this would be achieved was not immediately clear.

"We had these renderings, and we didn't know what it was going to be," says Populous' Bruce Miller, AIA, the lead architect on the project. "We looked at a series of materials. A stainless metal panel, or this tensile membrane with sort of a cable-net facade, with something applied to it. We looked at changing the facade, but then we came across this fabric."

It was the fabric that made the initial concept possible. At the same time, it was strong enough to resist wind and create a microclimate within the stadium. It could also shield the neighborhood from some of the crowd noise and direct it onto the pitch. The PFTE is a weave made of fiberglass that's treated with an iridescent silver pigment and then laminated with polymer. It's manufactured in New England, sent to China for cutting and seaming into panels, then shipped back over in rolls that resemble giant beach noodles. Onsite, the panels are lifted like a drape and stretched over the curving steel tubes that encircle the structure; that's what's been happening, panel by panel, over the past few months.

I take a bus down I-94 every day on my commute, and I've watched the fabric go up. High tech though it is, it reminds me of a very old technology.

In college, I worked at an art-supply and framing store. One of my jobs was to stretch canvases. If you're a painter, you know this process well. You've got a wooden frame and a pile of canvas sitting in a corner—ideally neatly folded but usually not. Through a careful combination of brute strength and finesse, you start from the middle of each side of the frame and staple your

All that tightening and tautening transforming the structure from a loose, gray Christo installation into a smooth, streamlined halo.

way to the corners. Slowly, with expert folds in the corners and little tucks here and there, your flimsy, floppy rectangle with puckered edges morphs into a beautiful, sleek object. I thought of that task every day I passed the construction site—all that tightening and tautening transforming the structure from a loose, gray Christo installation into a smooth, streamlined halo.

I mention all this to Miller, and he chuckles with recognition. "That was a real trick—making sure the detailing had that adjustment in the field," he says. "The process had to allow for a degree of adjustability that was unknown. You don't really know until the final tense is done. It looks so perfect, and then you see you have a little pucker in the corner."

When I zipped by Allianz Field this morning, there wasn't a pucker in sight. In the gray winter sky, it seemed to hover slightly over the ground like a cloud—appropriate for a venue for a soccer team whose fan base is known as the Dark Clouds. Whatever haunting happens in Allianz Field when it opens in March will hopefully be the chants of thousands of United supporters echoing down on the pitch, reverberating off the stadium's perfectly tuned silver wrap. **AMN**

WHITE SPACE A 50-YEAR HISTORY OF THE MODERN FUTURE May/June 2018

Excerpt: You may recall, from a period in your life when you were watching a lot of movies, the ending of Stanley Kubrick's 1968 sci-fi spectacular, *2001: A Space Odyssey*. Not the very end, with the Star Child, but the part right before that, where astronaut Dave Bowman is transported to what looks like a high-end hotel suite completely done up in faintly luminescent, smudge-less white.

A monochrome environment with some rococo flourishes, the room is where Bowman's final cosmic transformation happens, all lit from below by what seem to be fluorescent floor panels in a soft imitation of natural light, as if the room is floating over a boundless sunlit sky. Considering that the room is somewhere in the orbit of Jupiter, perhaps it is. It's here that Dave Bowman ends his life as a human and transforms, under the mysterious influence of the aliens, into the enormous space embryo that dominates the final frame of the film.

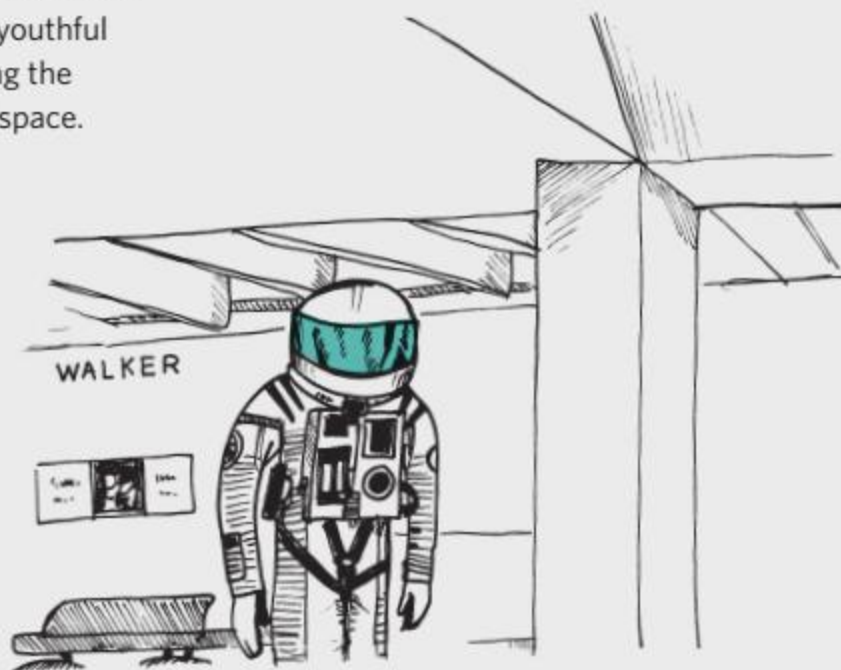
2001 is one of my dad's favorite movies, so I saw it quite a few times when I was a kid. For all of production designer Douglas Trumbull's celebrated special effects—the Discovery One floating through the silence of space—that otherworldly hotel suite stuck with me. I even had a half-baked idea in college of decorating my crappy studio apartment to look just like it, until weighing the novelty of such a makeover with the practical considerations of bringing pizza, nachos, and bourbon into it on a regular basis ruled it out. Last year, a British artist named Simon Birch fulfilled my youthful dream in Los Angeles, re-creating the bedroom in a contemporary art space.

I've thought of
2001: A Space Odyssey every time
I've entered the
Walker Art Center's
award-winning
new lobby.

Pictures of tourists taking selfies in front of the reproduced set flooded my social media feed for a few days.

Many of the design details of *2001*, like those of any movie viewed from another era, seem dated now. (You may recall all the Pan Am and Howard Johnson's branding.) But the hotel room remains a setting that could have appeared as easily in 1968 as in the actual year 2001, or in 2018. Fifty years on, an interior wiped of color and done up in stark white still reads as otherworldly, out of time, or reminiscent of a future that keeps glimmering over the horizon but never completely arrives.

I've thought of *2001* every time I've entered the Walker Art Center's award-winning new lobby. Built over the bones of the lobby the Walker shared with the original Guthrie Theater until the latter's demolition in 2006, the new lobby, designed by HGA, is entered through a jewel-like yellow vestibule that puts you in the middle of a light-filled white environment. The white terrazzo floors are polished to an almost mirror-like sheen, reflecting natural light onto the ceilings and walls in a way that makes them look as if they're illuminated from within. You could imagine a time traveler from 1968 looking around and asking, "Is it 2001?" Close, you'd tell her: You're 17 years further into the future. The lobby looks very much like a 1960s-era observer's idea of what the future would look like. **AMN**



MOLDING THE FUTURE

THE STORY OF MINNEHAHA ACADEMY'S NEW HAND-MOLDED DANISH BRICK July/August 2019

Excerpt: Cuningham 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 Cuningham 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 unapologetically contemporary, light-colored concrete cladding. But so much of the alumni's memories of being at Minnehaha Academy involved 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 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.

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 put some information together and brought the idea to the Cuningham team and the school.

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

**INSIDE
STORY**

*Intriguing text. Beautiful
photography. Architecture from
around the world. Wayfarer
was always a treat to design.
Oh, the places we've been.*

*—LN Design's Kären Larson
and Ingrid Noble*



ERIC MUELLER

THE INTERNATIONAL TRAVEL EXPERIENCES OF MINNESOTA ARCHITECTURAL PHOTOGRAPHERS, CAPTURED IN WORDS AND PICTURES. WE SELECTED JUST ONE INSTALLMENT TO REPRESENT THEM ALL: ERIC MUELLER'S VISIT TO A BUSTLING PROMENADE ALONG THE HUANGPU RIVER IN SHANGHAI.

Things I Noticed While Walking Along the Bund in Shanghai

By Eric Mueller, July/August 2018

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



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PRESERVATIONISTS.

Peavey Plaza: Surviving Adolescence

How do we know when to save a building or landscape that is not yet “historic”? And where is the tipping point between rehabilitating a tired place and redoing it beyond recognition?

By Frank Edgerton Martin, September/October 2008

The cycles of fashion and the churning of time add to the perceived value of buildings and landscapes. Unfortunately, we as Americans often don't wait around for places to become historic and thus fashionable again. We tear down or redo civic landmarks (think of Ralph Rapson's Guthrie or Lawrence Halprin's Nicollet Mall) when they're in their awkward adolescent years—old enough to be a bit dysfunctional and worn but too young to be widely valued as seasoned and wise, as contributing members of society.

The 1976 film of the sci-fi novel *Logan's Run* proposes a simple answer to this problem of aging: Human life must end at age 30. That's essentially what we've been applying to Minneapolis buildings for a long time—doing away with them to make more room for novelty. The problem is that our downtown looks increasingly like a shopping mall (a failing one) or a sterile office park with block-scale projects. Small downtown buildings such as the Oakland Apartments, recently placed on the Preservation Alliance of Minnesota's 10 Most Endangered Historic Places List, stand alone like remnants of a broken fabric. The last survivor on its block, the brownstone Oakland, with its Romanesque richness, would make for a prime condo conversion in nearby Kenwood or St. Paul's Crocus Hill. It's now in the right style, but it's in the wrong place for long-term survival.

The much-mourned Metropolitan Building was doomed because it was in the wrong style and the wrong place. In the 1960s, this mixed-use

skyscraper (which now sounds pretty innovative) by architect Townsend Mix was the wrong style for the Space Age, and for Minneapolis's Gateway renewal project, and for prospective investors in coveted nearby projects like the Sheraton-Ritz Hotel (also recently torn down, at age 30). Had the Metropolitan survived another 10 or 15 years to the return to Victorian fashion in the 1970s, it would be our Brown Palace Hotel, our Wainwright Building, our Monadnock Building. This is not news.

What should be news is that we are still ripping out our landmarks during their awkward adolescent years. Today's topic: Why are we even discussing a possible reconstruction of Peavey Plaza, once—and surely 40 years from now—a nationally recognized landmark of urban design by New York landscape architect M. Paul Friedberg? The answer is that we are stuck in the conundrum of not knowing how to recognize superb design from the recent past.

With regard to potential rehabs for Peavey, we face a second conundrum: How much updating can this modern landscape take before it becomes a different landscape? Because it is currently out of fashion and rundown, promoters of a total rebuild see no hope of re-energizing the place as it is. Perhaps they want a new Bryant Park with more grass, more visibility from the street, wrought-iron gates. Or a jumbo video screen and stage jutting out from Orchestra Hall. That sounds pretty hip. Peavey's concrete steps and staggered tree canopy, on the other hand, are deemed by some to be ugly and brutalist (a pejorative term these days). And yet, if Peavey's detractors were to travel back to 1980, when the

plaza was new and bursting with activities, they might see the quality of design that landscape architects and historians like me see underneath the cheap recent landscape timbers and tar patches.

The challenge for preservationists is to show, through images and historic narrative that explains Peavey Plaza in the context of its era, how well designed it was (and is). Somehow we have to make this awkward adolescent seem like that charming five-year-old again; we have to show how, with the right rehabilitation and guidance, we can help Peavey Plaza develop into an engaging and multi-functional adult. This will not be easy, because Peavey, like many historic parks, suffers from deeply misguided (but fortunately reversible) city maintenance. Neighbors and city officials who see it as cold and uninviting have a firmly established gestalt in their minds of concrete and hard surfaces. People like me, who remember Peavey in its early days and know a little bit about its history, see far more potential in its preservation.

The philosopher Ludwig Wittgenstein wrote that people who speak different languages “live in

>> continued on page 60

PETER J. SIEGER





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INSIDE STORY

Often, words fail us. Try as we might to describe illumination and color and energy emanating from a building, our talented local architectural photographers can actually capture it.

—Publisher Mary-Margaret Zindren

A MINNESOTA VERSION OF OUR WAYFARER DEPARTMENT, WITH LOCAL ARCHITECTURAL PHOTOGRAPHERS SHARING INDELIBLE SCENES AND MOMENTS FROM AROUND THE STATE.



1. SPAM MUSEUM, Austin

Designed by RSP Architects

"As we drove down for the shoot, I was thinking, 'How are we going to show an active museum when there are only a couple of moms and dads and their kids milling around inside?'" says photographer Brandon Stengel. "But when we got there, it was a mad rush. One tour bus after another pulling up outside. We had to wait until evening to get this quieter shot."

"It's not a museum that takes itself too seriously," Stengel continues. "There's some history on Hormel and Spam's surge in production during World War II, but most of the offerings are appealingly tongue-in-cheek. They greet you with their own vocabulary—they tell you to have a Spamtastic day, for example, and they give you free Spamples. Both of my kids are now proud owners of canned-meat T-shirts." *November/December 2016*



2. AMUNDSON HALL, Minneapolis

Designed by Perkins and Will

"In September, I photographed the recent renovation of Amundson Hall at the University of Minnesota," says photographer Morgan Sheff. "The building's stunning new 20,000-square-foot glass curtain wall features vertical glass fins that are coated with 3M dichroic film. The finish creates a color-shifting effect that's both playful and dynamic: Light reflected by the fins displays one range of colors, while light transmitted through the fins displays another. At certain times of day the colorful facade pattern can even be seen reflected onto Washington Avenue." *January/February 2015*



3. GREAT MINNESOTA GET-TOGETHER, St. Paul

"Looking to capture the spirit of the Great Minnesota Get-Together, I framed this composition and shot for 20 minutes until the ambient and colorful Midway lights were balanced," says photographer Ernesto Ruiz-Garcia, AIA. "The activity buzzing around me, and the rapidly changing light conditions, gave me the feeling of being in a time-lapse. The fried-food signage right up front seems appropriate, and the colorful rides, wide pedestrian paths, and glowing kiosks transport you into the scene. The twilight milieu radiates the nostalgic and ephemeral nature of the fair as a place where many go to have fun and unwind, on the kind of beautiful summer night that prepares Minnesotans to endure another long, cold winter." *July/August 2018*



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2020 MERIT AWARDS

The AIA Minneapolis Merit Awards recognize and celebrate projects that tell a story of excellence beyond design; emphasize public interest design; and embrace the varied forces that shape a building. The AIA Minneapolis member projects were selected based on the following criteria: client/team satisfaction, technical innovation, environmental responsibility, budget/business success, community impact, and architectural solution.

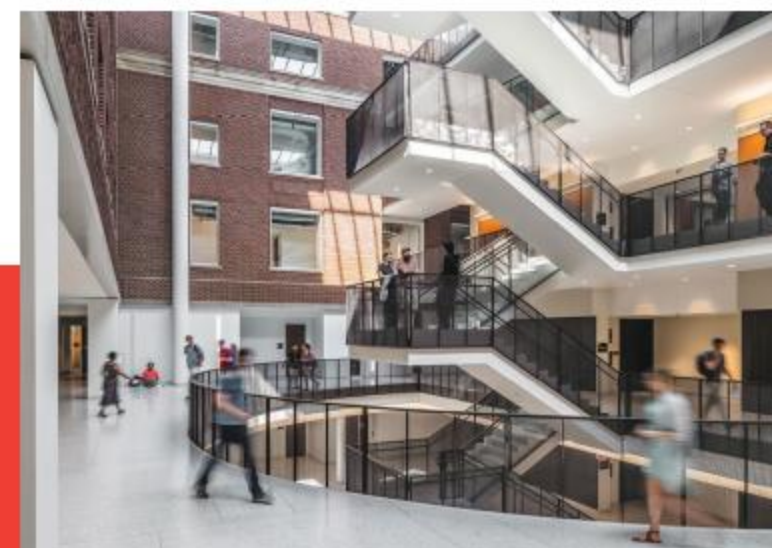
Anoka Centennial Library Renovation & Expansion LEO A DALY
Arvonne Fraser Library Renovation MacDonald & Mack Architects
Land O'Lakes Headquarters Expansion Perkins and Will
Millwright Building at Downtown East Ryan A+E, Inc.
Enterprise Laboratories Renovation & Addition Alliance
University of Minnesota John T. Tate Hall Renovation Alliance

Michael L. Schrock, AIA, Merit Award

MPS Center for Adult Learning UrbanWorks Architecture

This award was created in 2008, in recognition of Michael Schrock, whose passion helped develop the AIA Minneapolis Merit Awards.

Project photos are arranged in a clockwise manner beginning at the top center.



AIA
Minneapolis



HISTORY



PEOPLE



PLACES



SOLUTIONS



SOME STORIES TAKE LONGER TO TELL.

Our in-depth features have explored the people, places, and ideas that shape Minnesota's built environment.

PEOPLE Page 28

A selection of profiles of creative people and organizations, from accomplished architects to young artists with the inner drive to make lasting contributions to their communities.

PLACES Page 34

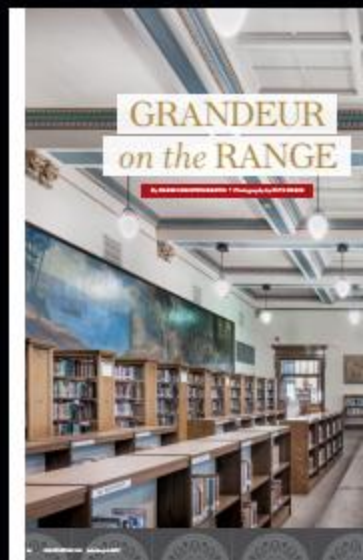
Highlights of photography-rich features on memorable buildings and public spaces in cities, on campuses, and in wooded landscapes, from Minneapolis to Morris to the Gunflint Trail.

HISTORY Page 46

Many architect-designed churches, schools, office buildings, and homes only get better with age. In this section, we revisit the origin stories of landmarks from around the state.

SOLUTIONS Page 54

A collection of articles on architects, planners, and their collaborators wielding leading-edge ideas and innovations to design a brighter, more sustainable future for Minnesota.



AMN PEOPLE



INSIDE STORY

The "crowd" I imagined for this photo was a little thin on this early Sunday morning; in the final image, my assistant and I appear more than once.
—Photographer Eric Mueller

ERIC MUELLER

SPOTLIGHTS ON ARCHITECTS, DESIGNERS, AND OTHER CREATIVES IN INSPIRING ENVIRONMENTS

CRYSTAL GAZING By Christopher Hudson, January/February 2018

ARCHITECT NATHAN JOHNSON
IN THE PUBLIC SPACE HE LOVES MOST:
THE IDS CENTER CRYSTAL COURT

"I'm one of those architects where I'm just kind of a fan, right? So when I'm walking somewhere I often take detours—long paths that take me through interesting buildings," says Nathan Johnson, AIA, flashing a smile so warm I remember it as a laugh. "My kids are like, 'Dad, why? This doesn't seem like it's on the way.' And I'm like, 'It is. And now that we're here, let's sit back and enjoy ourselves.'"

Johnson and I are doing just that in the IDS Crystal Court: sitting on a bench near the ceiling fountain. His talk of

"I always think of light as one of the primary materials in a building. You have metal and glass, but it's light that really drives the architecture."

scenic architecture routes is an answer to my question about how often he passes through the Crystal Court—the beating pedestrian heart of downtown Minneapolis. He lives in the city's Bryn Mawr neighborhood and works in Lowertown St. Paul, where he is a partner with the firm 4RM+ULA. So the space isn't a daily experience for him. Yet it's one of his favorite environments in the world.

To describe the Crystal Court as an atrium at the base of a downtown office tower is akin to characterizing the Cathedral of St. Paul as a church on a hillock; the building type and setting don't do it justice. The magic of Philip Johnson and John Burgee's Italian-piazza-like interior is in the way it orchestrates the multilevel arrival and circulation of 50,000 visitors every weekday. That and the dynamically faceted glass ceiling soaring overhead.

>> continued on page 62



Nathan Johnson
graced the cover of
our January/February
2018 issue.

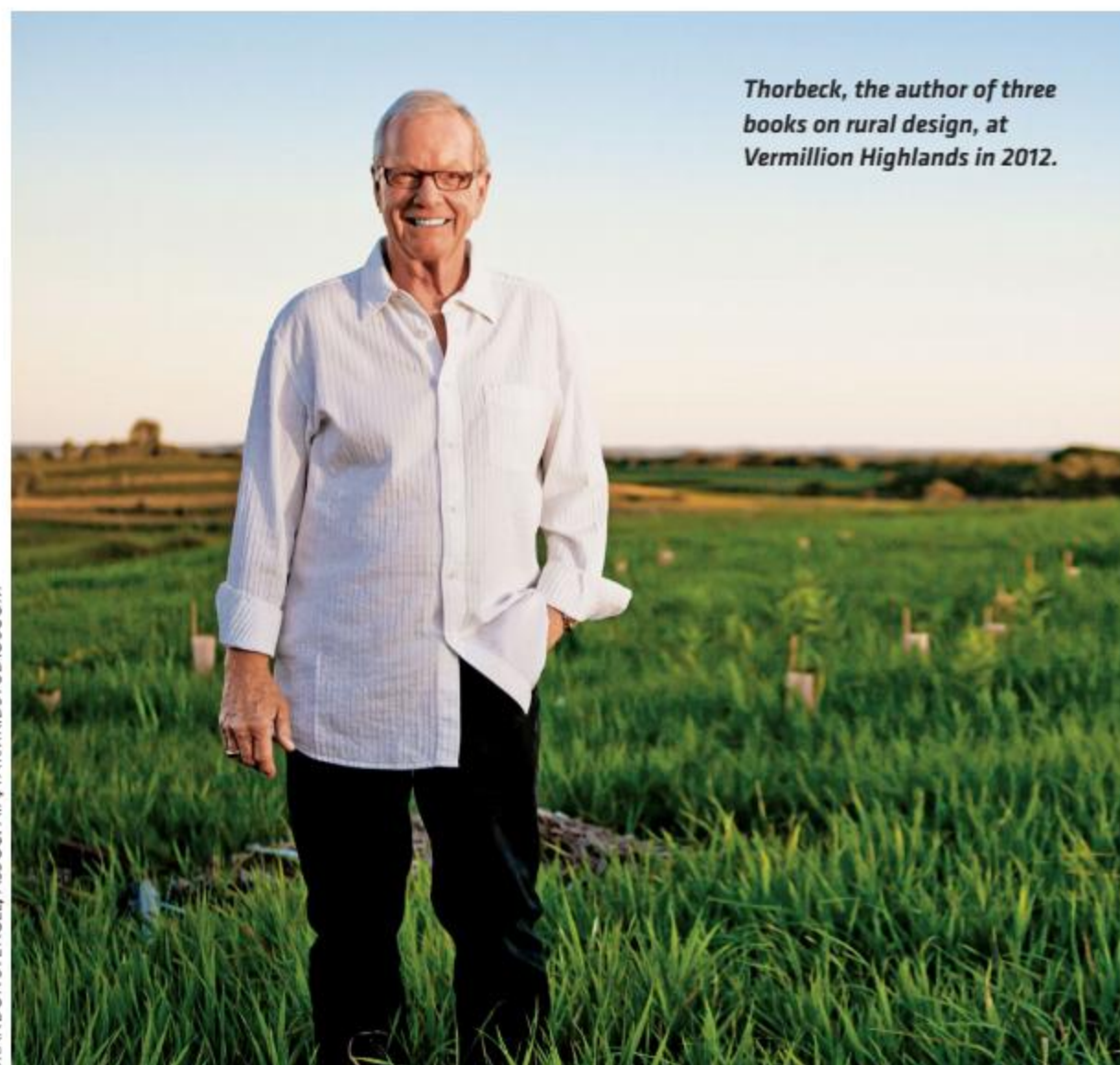
FIELD WORK By Linda Mack, November/December 2012

ARCHITECT DEWEY THORBECK CULTIVATES A NEW FIELD
WITH HIS CENTER FOR RURAL DESIGN AT THE UNIVERSITY
OF MINNESOTA

Excerpt: "I was teaching at the U, and my students were doing rural projects such as an equine center and dairy farms," says architect Dewey Thorbeck, FAIA. "I realized that there were enormous changes taking place in rural America, and the design professions were not addressing them. Though there was something called 'urban design,' there was nothing called 'rural design.'"

To address the aesthetic, ecological, and social issues facing rural areas, Thorbeck proposed a Center for Rural Design, and he found willing sponsors in Thomas Fisher, Assoc. AIA, dean of the U's College of Design, and Mike Martin, then dean of the College of Agriculture. Located on the U's St. Paul campus, the research center has helped exurban Wyoming Township develop a comprehensive plan, Isanti County develop an "Active Living" recreational plan, and Roseau recover from a flood, and it's pushing to bring agricultural buildings under the International Building Code.

The center's largest project is the master plan for Vermillion Highlands, a 2,840-acre parcel on the southern edge of UMore Park near Rosemount set aside for research, recreation, and wildlife management. Identifying connections to regional trails, corridors for wildlife, and areas for environmental and agricultural research, the master plan is a model for planning at the sensitive urban-rural edge. **AMN**



Thorbeck, the author of three
books on rural design, at
Vermillion Highlands in 2012.

BRANDON STENGEL, ASSOC. AIA/FARMKIDSTUDIO.COM



Roger and DeAnna Cummings in JXTA's art gallery. The organization is in the midst of a capital campaign to fund a new building.

ARTISTIC VISION By Amy Goetzman, November/December 2018

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

Excerpt: Here and there, in parks, on walls, and inside buildings, the work of a vividly, distinctively Minneapolis school of design adds color and emotion to the city. There's the retro-postcard "Welcome to North Minneapolis" mural on Broadway Avenue—you can't miss it. Another mural, lavish and five stories tall, is secreted away in a stairwell in the downtown Le Méridien Chambers Hotel. At the St. Satoko Pocket Park on Emerson Avenue, a bamboo arbor, a sculpture

grove, and planters stake out a tiny sanctuary in the city. And then there are the many logos and graphics in motion on T-shirts and tote bags. It's all the work of Juxtaposition Arts (JXTA), and the secret to this fine, up-to-the-second stylish design is that it's dreamed up and executed by young people.

"There is so much raw genius in the young people of North Minneapolis," says JXTA cofounder DeAnna Cummings. "The notion that only well-trained professionals can do art is simply wrong." Part design school, part social-enterprise business, and part after-school activity, this wholly unique arts organization has been changing futures on Emerson

and Broadway since 1995. That's when three artists decided the youth of North Minneapolis needed something to do with their creative energy. Why not do art?

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

"We see people come in all the time who have a natural gift right out of the gate, and they ultimately leave a mark on this organization and help make it different and better than it was before," says DeAnna Cummings. All that the incoming talent needs is a little training. **AMN**

INSIDE STORY

JUXTA changes with every student, teacher, and project—including its own building—the organization takes on. It is a state of mind and the most dynamic, visionary firm in town.

—Contributor Amy Goetzman

SNOW COUNTRY

By Thomas Fisher, Assoc. AIA,
November/December 2014

NO STRANGER TO REGIONAL AND NATIONAL DESIGN AWARDS, JULIE SNOW, FAIA, WINS THE AMERICAN INSTITUTE OF ARCHITECTS MINNESOTA'S HIGHEST INDIVIDUAL HONOR: THE GOLD MEDAL

Excerpt: Snow Kreilich Architects, founded by Julie Snow, FAIA, has won awards for buildings ranging from houses, apartments, and condominiums to offices, border stations, and a school. “We like to do it all,” says Snow, with her infectious laugh. But her modesty belies the extraordinary difficulty of winning so many awards for so many different building types, a feat that very few architects achieve.

She attributes this success in part to the research her firm does for every project. “We don’t start designing until we’ve done the work to understand the real issues in a project,” she said recently over lunch. That up-front work pays ample dividends on the back end, with buildings that not only solve clients’ programmatic needs but also strategically address their larger goals.

That strategic sensibility came through clearly in some of her first published work: three industrial buildings for plastics manufacturers in western Wisconsin. Published in the second-to-last issue of *Progressive Architecture* magazine, those buildings had both a restrained elegance rarely seen in American industrial architecture and internal layouts that broke down the traditional barriers between labor and management and that gave workers the same access to daylight and views as their bosses.



Only the second woman to win AIA Minnesota’s prestigious Gold Medal, Julie Snow appeared on the cover of our November/December 2014 issue.



RYAN SIEMERS

This transformational approach to projects has also led Julie Snow’s firm to win recognition from the business press—*Finance & Commerce* and *Minneapolis St. Paul Business Journal*—and several awards from one of her primary clients, the federal government’s General Services Administration (GSA). The winner of a GSA Honor Award this year, the U.S. Land Port of Entry in Van Buren, Maine, shows how Snow Kreilich’s research yielded not only a functional and efficient building but also a brilliantly conceived work of architecture designed around the idea of “surveillance and camouflage” necessary to guard our borders.

The conceptual clarity of all of Snow Kreilich’s work has earned the firm other types of awards as well, including

“We like to do it all,” says Snow, with her infectious laugh. But her modesty belies the extraordinary difficulty of winning so many awards for so many different building types.

the construction industry (Holcim Foundation, *Builder* magazine), and the public (*Minneapolis St. Paul* magazine, Heritage Preservation Commission). Such recognition demonstrates how architecture grounded in the reality of modern life greatly interests a lot of people. **AMN**



Pin-up sessions and other interactions between students and faculty at the University of Minnesota's Rapson Hall, home of the School of Architecture and the Department of Landscape Architecture.

BRANDON STENGEL, ASSOC. AIA/FARMKIDSTUDIOS.COM

COLLEGE OF CONNECTIONS By Adam Regn Arvidson, January/February 2009

"I find an eagerness among students to learn about and connect with other fields. We are seeing the beginning of modifications to our curricula, but that's a slower process than student curiosity."



THE UNIVERSITY OF MINNESOTA'S RECENTLY FORMED COLLEGE OF DESIGN IS A WORK IN PROGRESS. BUT ONE OUTCOME IS ALREADY CLEAR: ITS STUDENTS AND FACULTY HAVE EMBRACED THE NEW CULTURE OF INTERDISCIPLINARY LEARNING AND COLLABORATION, AND THEY'RE EAGER TO USE THEIR BROADER DESIGN PERSPECTIVE TO CHANGE THE WORLD.

Excerpt: The School of Architecture and the Department of Landscape Architecture have been offering joint studios. The University of Minnesota's Solar Decathlon team includes representatives from five of the seven College of Design departments. Graphic-design professor Steven McCarthy has been bringing students to Rapson Hall to use the automated laser cutter there. Last year the college set up a McNeal Hall visit for a group of architecture students interested in learning from clothing designers how patterns are made and produced. And a new program in product design, currently in the planning stage, will merge design, engineering, and business, further extending the college's collaborative reach.

"I find an eagerness among students," says Kate Solomonson, associate dean of Academic Affairs, "to learn about and connect with other fields. We are seeing the beginning of modifications to our curricula, but that's a slower process than student curiosity." But Shengyin Xu, an M.S. in Sustainable Design student and Solar Decathlon team leader, says the curriculum has been important, too. "It's nice that we get to take classes outside our field," she says. "My old school had a very modernist pedagogy: This is the architect who designs the building and everyone has to look at it because it's pretty. It was good to switch to a more integrated approach to design."

Xu recently took a housing-studies class that looked at public housing in Chicago and elsewhere. "I learned," she says, "that design can do a lot, but there are limitations, and you need to think about the other realms—cultural aspects, policy, funding—before talking about a solution. That experience helped me see how you can use design in a more ethical way." **AMN**

A woman with short grey hair and glasses, wearing a dark velvet jacket over a light blue shirt and white trousers, stands in the center of a large, ornate lobby. The ceiling is covered in gold leaf, with a grid of recessed lighting. The walls are made of light-colored stone or marble. In the background, there are glass doors and signs for 'GALLERY OPTICAL', 'STAIRS GARAGE', and 'DENTAL X-RAY'. The floor is made of large, light-colored tiles.

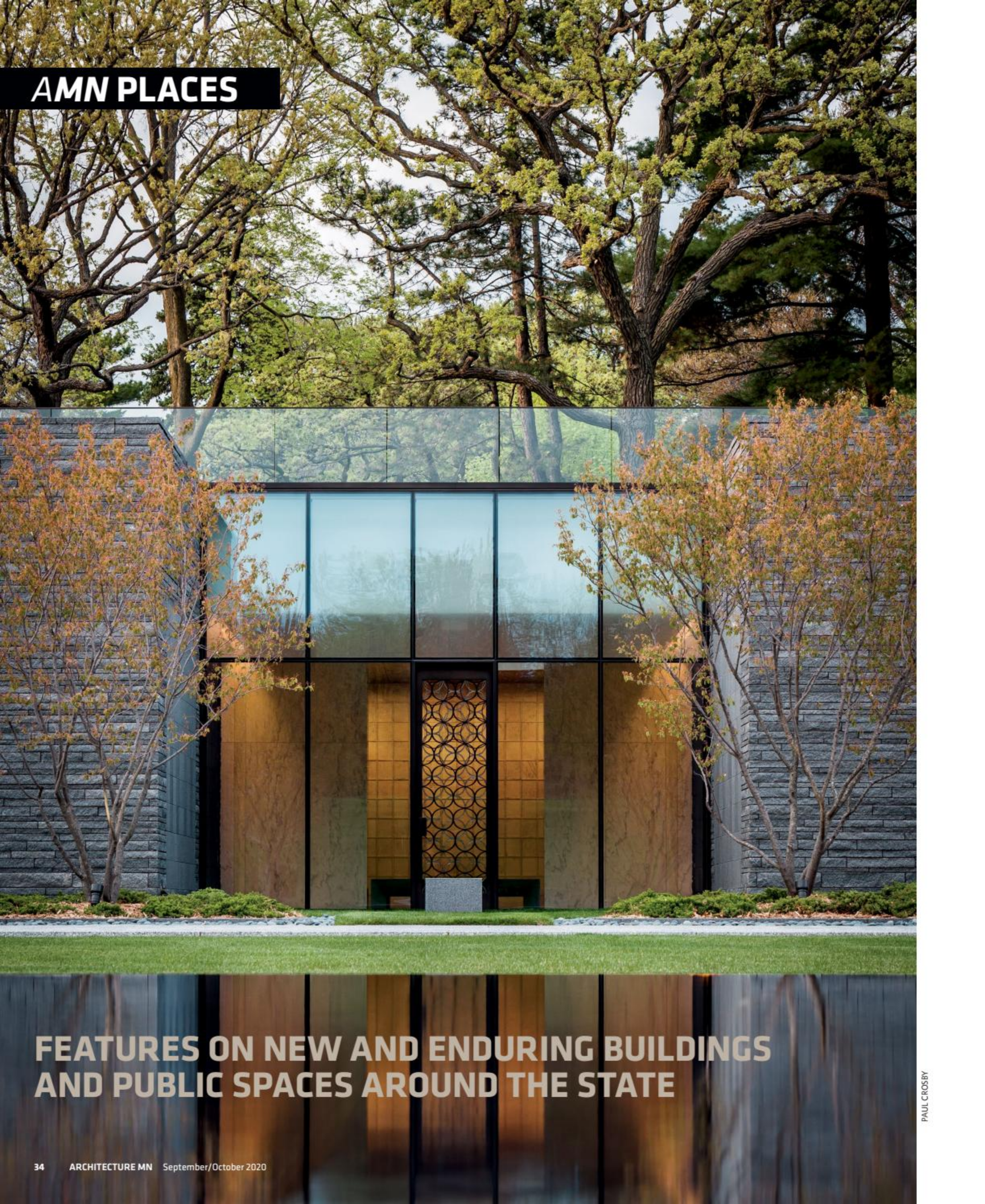
"The patching, the repairs made over time, and the way light has impacted the lobby all contribute to the patina and add to the beauty," says Lewis.

MEDICAL WONDER

By Amy Goetzman,
September/October 2018

ARCHITECT REBECCA LEWIS REVEALS
IN THE BEAUTY OF THE LOBBY OF
DULUTH'S MEDICAL ARTS BUILDING

"Everything is focused on having you look up—the lighting, the detail on the brass elevator doors, the incredible gold-leaf ceiling," says Rebecca Lewis, FAIA, director of healthcare design at DSGW Architects. "The ceiling is very textured—each square of gold leaf is distinctive, almost as if it were independently applied—and it's beautifully lit around the edges. The color just glows." For Lewis, the design is powerfully psychological: "The effect is to inspire hope, confidence, and comfort."



AMN PLACES

**FEATURES ON NEW AND ENDURING BUILDINGS
AND PUBLIC SPACES AROUND THE STATE**



The cover story of the November/December 2012 issue, *Lakewood Cemetery Garden Mausoleum* would go on to win a 2012 AIA Minnesota Honor Award and a 2014 AIA National Honor Award.

INSIDE STORY

I visited this drop-dead gorgeous mausoleum with its two talented and taciturn architects, Joan Soranno and John Cook. We spoke softly as we walked, as if not to wake the dead.
—Contributor Thomas Fisher, Assoc. AIA

HERE AND THE HEREAFTER By Thomas Fisher, Assoc. AIA, November/December 2012

THE NEW LAKEWOOD CEMETERY GARDEN MAUSOLEUM IS AN ETERNAL RESTING PLACE, A REFUGE FOR MOURNING AND REFLECTION, AND A SERENELY BEAUTIFUL PUBLIC SPACE ALL IN ONE

Mausoleums are a type of building that most people want to avoid. But the new Garden Mausoleum and Reception Center in Minneapolis' Lakewood Cemetery, designed by a team at HGA led by Joan Soranno, FAIA, and John Cook, FAIA, may well become one of the most visited buildings in the Twin Cities. Those looking for a distinctive place in which to spend eternity will be hard-pressed to find a mausoleum better than this one.

The 24,500-square-foot structure stands near the cemetery's main gate, part of a complex of buildings that includes the elegant 1910 chapel by Minneapolis architect Harry Wild Jones and a much-less-inspired 1965 mausoleum by the Detroit firm Harley, Ellington, Cowan

& Stirton, the latter designers a poor substitute for the late Ralph Rapson, whose 1962 design for a mausoleum on that site won a Progressive Architecture design award.

While HGA's new building echoes some of Rapson's ideas, including buried crypts defining the edges of a garden, it has a distinctly different character than Rapson's design. His scheme for the mausoleum—a Latin word meaning “magnificent tomb”—had a large and somewhat imposing glass pavilion hovering over the garden. HGA's building takes a much more modest approach,

HGA's design treats the structure as an extension of the landscape, with a relatively small reception center at grade and the mausoleum itself buried into the hillside.

treating the structure as an extension of the landscape, with a relatively small reception center at grade and the mausoleum itself buried into the hillside. “I didn't want the building to dominate the landscape,” says Soranno. “I wanted it to sit lightly on the land, with only 5,500 square feet above ground.”

The reception center contains many of the facility's functional requirements: the office, kitchen, pantry, restrooms, coatrooms, and multipurpose space for funeral-related gatherings. But its small size belies its visual power, with a highly sculptural form that looks both ancient and modern. The rough-sawn granite exterior, for example, looks massive, with corbelling around windows and doors that exaggerates the thickness of the walls. In other areas, such as over the entrance, the granite looks like modern cladding, spanning distances far greater than that material could sustain.

>> continued on page 63

At twilight, as the light of day is drawn down by the blue-black curtain of evening, what remains is architectural stagecraft that transforms the building itself into a theatrical production.



"A night of drama and illusion at the new Guthrie Theater," read the cover of the July/August 2006 issue.

TED SALZMAN

STAGED FOR THE RIVER By Camille LeFevre, July/August 2006

POISED TO BECOME ONE OF THE MOST CELEBRATED THEATERS IN THE WORLD, THE GUTHRIE PUTS ON THE PRODUCTION OF A LIFETIME—A DRAMATIC NEW HOME ON THE MISSISSIPPI RIVER

Excerpt: "The blue color is that of the twilight sky," French architect Jean Nouvel has said of his first North American project, the new Guthrie Theater on the Mississippi River in Minneapolis. Twilight, he added, is "*l'heure entre chiens et loups*," as the French say—literally, the hour that parts the dogs from the wolves." Nouvel's incantation, as metaphysical as the 285,000-square-foot Guthrie complex is corporeal, describes not only the building's metal cladding but also the most immediate of its many dramatic effects.

At twilight, as the light of day is drawn down by the blue-black curtain of evening, so does the massive theater complex seemingly disappear. What remains is architectural stagecraft that transforms the building itself into a theatrical production. Ghostly images from Guthrie seasons past (screen-printed onto the metal) materialize across the circular form housing the thrust stage, as lights and motion animate the interior of the curved glass-clad restaurant below.

On the complex's river side, the cantilevered yellow-glass lobby of the ninth-floor studio theater glows. Bands of light emanate from window cutouts that, from high inside the structure, frame views of the Mississippi and Mill

District. Lights demarcate the two-level "endless bridge" that spectacularly cantilevers 175 feet toward the river; vertically, three LED marquees, one for each theater, flicker in the dark.

In other words, the new Guthrie, designed by Ateliers Jean Nouvel and Alliaance, is a building designed for the night, which befits its use. As its exterior substance dissolves, so do the actors inside disappear into character, the three stages transform into worlds reflecting the human condition, and audiences become transported into the realm of imagination. One would expect no less from a star architect renowned for what Jonathan Glancey of *The Guardian* called "disappearing tricks." **AMN**

GUNFLINT LAKE CABIN

By Thomas Fisher, Assoc. AIA,
March/April 2012

A MINIMALIST IRON RANGE RETREAT PROVIDES A FAMILY WITH A PLACE TO KLATCH WITHOUT THE KITSCH

Excerpt: The cabin by a pristine northern lake has been a part of Minnesota culture for so long that it's hard to imagine a fresh take on that tradition. But the cabin that VJAA designed for Dan and Caroline Mason is just that. Overlooking Gunflint Lake near Minnesota's border with Canada, the cabin is as refreshingly spare and elemental as its rustic location at the end of the Gunflint Trail.

Located along the western edge of its forested site, the main cabin contains a large living/dining/kitchen space, three bedrooms, and a laundry/bathroom. A ramp and deck separate the cabin from a sauna and adjoining screened porch. The project is simple in plan, but its careful detailing gives it an extraordinary elegance characteristic of VJAA's work.

The architects wrapped the insulated-concrete sidewalls of the main cabin in corrugated metal whose "soft black color makes it disappear in the woods," observes Dan Mason. The metal also does something unexpected: It follows the slope of the wedge-shaped structure, making the cabin look like it emerged from the ground like the rock outcroppings around the lake.



PAUL CROSBY

The same attention to detail transforms the interior as well. "We wanted the knottiest of knotty pine," says VJAA principal Nathan Knutson, AIA, of the Mason's desire for a "true cabin." But once again the architects did something unexpected: They used pine boards of the same width for floor, walls, and ceiling and matched them end-to-end, ringing the space "like a series of hoops," he says, to create a telescope-like interior that draws your view out the large end windows to the trees outside.

A careful alignment of glass doors and windows along the side of the cabin provides cross-ventilation of the main space, helping it "become like a screened porch" during the summer, says Knutson. And the real screened porch stands nearby, facing the wood deck that hovers high above the sloping site on a series of concrete columns. Framed and clad in wood, the porch and sauna provide a sense of shelter and privacy for the deck and make it an airy outdoor gathering place for the Masons and their family and friends. **AMN**

The cabin's interior finish consists of narrow knotty-pine boards that wrap the floor, walls, and ceiling in continuous loops. The wood finish extends beyond the end-wall windows to the exterior.



"It was a privilege to photograph ESG's stunning renovation of the city's first skyscraper," said cover photographer George Heinrich.



GEORGE HEINRICH

ROARING BACK By Phillip Glenn Koski, January/February 2009

THE ROARING TWENTIES MEETS 21ST-CENTURY SLEEK IN THE TRANSFORMATION OF MINNEAPOLIS'S ICONIC FOSHAY TOWER INTO A DAZZLING BOUTIQUE HOTEL

A glamorous boutique hotel was not Ralph Burnet's first idea for the building when he purchased it, somewhat impulsively, in 2004. In fact, the real-estate developer and art collector, swayed by childhood memories of tromping around downtown with his buddies in the 1950s and paying a quarter to ride the elevator to the Foshay observation deck, bought the tower with no plan for what to do with it. But as he pondered possible reuses, maintaining public access to the stepped-pyramid top was always in the back of his mind.



The trellis at the south end of the pocket park helps mark the plaza's "stage."

REMEMBERING RONDO By Joel Hoekstra, November/December 2018

A NEW POCKET PARK IN ST. PAUL MEMORIALIZES A NEIGHBORHOOD DESTROYED BY INTERSTATE CONSTRUCTION—AND CELEBRATES THE COMMUNITY AND CREATIVITY THAT REMAINS AND THRIVES A HALF-CENTURY LATER

In 2013, a two-story commercial building at the corner of Concordia Avenue and Fisk Street in St. Paul, overlooking I-94, went up in flames. Architecturally, the structure was unremarkable. But to many members of St. Paul's African American community, the building, which had functioned over the decades as a restaurant, coffee shop, dance parlor, and VFW hall, was a cultural landmark:

It was the last vestige of the old Rondo neighborhood, a community decimated by freeway construction in the 1960s.

Marvin Roger Anderson, who grew up in Rondo and later co-established an annual festival to commemorate the neighborhood, was determined not to let the building's passing go unnoticed. He organized a wake for the building, gathered friends and community members, and delivered a eulogy for 820 Concordia. "I also bought a bottle of imported gin, with the intention that we would pour a libation into the ground to restore the property for good use,"

says Anderson. "But as people told stories and memories were recalled, more of that gin got used for toasts than libations." A good time was had by all.

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



MORGAN SHEFF

INSIDE STORY

Talking with 4RM+ULA's James Garrett Jr. when the plaza was being designed, I knew it would be powerful. Every time I see the beacon from I-94, I hear the chimes reverberating: voices from the past and present manifesting change.
—Publisher Mary-Margaret Zindren



MORGAN SHEFF

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

In 2016, Anderson and Floyd Smaller, the cofounders of Rondo Avenue Inc., the sponsor of the annual Rondo Days festival, were joined at the property by a host of politicians and former Rondo community members. With a \$250,000 community-development block grant and financial support from a half-dozen foundations, Anderson and Smaller and their collaborators had drawn up plans for a memorial plaza—the first, they believed, dedicated to one of the many minority neighborhoods destroyed by interstate highway construction.

Neighborhood advocate Marvin Roger Anderson hopes the plaza will help rekindle the spirit of Rondo, bringing people of all backgrounds together.

History In its heyday, Rondo had been the center of St. Paul's Black community. The concentration of African Americans in the neighborhood, west of the state capitol, was largely the product of prejudice: Redlining practices kept African Americans from buying homes in other parts of the city. But Anderson says the de facto segregation ensured that Blacks from all social classes and educational levels rubbed shoulders, resulting in

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

Anderson wanted to capture this rich history in the plaza design, so he turned

>> continued on page 65

The grassy sculpted hill provides an elevated view of the stage area and the leafy neighborhood beyond.

HIGHER PURPOSE By John Reinan, November/December 2016

CATHOLIC CHARITIES' HIGHER GROUND ST. PAUL, THE FIRST PHASE OF AN IMPRESSIVE NEW HOUSING AND SOCIAL-SERVICES CENTER, NEARS COMPLETION THANKS TO A POWERFUL PUBLIC-PRIVATE PARTNERSHIP

Excerpt: In the heart of downtown St. Paul, the Dorothy Day Center has long been known as a source of shelter and support for the city's homeless community. But it's also known as a building that's obsolete for its purpose and desperately overcrowded, with guests sleeping nearly shoulder-to-shoulder on thin mats on a cold concrete floor.

Happily, the accommodations for Dorothy Day guests are about to change. The city of St. Paul and the center's owner, Catholic Charities of St. Paul and Minneapolis, are building a facility in two

phases that's bigger—and much, much better. With an estimated price tag of \$100 million, the ambitious remaking of the Dorothy Day Center into Higher Ground St. Paul (phase 1) and the St. Paul Opportunity Center and Dorothy Day Residence (phase 2) is the largest public-private social-services partnership in Minnesota history. The two buildings will together form Dorothy Day Place.

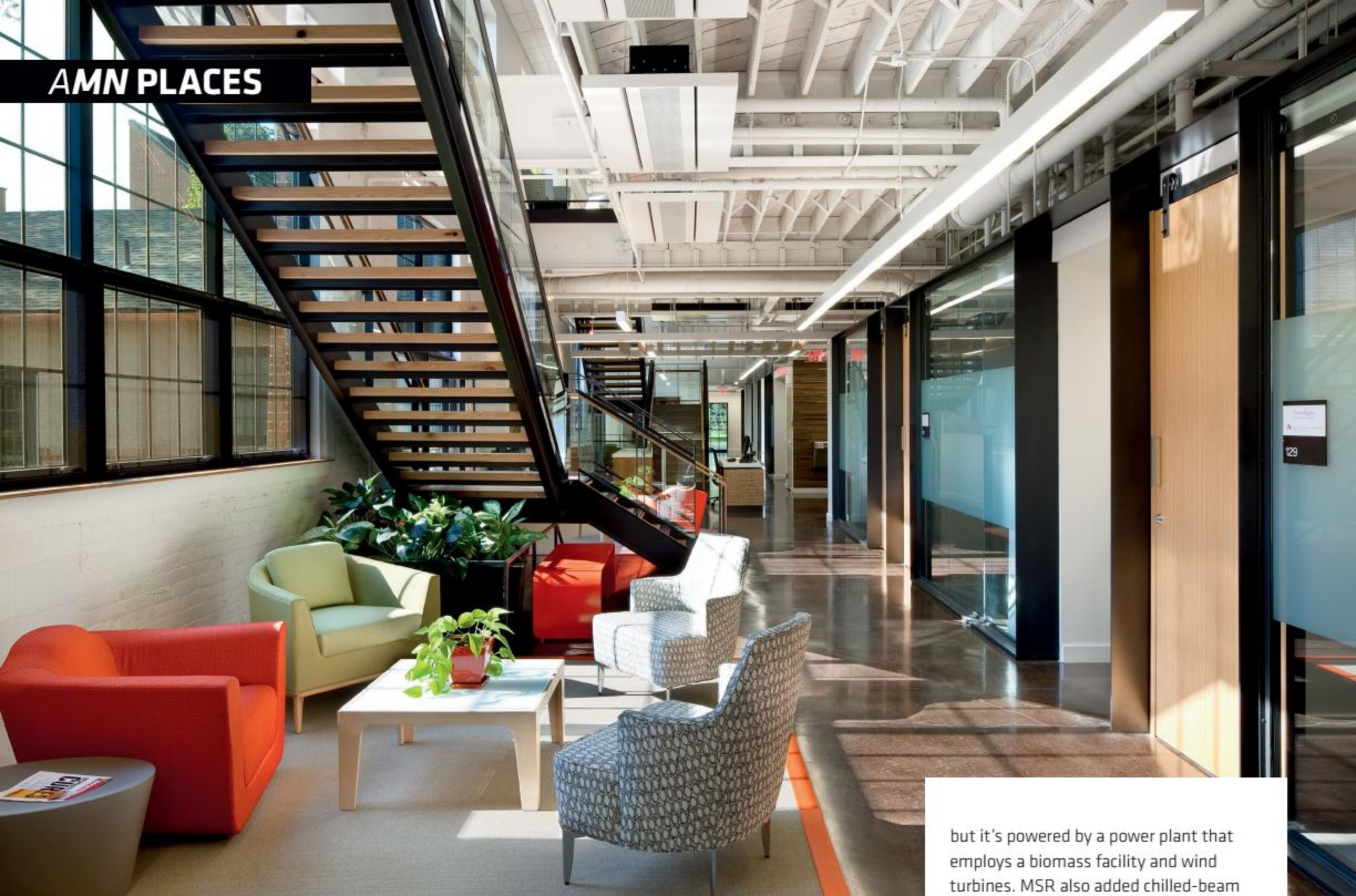
The city is happy to have the new center as its welcoming western face, says St. Paul Mayor Chris Coleman. "This goes back to a longstanding ethos in St. Paul, which is: We're not hiding the fact that people are living on the streets. We don't tuck them away and hide the problem," Coleman explains. "We want to be a

>> continued on page 65



SCOTT AMUNDSON

From left to right at the Higher Ground St. Paul construction site: Tim Marx, CEO and president of Catholic Charities of St. Paul and Minneapolis; Cermak Rhoades Architects' Todd Rhoades, AIA; and St. Paul Mayor Chris Coleman.



LARA SWIMMER

PRAIRIE STAR By Amy Goetzman, January/February 2011

A BEAUTIFULLY REJUVENATED HISTORIC BUILDING SMARTLY CONTRIBUTES TO THE UNIVERSITY OF MINNESOTA MORRIS'S CARBON-NEUTRAL CAMPUS

An open staircase helps give shape to a new lounge space in the Welcome Center. The building was the first in Minnesota to employ a chilled-beam cooling system.

Excerpt: The University of Minnesota Morris is quietly drawing students from far-flung places, drawn to a world-class education at a unique, incredibly progressive institution. Morris prepares its students to lead in a changing world, and the school practices what it preaches, with a campus-wide goal of carbon neutrality and energy self-sufficiency.

Last year was the campus's centennial, and it began with the reopening of the newly renovated Morris Welcome Center. Built in 1915 to house the school's engineering community (at that time, it was the West Central School of Agriculture), this brick building is on

the National Register of Historic Places. "When history meets sustainability, those two things don't always get along," says MSR Design's Josh Stowers, AIA.

"We looked at it two ways," says Stowers. "First we restored the 'envelope,' the exterior. In the 1970s, during the energy crisis, their idea of making a building efficient was to brick in all the windows. The lower level had huge windows, because it was built before electricity, and they needed that light for their machine shops." Today, natural light is valued for passive solar and to reduce energy consumption, so MSR installed efficient windows and reopened the building to the sun.

Second, the restoration brought the interior firmly into the 21st century. The building still requires heating and cooling,

but it's powered by a power plant that employs a biomass facility and wind turbines. MSR also added chilled-beam technology: thin tubes that gracefully carry cold water across the ceilings, with a low volume of air blown over the tubes to cool the people below. Although the technology is increasingly common in Europe, the Welcome Center is the first Minnesota building—and the first entire building on the National Register—to use it.

"Everyone involved was incredibly supportive about trying new things in this building," says Stowers. The MSR team worked closely with the school, from the chancellor to the janitors, to design a building that would function well for everyone. And the construction-management firm hired as many local people as possible to work on it. Area Amish craftspeople and the school's carpenter crew finessed elements of the interior.

"We wanted everyone to be a part of the project, because this building is incredibly important to the campus community," says Stowers. **AMN**

*"Despite their vast scale, **Lake Superior ore docks** seem to harmonize with the natural beauty of the lake far better than does the quaint thematic architecture we come to expect on the North Shore," says VJAA's Vincent James, FAIA. "The docks are so purposeful and free of artifice that they seem more like acts of nature than manmade objects. When we think of all of the cloying devices that architects can conceive, is it possible that we could again learn from this clarity of means and purpose?"*



DULUTH SEAWAY PORT AUTHORITY

ARCHITECTS' DOZEN

July/August 2008

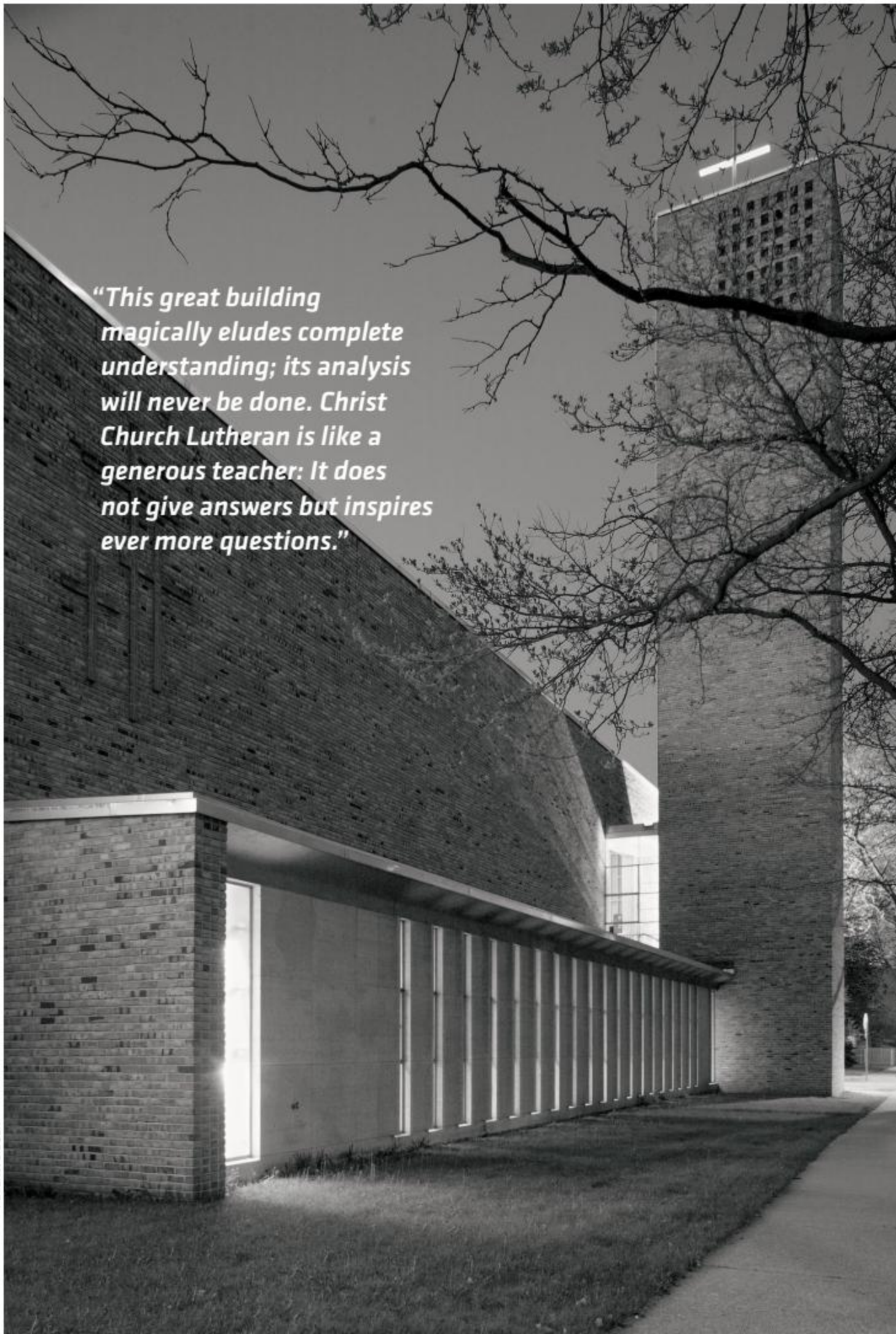
TO MARK THE OCCASION OF MINNESOTA'S SESQUICENTENNIAL, WE ASKED 13 OF THE STATE'S LEADING ARCHITECTURAL VOICES TO SHARE THEIR THOUGHTS ON MINNESOTA BUILDINGS THAT HAVE DEEPLY AFFECTED OR INSPIRED THEM

Excerpt: "To see a building through students' eyes is revealing. Generations of students have studied Eliel Saarinen's **Christ Church Lutheran** in Minneapolis; hundreds, if not thousands, of hours have been invested in probing this building," says Renee Cheng, FAIA, head of the U's School of Architecture. "Student industry has produced models filled with string illustrating paths of people and light, diagrams showing the hierarchy of spaces, unfolded elevations comparing masonry patterns, and textual arguments on the church's social context and meaning.

"One might expect after this repeated scrutiny that the building would be fully known to us, that we would have a complete inventory of parts and could pinpoint exactly how elements interact. For most buildings, we would reach this result relatively quickly and retire the building as a subject of study. But this great building magically eludes complete understanding; its analysis will never be done. Christ Church Lutheran is like a generous teacher: It does not give answers but inspires ever more questions." **AMN**

The other architectural voices who participated in the feature were John Cunningham, FAIA, James Dayton, AIA, Thomas Fisher, Assoc. AIA, Ken Johnson, AIA, Phillip Glenn Koski, AIA, Linda Mack, William Pedersen, FAIA, Ralph Rapson, FAIA, Charlene Roise, David Salmela, FAIA, and Joan Soranno, FAIA.

"This great building magically eludes complete understanding; its analysis will never be done. Christ Church Lutheran is like a generous teacher: It does not give answers but inspires ever more questions."



PETER J. SIEGER

What was a claustrophobic porch is now an airy dining room with skylights and lift-and-slide doors that open the space to the out-of-doors.



STEVE HENKE



We featured the Gleason Lake Residence on the cover of our 2018 Homes by Architects Tour issue.

GLEASON LAKE RESIDENCE By Linda Mack, September/October 2018

THE AIRY RENOVATION OF AN ARCHITECT-DESIGNED MIDCENTURY HOME IN PLYMOUTH

Excerpt: Built as a cabin on Gleason Lake in 1948, this Long & Thorshov-designed house had been much remodeled over the years, but it always kept its classic midcentury look. And so it does today, even after Peterssen/Keller Architecture skillfully expanded the home and transformed its interior.

The latest layout didn't take full advantage of the lake views, and rooms were dark, says designer Kristine Anderson,

Assoc. AIA. The design team switched the locations of the living room and kitchen to maximize views, and it converted a heavy-feeling porch into a glass-walled dining room. Stacking lift-and-slide doors now open all three rooms to a generous new patio and outdoor views.

Anderson says the clients loved the home's original midcentury qualities, including the deep overhangs, tongue-and-groove cedar siding, and stone- and wood-lined interiors. "We just opened it up," she says. **AMN**



PAUL CROSBY

The partly transparent Hall House provides a vista of Lake Superior extending off to the horizon. “We wanted people to experience the inside from outside and the outside from inside,” says architect David Salmela, FAIA.



The March/April 2014 issue, featuring the AIA Minnesota Honor Award-winning Hall House, debuted a new, more newsstand-friendly cover design.

HALL HOUSE By Thomas Fisher, Assoc. AIA, May/June 2013

A COMPOUND OF DAVID SALMELA-DESIGNED HOUSES OVERLOOKING DULUTH HARBOR EXPANDS WITH A HOME THAT MAKES THE MOST OF ITS TRANSPARENCY

Excerpt: “The Halls wanted to be a part of our development,” says architect David Salmela, FAIA, “and so they bought the house next to us.” Salmela used the same resin-paper Richlite siding, large aluminum-framed windows and doors, projecting aluminum flashing and skylights, and cedar pergola and deck detailing as he did on his own house. “There is something restful and quieting about these black houses,” he admits. “They make modern architecture less shocking.”

But the Hall House has a somewhat different character. Unlike its compact, multi-story neighbors, which emerge out of their rocky sites, this house stretches out mainly on one floor and “appears to float,” says Salmela, on a series of concrete piers with cedar decks and walkways that skirt the house and hover, without railings, 30 inches above grade. And unlike its more-solid-looking neighbors, which don’t give away their view until you’ve entered them, the partly transparent Hall House provides a vista of Lake Superior extending off to the horizon. “We wanted people to experience the inside from outside and the outside from inside,” Salmela explains. **AMN**



TROY THIES PHOTOGRAPHY

NOW AND THEN HOUSE By Chris Lee, September/October 2013

A MODERN RIVERFRONT HOUSE IN MARINE ON ST. CROIX CONNECTS THE PRESENT WITH THE PAST

Excerpt: The design is an artful combination of opposites—historic and modern, light and dark, public and private. The simple lines of the white cottage dominate one end of the dwelling, while the darker, horizontal form parallels the river. “That’s why we started thinking of it as the ‘Now and Then’ house,” says SALA Architects’ Katherine Hillbrand, AIA. “It references history but still makes its own contemporary statement.” To further reflect the historic character of Marine, Hillbrand designed gables separated by flat roofs to define the living, kitchen, and bedroom wings of the house.

Inside the house, a clean-lined design sense prevails. Co-owner Yoka Omdahl’s preferences, influenced by the aesthetics of her native Netherlands, shaped the interior finishes. The tiled entry leads to the master wing on one side and to the public spaces—and a panorama of woods and river framed by large windows—on the other. White oak flooring, wire-brushed and whitewashed, and rift-sawn white oak cabinetry give the kitchen, dining area, and living room spaces their pleasing authenticity, while deep-gray hardware, countertops, and rich furnishings punctuate the light, neutral palette. **AMN**

Magnificent Megastore



More than 52,000 sq. ft. of porcelain ceramic floor tile provides shopper-friendly walking surfaces at the new Scheels retail store in Eden Prairie.



Tile flooring begins at the main entry, welcoming shoppers to the service areas, checkout counters and into the store through a 16,000 gallon saltwater aquarium.

Polished and thermal treated, the dimensional, large-format and quarry tiles deliver bright and easy-to-maintain surfaces throughout the 248,760 sq. ft. megastore.

Expansive neutral color tile walkways allow all types of merchandise and displays to attract shoppers' attention. In the dramatic central clerestory, tile surrounds the lighted ferris wheel and clads open stairways to the second floor.



12,000 square feet of large-format ceramic wall panels provide clean looking and durable surfaces in restrooms, Ginna's Café and Fuzziwig's Candy Factory.



JOB

Scheels Retail Store
Eden Prairie

OWNER

Scheels All Sports, Inc.
Fargo

ARCHITECT

R. L. Engebretson
Fargo

CONTRACTOR

Kraus Anderson
Minneapolis

TILE CONTRACTOR

CD Tile & Stone, Inc.
Blaine

TILE & STONE SUPPLIERS

Dal-Tile
Kate-Lo
Minnesota Tile
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A honeycomb-patterned wall of stained glass; a freestanding, dramatically cantilevered balcony; and side walls composed of concrete folded plates make the St. John's Abbey Church one of the most stirring spaces in the world.

PAUL CROSBY

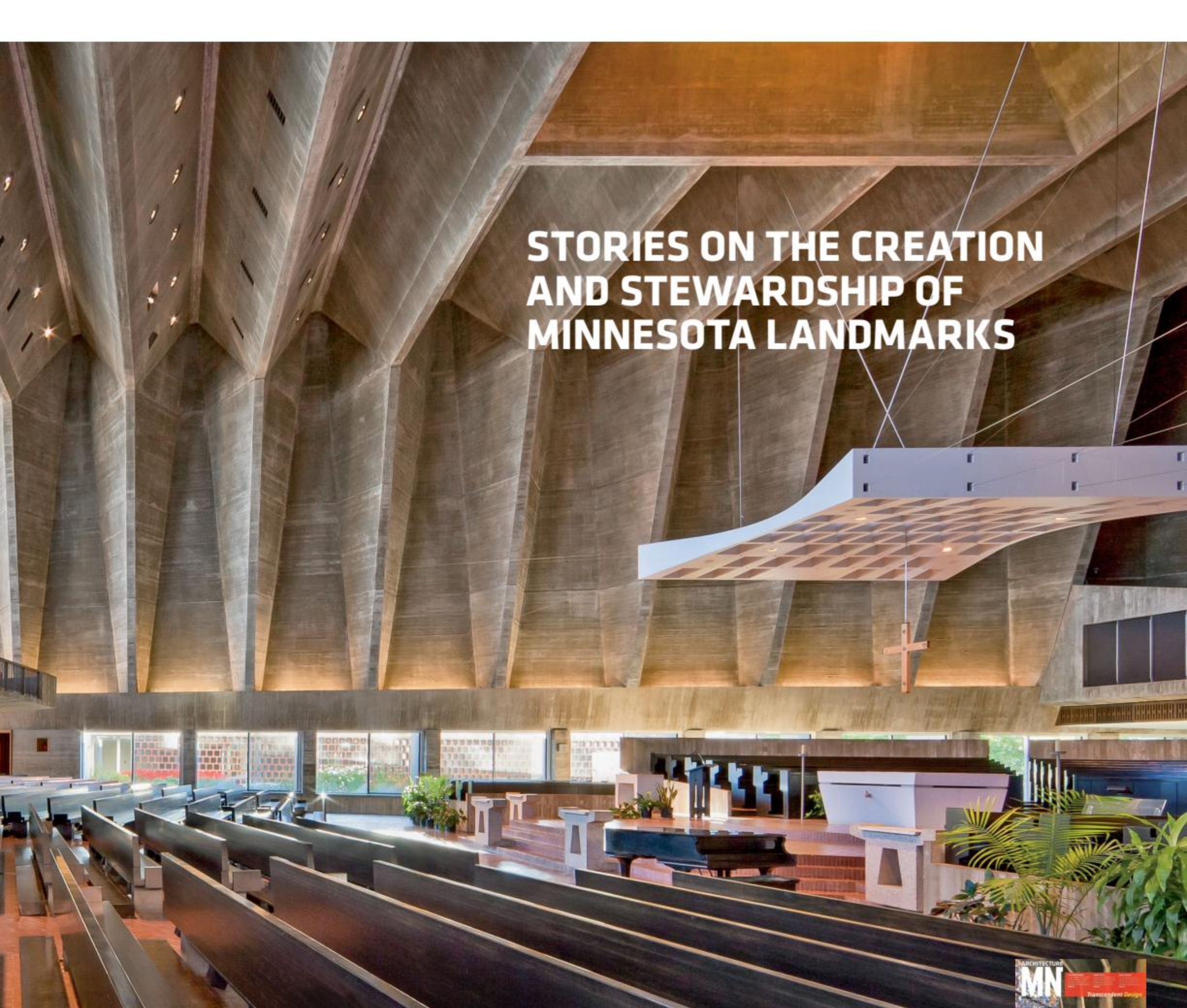
THE BREUER ZONE By Nancy A. Miller, January/February 2008

AT ST. JOHN'S UNIVERSITY IN COLLEGEVILLE, CAMPUS PLANNERS REFER TO THE CLUSTERS OF BUILDINGS DESIGNED BY MODERN MASTER MARCEL BREUER AS "BREUER ZONES." ARCHITECTS, CRITICS, AND SCHOLARS AROUND THE WORLD CALL THEM HALLOWED ARCHITECTURAL GROUND.

Excerpt: Marcel Breuer's office produced an early, longitudinal scheme for the Abbey Church and sent it to the architect in Paris, where he was overseeing

the construction of the UNESCO headquarters; Breuer returned the plans with notes, questioning the logic of the longitudinal plan, especially in light of the goal of creating a space that would more fully engage the congregation in the liturgy. Soon after he developed a new, radically different proposal: a trapezoidal plan that was wider at the entrance and narrowed at the altar. Thimmesh recalls that in those early plans Breuer

"showed a thing standing in front of this trapezoidal structure that he called a banner." That thing, of course, evolved into the iconic bell tower that stands in front of the church and announces its presence in the landscape for miles around. As the scheme developed, Breuer revealed his plan to employ concrete folded plates in the construction and formal expression of the church—a structural system he had developed



STORIES ON THE CREATION AND STEWARDSHIP OF MINNESOTA LANDMARKS

in consultation with the respected Italian engineer Pier Luigi Nervi.

How did the monastic community react upon seeing Breuer's proposal for the church? "Roughly, our first reaction was shock," says Thimmesh, with an undercurrent of dry humor. Although Abbot Dworschak's letter of inquiry had explicitly requested a modern response to St. John's proposed projects, the monks clearly were not prepared for

Breuer's bold, structural reinterpretation of the traditional church. "Quite simply, the shapes of things weren't church-like," says Thimmesh. "We all wanted a campanile, or something. The notion of the raw concrete seemed very strange to us."

In response to this shock, Thimmesh remembers, "Breuer very quietly, very gravely—as he always did—made us see the beauty of plain, unornamented forms."

Not surprisingly, the Collegeville and St. Cloud communities grew increasingly enthusiastic about the design as they watched it being built. Thimmesh recalls how the beauty and drama of the wood formwork (for the poured-in-place concrete) erected during construction stirred intense interest: "People appreciated the skill that went into the thing and the complexity." **AMN**



The January/February 2008 cover was the second of many shot by Paul Crosby.

INSIDE STORY

I was amazed by the school's "history room," created by two former facilities directors who saw the school as more than a building. They saved everything: chairs, photos, letter jackets, pennants and, of course, Dylan memorabilia. —Contributor Frank Edgerton Martin



PETER J. SIEGER

GRANDEUR ON THE RANGE By Frank Edgerton Martin, July/August 2017

PAST AND PRESENT MERGE AT HISTORIC HIBBING HIGH SCHOOL, AN IRON RANGE GEM

Architectural Resources Inc. (ARI), with offices in Hibbing and Duluth, recently led a two-phase renovation of the Hibbing High School auditorium that focused on maintaining the hall's historic integrity.

Excerpt: Hibbing High School is famous for many reasons: It was the first high school in the U.S. to boast an indoor swimming pool, its auditorium was the site of one of Bob Dylan's first concerts (shut down by the principal), and the auditorium is said to have a ghost. In seat J-47.

Designed by Duluth architect William T. Bray, it was arguably the grandest high school building in the country when it opened in 1924 as the Hibbing Technical and Vocational High School. Costing the unheard-of sum of \$3.9 million, the school included a greenhouse for students in zoology and biology classes, and a medical clinic staffed by a doctor,

a dentist, two nurses, and support personnel. It was promoted as the "Castle in the Woods."

Nearly a century later, the Jacobean Revival facade and two-story entry still make a strong first impression. Three pairs of doors set atop a flight of limestone steps are flanked by octagonal red-brick towers. Inside those doors, the school begins to feel more like a museum. Visitors ascend a grand staircase to a central lobby ornamented with marble finishes, terra-cotta statues, and frescoes on the walls and ceiling. To the left and right, broad, transaxial hallways reach out to pools of sunlight at each end.

This strong sense of circulation, natural light, and public space is characteristic of many great American art museums,

including McKim, Mead & White's Minneapolis Institute of Art. But it's rare to find it in a school. Hibbing High School also has a touch of Broadway: The 1,800-seat auditorium is modeled on the Capitol Theatre in New York. Belgian chandeliers sheathed in thousands of Czech crystals hang from the auditorium's ornate, molded-plaster ceiling. Such rich spaces and finishes make for an elevated high school experience.

"We knew our auditorium was a pretty special place," recalls Katherine Gerzina, AIA, a 2003 graduate who went on to a career in architecture at DSGW Architects in Duluth. "But most students just assumed the rest of the school was like any other. Only those of us who traveled for sports or other activities began to realize this wasn't the case." **AMN**



PETER J. SIEGER

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

GATHERING SPACES By Frank Edgerton Martin, July/August 2018

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

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

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

"The worship space is a classic Sövik 'centrum'—a multipurpose, square, open room without a single, fixed focal point," says scholar Gretchen Buggeln, author of *The Suburban Church: Modernism and Community in Postwar America* (2015).

"Sövik designed it to be flexible and accommodating for the various worship needs of the congregation. He believed that honesty in design and materials—simplicity and straightforwardness in plan, structure, and finish—was the proper expression of Christian belief, but the brick, wood, and stone he used here are beautiful, high-quality materials."

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

AMN

Progressive Architecture praised Lindbergh for its modular flexibility. Cerny & Associates designed the 420-foot-long main terminal to expand in 30-foot bays, as expressed in the roofline.



NORTHWEST ARCHITECTURAL ARCHIVES

"Sövik believed that honesty in design and materials—simplicity and straightforwardness in plan, structure, and finish—was the proper expression of Christian belief."

THE JET AGE By Frank Edgerton Martin, November/December 2017

A LOOK BACK AT THE ORIGINAL LINDBERGH TERMINAL, A BUILDING THAT CAPTURED THE SPIRIT OF ITS FORWARD-LOOKING ERA

Long before it accrued the long concourse extensions and massive parking structures we know today, Lindbergh Terminal at Wold-Chamberlain Field was one of the largest and most dramatically sited buildings in Minnesota. Early photos show the terminal and its scalloped roofline beneath a broad arc of sky and changing weather. At night, the long, transparent building glowed with an atmosphere of welcome and adventure. There was nothing like it in Minnesota—because the region had not yet seen commercial jet travel. The postwar boom in aviation technology and jet capacity sparked an urgent need to create a new building type to serve it.



Readers loved the November/December 2015 cover, shot by Morgan Sheff. The issue featured "Midcentury Minnesota then and now, in vivid living color."

HIGH MODERN By Joel Hoekstra, November/December 2015

MINNEAPOLIS' FIRST ENCOUNTER WITH A STARCHITECT—MINORU YAMASAKI—RESULTED IN A MIDCENTURY GEM

The company president, the sculptor, and the architect watched as several workers maneuvered three hunks of black granite into place under a chilly winter sky. It was early January 1966, and a small crowd had gathered outside the Northwestern National Life building in downtown Minneapolis. The sculptor, Masayuki Nagare, looked up at the building, recognizable by its white-columned portico and verde-antique-paneled exterior, and remarked in Japanese, "I love this building very much."

The president, John S. Pillsbury, and the architect, Minoru Yamasaki, beamed with delight. Pillsbury ran the largest life-insurance company in Minnesota, and Yamasaki had recently been commissioned to design the World Trade Center, a massive project undertaken by the New York Port Authority. A year earlier, Pillsbury and Yama, as the architect was often called, had opened a building that was the talk of the Twin Cities. It was a gleaming example of the modern aesthetic that had emerged in the postwar era. And it was a sign of urban renewal, a trend aimed at revitalizing America's cities and industrial areas. Nagare's sculptures were the building's finishing touch.

Yamasaki described his creation as "monumental and dignified, yet graceful." The *Minneapolis Tribune* crowed that the headquarters "obviously reflects [Yamasaki's] chief aim of architecture—to create serenity, surprise, and delight." Fifty years after it opened, the building still stands at the north end of Nicollet Mall. But the story of how it came to be—and what it meant for the community—has mostly been forgotten. How did Minneapolis land such top-notch architectural talent? And what has allowed the building to endure, even as other midcentury structures met the wrecking ball?

From the Motor City to Minneapolis

In the spring of 1962, the board of directors of Northwestern National Life (NWNL) Insurance Company convened to approve plans for a new building. The company, then headquartered next to the Women's Club on the south side of Loring Park, wanted to consolidate its operations under one roof. The new building would house nearly 500 employees and, according to a brochure published at the time, include a medical department with X-ray, electrocardiograph, and laboratory facilities to "provide the most modern means for conducting medical examinations" of insurance applicants.

The site for the new headquarters was in the Gateway District, an historic crossroads at Hennepin and Washington

avenues in downtown Minneapolis. Filled with old buildings that had devolved into fire hazards and flophouses, the district was targeted for urban renewal, a movement that resulted in the demolition of thousands of buildings in the 1960s (and in turn fueled the preservation movement in Minnesota). City officials offered to sell area properties cheaply—provided the buyers developed them with new construction.

NWNL purchased a parcel and vetted 39 architects before choosing Yamasaki to design its new building. The son of Japanese immigrants, Yama had grown up in a poor neighborhood in Seattle and eventually attended the nearby University of Washington, where he studied architecture. In 1934, he moved to New York, where his talent, discipline, and charm propelled him up the career ladder. A decade later, he landed a job as design chief for the Detroit firm Smith, Hinchman & Grylls (now SmithGroupJJR), and in 1949 he and two colleagues established Leinweber, Yamasaki & Hellmuth. He founded Yamasaki & Associates in suburban Detroit in 1955.

Yamasaki's first big commissions were in St. Louis (the ill-fated Pruitt-Igoue housing project and Lambert-St. Louis International Airport) and Seattle (the Pacific Science Center, originally built for the 1962 World's Fair). But Yama was also a favorite in his hometown, where he

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The building that opened on the north end of Nicollet Mall in spring 1965 was a blend of elegant materials, careful engineering, and inspired innovation.

**INSIDE
STORY**

The Voya project had that rare combination of stunning new photography by Morgan Sheff and high-quality historical photography. It is always a joy to do our work with such amazing raw materials.

—LN Design's Kären Larson and Ingrid Noble



MORGAN SHEFF

TIME CAPSULE By Joel Hoekstra, May/June 2016

THE STORY OF HOW A RALPH RAPSON-DESIGNED COTTAGE IN CHANHASSEN, MINNESOTA, HAS ENDURED AS A MIDCENTURY JEWEL

Excerpt: Shortly after Ralph Rapson arrived in the Twin Cities in 1954 to head up the architecture school at the University of Minnesota, Betty Poole approached him to ask if he would design her a home. Poole had recently inherited a wooded lot on Lotus Lake in rural Chanhassen and wished to put up a summer cottage. The only design elements she insisted on were a studio where she could paint and a garage where she could park her white Thunderbird.

Rapson took the commission, producing a rectangular, 40-by-60-foot glass-walled jewel box with stunning views of the trees and lake. The project, completed in 1958, didn't bring the architect much fame or income, but Rapson must have sensed that his client respected his aesthetic approach, would allow him some latitude with the design, and would maintain the integrity of the place for as long as she owned it. What Rapson couldn't have known was that the Poole House would become a lasting part of his legacy, meticulously cared for by a chain of owners who cherished his work.

The first sketches of the Poole House, preserved on sheets of onion-skin drafting paper in the Northwest Architectural Archives at the University of Minnesota, suggest that the architect toyed with other possibilities: a cottage with sloped roofs, another that looked like geometric mushrooms with a cantilevered upper story that dwarfed the lower level.

Rapson eventually settled on a one-story, flat-roofed box. Bisected by a central corridor running north-south and a shorter breezeway running east-west, the plan resembled a long rectangle divided into four unequally sized parts: kitchen and living room, sleeping quarters, studio, and garage. Rapson wrapped the structure around a tree that stands sentinel, even today, outside the entry door.

Perhaps the most striking thing about the home is its transparency. Each room, with the exception of the bath, features a wall of glass—floor to ceiling and end to end. The central corridor is further daylit by a circular skylight. Even the fireplace has glass on two sides, giving the sense at night that the entire residence is gathered around a flickering campfire. **AMN**

What Rapson couldn't have known was that the Poole House would become a lasting part of his legacy, meticulously cared for by a chain of owners who cherished his work.



MORGAN SHEFF

Top: For the Basilica of St. Mary in Minneapolis, Masqueray produced a plan based on the Roman cross but without transepts. Above: St. Paul Cathedral's towering 96-foot-diameter dome gives the structure an oversized appearance not unlike the Sacré-Coeur in Paris.



MORGAN SHEFF

MASQUERAY IN MINNESOTA By Joel Hoekstra, January/February 2017

ARCHITECTURE MN MARKS THE CENTENNIAL OF THE DEATH OF EMMANUEL L. MASQUERAY WITH THE STORY OF HOW THE FRENCH ARCHITECT CAME TO DESIGN THE CATHEDRAL OF ST. PAUL AND THE BASILICA OF ST. MARY AT VIRTUALLY THE SAME TIME

On May 25, 1917, a French immigrant riding the streetcar to work in St. Paul collapsed and fell into a coma. Rushed to the city hospital, he revived only briefly and died the following morning. He was buried next to his mother in Calvary Cemetery.

The funeral of 55-year-old Emmanuel Louis Masqueray was attended by dozens of dignitaries and presided over by no less a figure than St. Paul's foremost prelate, Archbishop John Ireland, who said of the architect: "His mind was well stored with the fruits of long reading and correct thinking. A charm it was to meet him—a charm that grew the sweeter as one drew nearer to him and knew him in closer intimacy."

Indeed, Ireland and Masqueray had developed a close bond over the previous decade: They had collaborated on more than a dozen projects that forever changed Minnesota's architectural landscape. Commissioned by the Archdiocese of St. Paul and Minneapolis to design a cathedral and a basilica, numerous chapels, several parish churches, a school, and three buildings that ultimately became part of the

University of St. Thomas, Masqueray saw his career flourish largely because of his close association with Ireland.

One hundred years after his death, his legacy remains strong. The Cathedral of St. Paul and the Basilica of St. Mary in Minneapolis are now iconic landmarks, well known to locals and often ogled by tourists. Both structures have undergone significant refurbishment, and the Basilica congregation is planning interior renovations that will begin in 2021.

"Ireland put Masqueray in the right place at the right time," says Victoria Young, chair of the art history department at the University of St. Thomas. "Once he got here, he never really had to worry about where the next commission was coming from."

From Paris to the Prairie

Masqueray was born in Normandy in 1861 and raised in Rouen and Paris. At 17, he was accepted by the École des Beaux-Arts, the world's leading art school. The boy's talent led to prizes and ultimately a period of study in Italy, where Masqueray developed an appreciation for Renaissance architecture. In 1887, he accepted an invitation from an acquaintance to come to the U.S. and work for the New York firm Carrère and Hastings.

Five years into his American adventure, Masqueray switched to the office of Richard Morris Hunt, who designed homes for the Vanderbilts and other American elites. Masqueray also began teaching, setting up a school modeled on the École des Beaux-Arts.

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The January/February 2017 cover featured the Cathedral of St. Paul in early morning light, captured by Morgan Sheff.



MORGAN SHEFF



HIGHLIGHTS OF IDEAS AND INNOVATIONS IN URBAN DESIGN AND SUSTAINABILITY



10 ON 10 By Hennepin County Commissioner Peter McLaughlin, July/August 2007

WE ASKED 10 MINNESOTANS WHO ARE LEADERS IN THEIR RESPECTIVE FIELDS TO EACH ADDRESS ONE OF AIA'S 10 PRINCIPLES FOR LIVABLE COMMUNITIES. THE WORDS AND IMAGES THEY DELIVERED CAPTURE THE BEST OF MINNESOTA LIVING—AND THE WORK WE STILL NEED TO DO.

Principle 5: Vary Transportation Options. Giving people the option of walking, biking and using public transit, in addition to driving, reduces traffic congestion, protects the environment, and encourages physical activity.

Excerpt: Transportation infrastructure has never been about just transportation. It's been about creating the context in which people live their lives. It's been about expanding economic opportunities

for individuals, businesses, communities, and regions. In the 1950s and 1960s, we saw the reverse effect. Freeways drained life out of inner cities.

Today, transit is a powerful catalyst to reestablish older urban centers as residential and commercial hubs with a vibrant mix of uses that create safe environments for a diverse group of travelers including pedestrians, bicyclists, train riders, and drivers. Today, transit

INSIDE STORY

The ambitious "10 on 10" brought together a Who's Who of influential Minnesotans, including St. Paul Mayor Chris Coleman, Urban studies director Judith Martin, and Guthrie Theater director Joe Dowling.

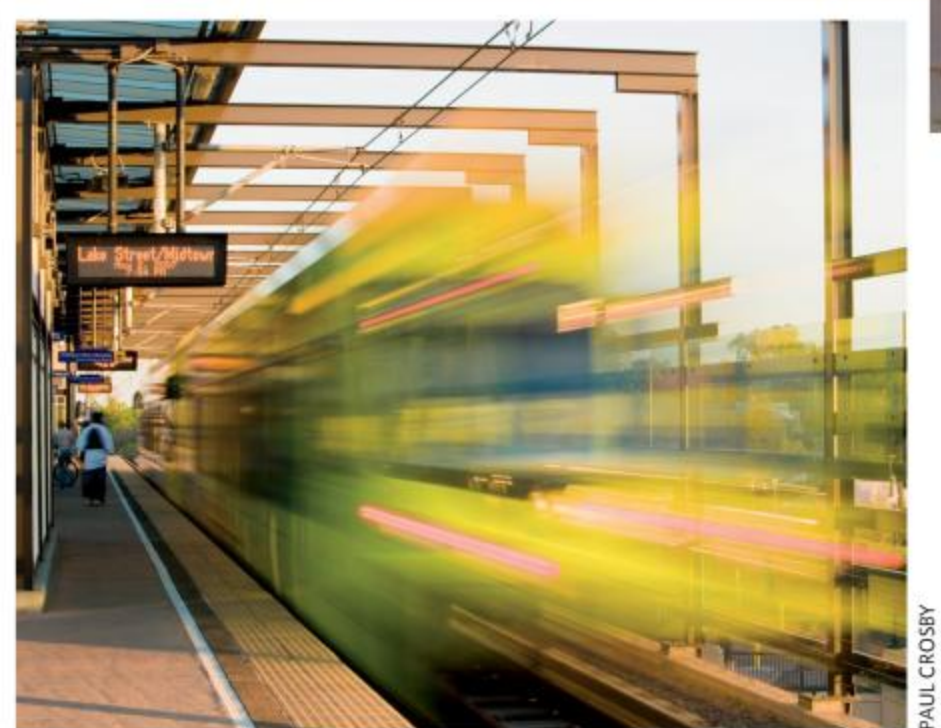
—Editor Christopher Hudson



can also link the suburbs in new ways and spawn new patterns of suburban development. New development along the Hiawatha LRT line in both Minneapolis and Bloomington has proven that here.

To support healthy communities and a healthy population, we need to continue this change in course. We must move from an atomistic, automobile-driven pattern of development to one where

transportation choices are enhanced by strategic infrastructure investments that serve us well today and throughout this century. A robust multi-modalism must be part of this effort. It will transform transit from an option for some to a choice for many. It will restore transit to its former role as a guiding investment tool for entire communities and regions. **AMN**



The elevated Lake Street/Midtown station on the METRO Blue Line in Minneapolis, designed by Snow Kreilich Architects.



PATRICK O'LEARY

Clockwise from top: Student builders pause for a photo. Student leader Shengyin Xu with a model of the team's ICON Solar House. The design combines green technologies with the simplicity of a rural Midwestern building.



JOE MESSIER UMN SOLAR DECATHLON TEAM



PATRICK O'LEARY

HERE COMES THE SUN By Camille LeFevre, September/October 2009

A LARGE, INTERDISCIPLINARY TEAM OF UNIVERSITY OF MINNESOTA STUDENTS PREPARES ITS SOLAR-POWERED HOUSE FOR THE PRESTIGIOUS SOLAR DECATHLON COMPETITION IN WASHINGTON, D.C.

Excerpt: Inaugurated in 2002, the Solar Decathlon has many goals, among them to educate participants (the "decathletes") about energy efficiency, renewable energy, and green building techniques as they design and construct their houses. To this end, team members are expected to collaborate across disciplines to generate integrated approaches to the construction of solar-powered homes. That means architecture and engineering students who have never worked together are doing so on

this project, often in collaboration with construction-management students, explains Ann Johnson, who teaches in the Institute of Technology's civil-engineering department and directs the College of Continuing Education's construction-management program.

"This is not a typical classroom or work experience, and it's exciting in that sense," says Shengyin Xu, the project's student leader, as well as the architecture-team leader and a graduate student in sustainable design. "All of us find the process particularly unique. A lot of engineers, for example, say they've never been asked about aesthetics. When we're around the table, all of us

contribute equally to discussions about a system design or form design. It's a great integrated process."

The Solar Decathlon's interdisciplinary focus "is one of the most exciting things about the project," adds Jonee Kulman-Brigham, co-project manager and a researcher at the university's Center for Sustainable Building Research.

"In an integrated design process, you bring all of the disciplines in early, remove them from their silos, and get broad participation from all of them. This has long been a recognized feature or strategy for sustainable design, because to get optimal solutions you need to think in an integrated way." **AMN**

STORM, FORM & FUNCTION By Adam Regn Arvidson, March/April 2008

DESIGN INNOVATIONS IN STORMWATER MANAGEMENT BY MINNESOTA LANDSCAPE ARCHITECTS AND ENGINEERS ARE BEGINNING TO SOLVE THE WATER-QUALITY AND ENVIRONMENTAL PROBLEMS CAUSED BY URBAN AND SUBURBAN RUNOFF

Excerpt: Five years ago, the Minnesota Landscape Arboretum expanded its Marion Andrus Learning Center, necessitating a new parking lot. The arboretum could have built a typical paved area, but it is, after all, an institution dedicated to the study of plants and ecology, so it did things a little differently. The arboretum's executive director, landscape architect Peter Olin, called another landscape architect, James Robin, and asked him to do a sketch. Olin often does this—makes a quick call and asks for quick ideas, ideas that often end up built. Robin created what he describes as a 20-minute trace-paper drawing that “raised the possibility of doing something besides parking.”

The resulting, unusual little bit of pavement at the arboretum is called the Stormwater Runoff Model Parking Lot,

and it is designed to test the downstream effects of different hard-surface designs. It has five distinct watersheds arranged amphitheater-like, splayed elegantly and sloped in one consistent direction. Each watershed drains to its own raindrop-shaped concrete pool, where the captured water can be observed and studied. The watersheds, though all the same size, are not created equal. “We have played with the permeability of those watersheds,” says Robin.

Permeability matters because of the Midwest's particular environmental condition. Climate-wise, from a design standpoint, we have it pretty good: no hurricanes, no earthquakes, annual precipitation right about in the middle—not arid, not soaking wet. We don't need special training in seismic reinforcement or permafrost construction. We don't need to focus single-mindedly on water conservation. No, our issue isn't making sure we efficiently use every drop of water; it's making sure we don't ruin every drop. **AMN**

Landscape architect James Robin created what he describes as a 20-minute trace-paper drawing that “raised the possibility of doing something besides parking.”

UNIVERSITY OF MINNESOTA LANDSCAPE ARBORETUM



With its five distinct watersheds (raindrop-shaped pools), each with a different permeability, the arboretum's Stormwater Runoff Model Parking Lot allows researchers to study the effects of surfacing on stormwater.

DON F. WONG



The LEED-Gold Spear House pursued a number of passive and related strategies. The roof overhangs were designed to minimize heat gain and control direct solar gain in summer, and the glazing has a high solar heat gain coefficient (SHGC).

PASSIVE PROGRESSIVE

By Mary Guzowski, January/February 2012

MINNESOTA ARCHITECTS DESIGN WITH SUNLIGHT, WIND, AND CLIMATE. IT'S CALLED PASSIVE DESIGN, AND IT'S COMING TO FORWARD-LOOKING CITIES, NEIGHBORHOODS, AND CAMPUSES NEAR YOU.

The owners of the Spear House in St. Peter, Minnesota, wanted a home that supported self-sufficiency and net-zero energy use, so they embraced an array of passive strategies. “The house uses natural daylighting in all rooms during all seasons,” says architect Sarah Nettleton, FAIA. “Fresh air for ventilation is preconditioned through earth tubes. The house has a narrow plan to promote cooling in the summer by opening the screen doors.”



COEN + PARTNERS



The November/December 2019 issue featured one of the first fruits of the ambitious DMC plans: One Discovery Square, by RSP Architects and HOK.

URBAN HEALTH By Thomas Fisher, Assoc. AIA, January/February 2016

THE PLANNERS OF ROCHESTER'S 550-ACRE DESTINATION MEDICAL CENTER APPROACH URBAN DESIGN IN THE SAME WAY THAT THE MAYO CLINIC APPROACHES HEALTH CARE—WITH HOLISTIC THINKING

The Mayo Clinic has become the world's premier medical practice in part because of its distinctive delivery of care. Rather than see the body as a set of separate systems attended to by a disconnected set of specialties—something that has become all too common in modern health care—Mayo provides an integrated, multidisciplinary focus on the patient as a whole person, at a particular place and time in life.

Now the city outside its walls is poised to experience a radical overhaul that, if all comes together as planned, will create a healthier, more holistically designed built environment.

Over the last century, municipal governments have tended to treat cities in much the same way as traditional health care has treated bodies, as a set of separate systems—transportation, parks, public works—largely disconnected from each other, with separate budgets, uncoordinated

plans, and competing priorities. While that disaggregated approach to governance may seem efficient, it has actually produced redundant operations and excessive costs that we can no longer afford. Rochester's physical form reflects this disaggregation. Its grid of streets, lined by buildings with little relation to each other, accommodates the city's disparate systems and maximizes people's access to individual properties, but the city lacks an integration of its parts.

Which makes the master plan for Rochester's 550-acre Destination Medical Center (DMC) such a game changer. The press has rightfully lauded the scale and ambition of this effort: With \$585 million in public investment and several billion more in anticipated private funding, the project is slated to create some 35,000 to

The master plan represents what Cavaluzzi calls "a dramatic paradigm shift away from building institutional health-care facilities to building the city."

45,000 new jobs—and to make Rochester, as the project's name implies, a desirable destination for the world's top medical personnel as well as a global pool of patients. But commentators have largely missed the main idea of the master plan: bringing the Mayo approach to health to the city of Rochester itself.

You see that most clearly in what Peter Cavaluzzi, FAIA, a principal in the New York firm Perkins Eastman and the lead urban designer of the DMC, has done in creating six districts to help energize Rochester. "We envisioned them as six places," says Cavaluzzi, "focused on public spaces that people will want to be in." The most centrally located place, the Heart of the City, will be the first to get done, with enhanced pedestrian spaces, an outdoor dining terrace, ice skating in winter, and a lighted canopy over the First Street–First Avenue intersection to draw people to the district. "The first phase of every project," adds Cavaluzzi, "has to be large enough and bold enough to have an impact, but small enough that it can be achieved." That seems likely here.

Other districts will follow. One of them—Discovery Square—will provide a place near the Mayo Medical School

INSIDE STORY

When it comes to commissioning design stories of unusual scope and complexity, our go-to writer is Tom Fisher, director of the Minnesota Design Center. Words cannot fully express our gratitude to Tom for his numerous contributions.

—Editor Christopher Hudson

Right: The Walker Art Center features expanded aluminum by Spantek and aluminum framing and fabrication of the expanded aluminum panels by M.G. McGrath.

Below: One Discovery Square boasts inviting outdoor spaces, thanks to café seating on the east and west sides of the building and landscaping that softens the street edge.



MATERIAL SCIENCE

By John Comazzi, January/February 2014

ARCHITECTURALLY NOTABLE BUILDINGS AND INTERIORS OFTEN COME IN COMPLEX SHAPES AND MATERIALS. THEIR BOUNDARY-PUSHING DESIGNERS OFTEN COME TO MINNESOTA TO WORK WITH SPECIALISTS IN INNOVATIVE FRAMING TECHNIQUES AND MATERIAL FABRICATION.

Excerpt: “Manufacturers and fabricators have so much expertise to offer designers throughout the design process,” says HGA project architect John Cook, FAIA, who has worked with Spantek and M.G. McGrath on several projects. “I find it absolutely fascinating to visit a shop when mockups are in production and to see all of the processes in play to find solutions to the challenges of fabrication and construction. The knowledge flows in both directions, and we take the lessons learned from one project into the next.”

Mike McGrath, president of M.G. McGrath, Inc., says that working with Herzog & de Meuron and HGA on the Walker Art Center’s anodized expanded aluminum panels, and with Studio Daniel Libeskind on the Denver Art Museum’s custom titanium shingles, forced his family’s sheet-metal shop to rethink its entire operation. “The needs and the interests we were seeing were in the areas of complex geometries and mass customization, so we made new hardware and software purchases and retooled the technology in our shop to talk between machines,” he explains. “This entailed significant allocations of time and resources and required us to hire a lot of new people to run the machines, write the software scripts, and forge new partnerships with firms like Gehry Technologies.” **AMN**

for technological development and entrepreneurial spin-offs from the school and the Mayo Clinic. That integration of research and practice, innovation and application, fits the Mayo model perfectly, and Discovery Square may, ultimately, do the most to secure the economic future of the city, as start-up companies emerge and grow. The Perkins Eastman master plan calls for an open space at the center of this district, above which skyways converge into an elevated glass building that, while a good idea, looks too big for the space and a bit ominous in the renderings.

Another big move in the master plan—the Downtown Waterfront—links the government center and the civic and art center with pedestrian-friendly plazas that open up to a widened Zumbro River, finally freed from its current flood-control channel to become a real asset for the city. This district’s sweeping set of bridges, embankments, and buildings will break Rochester’s insistent street grid and provide a place for community events and celebrations that today have few options for outdoor venues. A grand gesture like this doesn’t happen without controversy, however. Some have questioned the planned removal

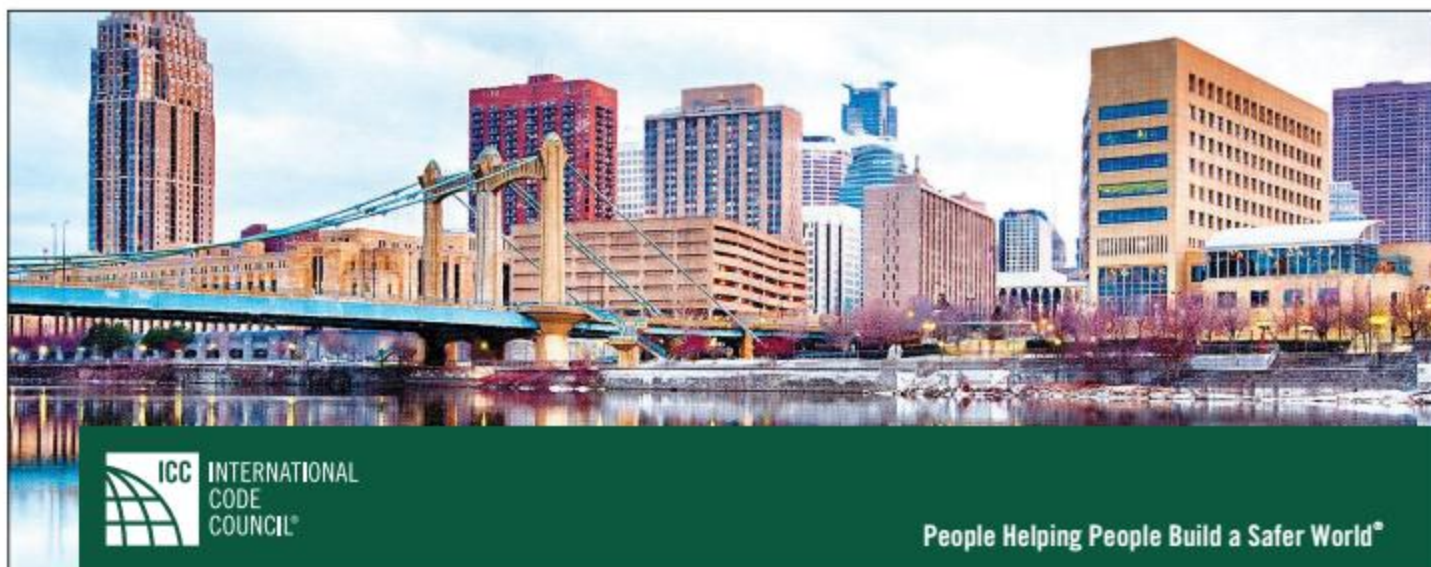
of the existing public library near the river, even though, as Cavaluzzi observes, the library had already begun to look at moving, having outgrown its small, nondescript building.

Three other districts frame the downtown. The Central Station district will provide a transportation hub for the region, with a central park greeting people arriving by mass transit, surrounded by new mixed-use development. While the building of key elements of this district could start soon, Central Station won’t reach its full potential until a planned high-speed rail line linking Rochester to the Twin Cities and the MSP Airport gets a go-ahead from the state.

“The best and brightest want to live in authentic urban places where they can live in the downtown, walk to work, take transit, be on a bike path,” says Cavaluzzi of the role that multiple modes of transportation can play in attracting young talent.

At the other end of downtown, the master plan calls for an Educational and Recreational District, with a new campus for the University of Minnesota Rochester in an area adjacent to the existing track, baseball diamonds, and

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Peavey Plaza

<< continued from page 21

different worlds." So too, to a certain degree, do citizens with different pictures of Peavey Plaza in their minds. This gulf in perception, which also plagued debates over the former Guthrie Theater and the Lutheran Brotherhood Building, makes communication difficult between our two camps. Difficult, but not impossible.

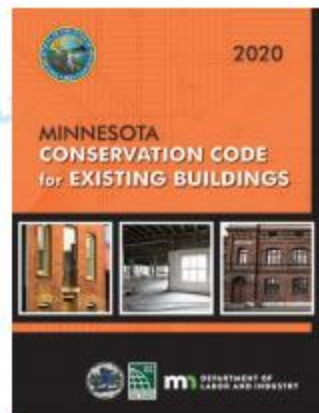
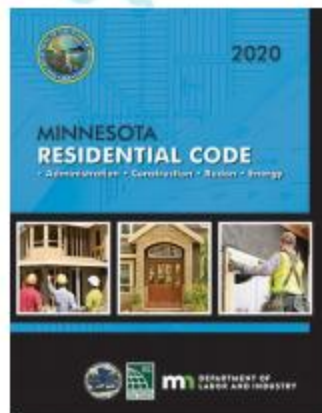
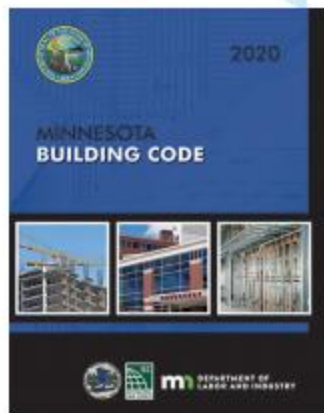
The way forward should be a *conversation* in which contending parties don't just throw out abstractions from their own language worlds such as (from preservationists) "historic, nationally significant, and exceptional" and (from reconstructionists) "ugly, cold, sterile, and dangerous." We should instead seek to bridge our cultural outlooks by visiting Peavey (and this is true for other contested sites) *together*. Rather than repeating assumptions, we should physically point to what we mean to explain our positions. The more specific we can be—this stained pipe, this hiding place for crime, that sound of fountain water, this bland wall—the better.

We must also keep in mind that much has been learned since the 1960s and 1970s about plant materials, lighting, and sustainability. We now have more choices in how to preserve Peavey's essential character while creating new color, activities, and seasonal character. With its pending renovation of Orchestra Hall, the Minnesota Orchestral Association is, as seems appropriate, thinking of its downtown block as a whole. Indeed, that is how the block was originally conceived in the early 1970s—as an urban oasis for musical performance that could draw people from throughout the region.

Early sketches and completion photographs of Peavey Plaza show a place that is cared for, occupied, and programmed throughout the year. If a design team is hired to work with Peavey—either by the City, which owns it, or by another client—that team should be fully versed in this history and in *The Secretary of the Interior's Guidelines for the Treatment of Cultural Landscapes*. These guidelines, if interpreted wisely, would offer great flexibility in selecting materials and technologies while protecting the spatial patterns, views, and sunken volumes that will one day make Peavey eligible for the National Register of Historic Places. At the time of this writing, the City of Minneapolis is considering local historic designation to protect Peavey Plaza from radical change.

In the spring of this year, the Preservation Alliance of Minnesota announced its 10

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Peavey Plaza

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Most Endangered List in a press conference at Peavey Plaza. Peavey was included on the list because of its poor maintenance and the swirl of rumors concerning its potential redesign. In a recent *MinnPost.com* article reporting on the endangered properties, Bonnie McDonald, the Alliance's executive director, argued that the preservationists' task is to create a clear vision and guidelines for how to soften and improve Peavey without losing its essence. "Our challenge is to try to bring forth a vision of what that could look like. What would a renovation of that space look like that would be sensitive to the original design?"

No easy question. But it must be asked if Peavey Plaza is going to make it into adulthood and achieve the eventual consensus it deserves on its historic value. Landscape preservation is especially rich in puzzles. But with the right balance of design and historical expertise, along with a mutually respectful and specific conversation among all constituencies, Peavey Plaza may yet grow older, better, and richer in the temporal layers of its character. **AMN**

Town Talk Conversations

<< DIRECTOR OF DEVELOPMENT, continued from page 12

and the Rondo Commemorative Plaza, all of which connect Rondo to a vision around African-American heritage. The concept can encourage new ways of thinking, of relating, of finding community, of finding place.

We've also developed a concept called neighborhood nodes, which stem from the cultural destination areas. These are places where, within a 20-minute walk, you can get your basic amenities—a grocery store, a library, a key business, a place of gathering. We've identified a number of nodes across the city where there's already some kind of commercial presence, and now we're thinking about how we expand them. If a particular node is missing affordable housing, how can we build that? If it's missing a grocery store or bikeways, how do we add them? How do we create the place that allows the interactions and the relationships that happen within a node? Growing the nodes is a very exciting part of the planning process, and it's tied to the cultural destination areas, because many of those areas fall into a neighborhood node. The two together provide a good framework in which to think about development. **AMN**



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Crystal Gazing

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"The two things that bring architecture to life are people and light," says Johnson. "The way people move through and animate this space—across the floor, up and down the escalators, around the skyway level—is almost theatrical in nature. It's like you can see people performing in some way.

"And the sheer volume of light in this space," he continues, lifting both hands in seeming disbelief. "Here we are at four o'clock in the afternoon in late October, and it's amazing. I always think of light as one of the primary materials in a building. You have metal and glass, but it's light that really drives the architecture."

Johnson has deep roots in Minnesota. His maternal great-grandparents relocated to the Twin Cities during the Great Migration and worked on the Northern Pacific Railway. His maternal grandfather was employed at IBM in Rochester for many years. Johnson grew up in Minneapolis and graduated from St. Paul Academy. But it wasn't until he entered the architecture program at Cornell University in New York—that is, left the state—that he began to understand the design significance of the IDS Center and its atrium.

I ask if any of the other 1973 buildings he studied in college looked quite like this. "Well, the geometry of this space was not of its time," says Johnson. "There was a fair amount of Brutalist architecture in the early 1970s—I think that's what you're getting at—and those raw-concrete buildings were all about mass. The timeless Crystal Court is all about light."

It's also about bringing people together, and here is where Johnson's admiration for the space comes into sharp focus. At 4RM+ULA, his projects include the Metro Transit Green Line stations and the soon-to-be-completed Rondo Commemorative Plaza, a green space highlighting the cultural history and resilience of the St. Paul neighborhood razed in the late 1960s to make way for Interstate 94. He's also the 2018 president of AIA Minnesota—he's the first African American architect to lead the organization—and a board member at nonprofits Forecast Public Art and Redeemer Center for Life. For Johnson, architecture and community are inseparable pursuits.

"This is a special place, because it draws a diversity of people in and invites them to linger. It's an equitable space in that regard," he says. "Yes, there are some very expensive offices on the top floors of IDS," he adds. "But down here? Everyone gets to use this space. This is the city itself, and it's beautiful." **AMN**

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Here and the Hereafter

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The same mix of the old and new occurs in the white-marble mosaic around the entrance. Covering concave walls and a convex soffit that seem to sweep visitors into the tall glass-and-bronze doors, the swirling pattern of marble tiles on one hand echoes the mosaic interior of the nearby neo-Byzantine chapel, and on the other hand the organic ornament of Louis Sullivan or maybe even, to a modern mind, the spiraling loops of DNA that underlie all life.

If the granite and marble link the building visually to many of the headstones that populate the cemetery, the grass-covered roof of the buried mausoleum ties it to the landscape in an even more evocative way. The crypt's rectilinear skylights emerge from the ground like a series of ancient burial mounds or recently dug graves. At the same time, circular light wells, angular bronze retaining walls, and glass railings along the edge of the mausoleum's green roof look like pieces of minimalist sculpture. Here, earthly resting place meets earth art.

Soranno sees those juxtapositions of ancient and modern materials and forms as representations of "the temporal and the eternal, life and death." Similar contrasts occur inside the building. The interior of the reception center has a distinctly modern quality, with an angular ceiling whose clerestories flood the lobby with northern light; floor-to-ceiling glass walls and doors that provide sweeping views of the landscape and access to an outdoor terrace; and faceted dark-mahogany walls that enclose the service areas and offer an appropriately solemn tone. "We wanted to provide variety," says Soranno, "inside and out."

That they did. The mausoleum below provides a distinctly different experience from the reception center above it. Some of the same materials—marble, granite, mahogany—occur on both levels, and the same modern sensibility pervades the small, elegant committal chapel, with its curved wall and swooping ceiling recalling the sweeps of the main entrance. But the mausoleum is a more formal and otherworldly space. The plan consists of a wide, granite-clad, marble-floored corridor connecting a series of large rooms—six crypt rooms, six columbaria, and three family crypt rooms—with space for 900 crypts, 4,400 cremation niches, and a number of memorial plaques for those buried elsewhere.

Within that simple organization, the architects have created a remarkable variety of spaces, each

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Here and the Hereafter

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subtly different and equally stunning. The onyx floor tiles in the crypt rooms and columbaria, for example, are one of three colors: honey, pink, or green. The rooms on the garden side of the corridor look out to the sunken green space through large windows; those on the other side look up to the trees and sky above through circular, angled, or curved openings in the faceted ceilings.

The ancient and modern coexist on the mausoleum level as well. The tall, marble-paneled walls and symmetrical rooms evoke the antiquity of the mausoleum as a building type, while the frameless openings of many windows and skylights, with their razor-thin surrounds, have the magical quality of a James Turrell skyspace, offering almost surrealistically intense views of the outside world.

Visitors can access that outside world through glass-and-bronze doors that open to the gorgeous garden, redesigned as part of this project. The garden centers on a large, shallow pool of water, which spills over its edges to provide a pleasant background sound and a powerful evocation of the shedding of tears. Wide stone paths, raised parterres of grass in beds of stone, and alleys of trees shading elegant stone benches all surround the pool and make this outdoor space one of the most restful and visually refreshing landscapes in the city. In the 19th century, people often went to cemeteries to relax in nature; Lakewood's tranquil new garden just might rekindle that tradition.

The mausoleum itself could rekindle something else. Such buildings have long served as places in which the living remember the dead, and yet, in a youth-oriented culture like ours, contemplation of death is usually avoided. Mausoleums remain largely empty as a result. But this one is different: It uses architectural means to convey what it might feel like to pass from life to death. Visitors enter the mausoleum by descending into the ground, looking back up to the sky through rectangular openings in the earth and out to nature through windows with the proportions of a columbarium niche.

In the process, people can experience a sense of catharsis all too rare in modern architecture. By walking visitors through the separation from reality that comes with death, the Lakewood Garden Mausoleum helps mourners overcome loss and emerge from the building, as if from a tragic play, emotionally restored and newly appreciative of what it means to be alive. **AMN**

Remembering Rondo

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

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

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

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

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

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

Higher Purpose

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community that treats the homeless with respect and gives them the support they need to be successful.”

The attractive building now taking shape—Higher Ground St. Paul—is evidence, in concrete and steel, of the power behind that pledge. “Locating the facility in the shadow of the cathedral and the capitol, and in the gateway to downtown, was a tremendous design challenge,” says Tim Marx, CEO and president of Catholic Charities of St. Paul and Minneapolis. “It’s been a fascinating and affirming experience.”

“Sometimes we want to be shy and timid, and not think big,” Marx continues. “In this effort, in the heart of St. Paul, we put all of our hearts and minds and souls into it. And we hope to inspire others to do things they might not otherwise do.”

AMN

High Modern

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caught the attention of Detroit retailer Joseph L. Hudson Jr. The department store magnate went so far as to recommend the architect to his friend and fellow businessman Ken Dayton, who ran a chain of department stores in Minnesota. Dayton persuaded the board of Carleton College in Northfield to hire Yamasaki, and the architect designed five structures for the campus, completed between 1962 and 1966: Olin Hall of Science, Goodhue Hall, West Gymnasium, Watson Hall, and Cowling Recreation Center.

Dayton ran in the same social and business circles as John Pillsbury, and Dayton’s brother, Bruce, would eventually serve on the NWNL board. At Ken Dayton’s urging, Pillsbury took a closer look at Yamasaki’s portfolio and liked what he saw. “It turned into one of the most wonderful associations between an architect and a client,” recalls Henry Guthard, one of Yamasaki’s former partners. “It was really important for Yama to have a real rapport with a client, and when that existed with a knowledgeable client, everything came together almost musically.”

A “Delicate” Approach

The building that opened on the north end of Nicollet Mall in the spring of 1965 was a blend of elegant materials, careful engineering, and

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High Modern

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inspired innovation. Built at a cost of \$6 million, it housed 220,000 square feet of office space on six floors. It had a basement and a sub-basement, where business records (then kept on reels of transparent film) were stored.

Perhaps most remarkable was the siting of the structure. Among the city’s requirements was that the new building not impede the visual line that runs down Nicollet Mall to the Hennepin Avenue Bridge, passing through Gateway Park, a postage-stamp public space that still exists today. “To have a building that in any way thwarted that view was not desired,” Guthard recalls. “So to thread the needle through the fabric, Yama came up with this idea of having a large building with a portico at the end that you could look through.”

The result was a plan that bisected the line of Nicollet Mall with a “delicate” porch that would be “exciting to walk through,” Yamasaki told the *Minneapolis Tribune*. Fifteen columns, soaring 85 feet and terminating in Gothic-style arches, enclosed the portico. Constructed of white-quartz concrete, the pillars reminded many of the forms used in the Pacific Science Center. (But unlike those graceful arches, Guthard notes, the NWNL columns were functional: They supported the roof.) In fact, in the final design, the columns became a motif that ringed the building. Large panels of Vermont verde-antique marble, set in a book-leaf pattern, filled the interstices along with narrow vertical fenestration. The entire building was set atop a plinth, and its beauty was echoed in a pair of reflecting pools along Washington Avenue.

Visitors entering the building passed through a two-story glass screen that separated the porch from the lobby and elevator banks. Sheathed in white marble, the entry space featured a sculpture by Harry Bertolia composed of thousands of brass-coated steel rods, titled “Sunlit Straw.” According to promotional materials developed for the building’s opening, “Bertolia gave up all other work for a year to concentrate on the sculpture, which in appearance suggests the gold grain of harvest time.” (The reference to flour milling—the industry that made the Pillsbury clan rich—was clear.)

John Pillsbury’s office on the top floor contained a second Bertolia sculpture—a tree made of brass rods—as well as a fireplace, a teak desk and credenza, plush deep-green carpeting, and a door that was 15 feet tall, stretching from floor to ceiling. “Pillsbury had a commanding presence,”

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High Modern

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Guthard recalls. "He wasn't a theatrical guy, but when he came through that door it was quite a picture."

A boardroom on the same floor was carpeted in deep red, paneled in teak, fitted with ebony doors, and dominated by a 20-foot-long rosewood conference table. High-backed chairs with chrome stands encircled it. Concealed in one of the paneled walls were the presentation tools of the day: a projection screen, a blackboard, and a flannel board.

But it wasn't just executives who enjoyed the spaciousness of the sixth floor. Yamasaki elevated the company cafeteria to that level as well. Secretaries, actuaries, and underwriters ate their lunches amid Danish-designed furnishings, under arched windows. "Extensive use of deep yellow and orange [helps] accentuate the sunlit gaiety" of the room, noted a pamphlet published at the time.

The Test of Time

The Northwestern National Life Building has undergone several changes as its primary occupant has taken on new names, evolved its business, and shifted ownership. Formerly known as the ReliaStar Building and ING 20 Washington, the structure is now called Voya Financial 20 Washington. Voya Financial is a leading financial services firm headquartered in New York.

The structure has held up remarkably well over time, says Rick Uram, a real estate manager with Voya Financial who has worked for the company for more than 30 years. Significant exterior projects have included restoration of the marble, reflecting pools, sculpture garden, and pavers in the late 1980s. The portico pavers were replaced in 2000, and the pools underwent restoration again in 2009. A number of substantial interior alterations have also been made, and the building has adapted well to changes in work methods and technology. Through it all, Uram's team and their predecessors have worked to save or reuse much of the rosewood, teak, and other luxe finishes used in the construction. "We've really tried to be mindful and respectful of the character and architectural significance of the building," says Uram.

Yamasaki's handiwork must have impressed NWNL's leadership, too. In 1978, the company retained him to design a 20-story office tower across the street, on Marquette Avenue. In

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High Modern

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1985, when the company commissioned a third facility and awarded the contract to BWBR, the architect was 73 and suffering from stomach cancer. He died in January 1986.

The NWNL building and other Yamasaki structures have yet to spark a broad revival of interest in the architect's work, despite the current surge of enthusiasm for midcentury design and furnishings. Perhaps Yamasaki's work lacks enough "surprise and delight" for a major resurgence. Perhaps the fall of the World Trade Center has affected the architect's reputation, forever linking him with an unthinkable tragedy.

But in 1965, when the sun first rose over the newly christened NWNL headquarters, the architect and others saw it as a brilliant success—a sign of the city's progress and renewal. Architecture must "be truthful," Yamasaki once wrote, but it also "must have delight." He set the bar high for architects, observing: "We must achieve serenity in our buildings to offset the chaos of our times, to give respite from the irritations of traffic . . . and [the] tumult of our lives." **AMN**

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Masqueray in Minnesota

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But the connection that most dramatically changed the course of Masqueray's career was made in Missouri. In 1901, Masqueray was chosen to be the chief designer for the Louisiana Purchase Exposition, also known as the St. Louis World's Fair, to be held 1904. Over the next three years, the architect oversaw the design of the Fish and Game Palace, the Colonnade of States, monuments, landscaping, statuary, bridges, and bandstands. Forced to work exclusively in the Neo-Baroque style, which clashed with both his classical training and his personal interest in Renaissance styles, Masqueray must have been desperate for a new commission when he was introduced to one of the fair's most distinguished guests, Archbishop Ireland.

His flock having outgrown its home in downtown St. Paul, Ireland had set his sights on a large property on what was then called St. Anthony Hill. A committee tasked with selecting an architect to build on the site had developed a list of 11 firms for consideration, but Ireland quickly whittled that list to one: In 1905, Masqueray set up an office in St. Paul and began drawings for what would become the Cathedral of St. Paul.

A Tale of Two Icons

Masqueray laid out a plan in the form of a modified Greek cross—its arms almost equal, with a shorter nave and wider transepts. The 96-foot-diameter dome that towered over pew seating for 2,500 was enormous, giving the structure an oversized appearance not unlike the Sacré-Coeur in Paris. The architect later wrote that he hoped the structure, “while being entirely of the 20th century in feeling and purpose,” would also have secondary features like the ones that “gave so much charm to the old churches of the Middle Ages.”

Ireland must have approved, because he awarded the architect a second commission before the first was barely begun. Perhaps hoping to lay claim to more souls in mostly Protestant Minneapolis, the archbishop announced plans to build a pro-cathedral on swampland just west of downtown. For this church, Masqueray produced a plan based on the Roman cross but without transepts.

The masonry exterior suggests that the entire structure is stone, but in fact the Basilica of St. Mary, as the pro-cathedral was later named, is made largely of steel and concrete. Five sets of pillars support five girders, from which hangs an interior that is mostly painted plaster. Like the cathedral in St. Paul, the basilica is capped with

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Masqueray in Minnesota

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a copper dome—albeit a smaller one. “It’s by far the most highly decorated building that I’ve ever worked on,” says Chuck Liddy, FAIA, a principal with Miller Dunwiddie Architecture, which has overseen renovations and restorations of the building since the early 1990s.

Johan van Parys, the basilica’s director of liturgy and sacred arts, who has worked in the parish for 22 years, says the church’s beauty isn’t the only thing that makes it remarkable. “It’s rare that a bishop ever gets to build a building of this size,” says van Parys. “But the idea that the archbishop would build two at the same time is exceptional.”

A Rich Legacy

Under Ireland’s patronage, Masqueray went on to produce numerous churches and chapels throughout the Twin Cities, including the exquisite Church of St. Louis, King of France, in St. Paul; the Church of the Incarnation in Minneapolis; and the Chapel of St. Thomas Aquinas on the St. Thomas campus.

His talents helped him win work from Protestants as well; standout projects included Bethlehem Lutheran Church and St. Paul’s Episcopal Church on the Hill, both in St. Paul. “These,” architectural historian Alan Lathrop has noted, “were almost always Gothic in style in contrast to his Catholic churches, which were usually executed in Romanesque, Renaissance, or Baroque styles.” As his reputation spread, Masqueray landed commissions for three more cathedrals: in Wichita, Sioux Falls, and Winnipeg. (Only the first two were built.)

But much of the architect’s work remained unfinished at the time of his death in 1917; a number of projects had to be completed by his acolytes, including famed Minnesota architect Edwin Lundie. Ireland, who died a year later, also never saw the Cathedral of St. Paul or the Basilica of St. Mary interiors in finished form.

Cass Gilbert, one of the 10 architects who lost out to Masqueray in the bid to design the Cathedral of St. Paul, was gracious enough to acknowledge the talents of his former rival when he observed: “If the dome of the Cathedral of St. Paul and that of the new State Capitol were part of the skyline of a city in Europe, they would be world famous.”

Had Gilbert swapped out his own creation for Masqueray’s most famous Minneapolis work, the statement would still ring true. **AMN**

Urban Health

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and golf course of Soldiers Field. “We tried to extend and enhance what is already there,” says Cavaluzzi, although, by plugging in parts of a 2010 master plan of the city by Sasaki Associates, the new plan puts the campus several blocks south of the main action of the Destination Medical Center. Even further away stands the sixth district, St. Mary’s Place, which is designed to provide a new outdoor space and a transit station adjacent to the Mayo’s St. Mary’s Campus, and a gateway to downtown from the residential areas to the west.

As master plans go, this one is nothing if not thorough. Running more than 700 pages, with exhaustive analyses of everything from rush-hour traffic to hotel-room demand, the plan is an impressive piece of work. But for all of its technical heft, it also represents what Cavaluzzi calls “a dramatic paradigm shift away from building institutional health-care facilities to building the city,” which has become “the most advanced way to deliver health care and to promote a healthier population.” Like the Mayo’s integrated, multidisciplinary approach to medicine, the Perkins Eastman master plan addresses a range of issues from a variety of disciplinary perspectives, helping Rochester achieve its vision as “America’s City for Health,” says Lisa Clarke, the executive director of Rochester’s Economic Development Agency.

Of course, the success of city building, like that of patient care, requires more than a good plan. It demands good implementation, something made more likely with the DMC’s hiring of Patrick Seeb, the longtime executive director of the St. Paul Riverfront Corporation, as director of economic development and place-making—two activities rarely mentioned in the same breath. Seeb brings to Rochester a legacy of involving diverse communities in the urban design process, which the DMC will very much need going forward.

The Perkins Eastman document sets out a vision for how to heal a city that has suffered from the urban illnesses of the late 20th century, such as too many cars and surface parking lots, too little density and diversity, and too few gathering places. Bringing the city back to health will take a lot of collaboration, cooperation, and participation from all sectors of the community—not just elected officials but also the electorate, not just the doctors but also the denizens of Rochester. The Mayo model needs to come to main street, and when it does, the efforts now under way in Rochester will truly become, as Cavaluzzi concludes, “not just an American story, but an international one.” **AMN**



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Kasson-Mantorville High School, Kasson, MN; Minnetonka VANTAGE Program, Minnetonka, MN; Rushford - Peterson New EC - 12 School, Rushford, MN; Light of Christ Catholic High School, Bismarck, ND; Stillson Elementary School, Chippewa Falls, WI; The House Church, Eagan, MN; Southwest Minnesota Regional Sports Center, Marshall, MN; Burnsville High School, Burnsville, MN

BKV GROUP

BKV GROUP

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Other Offices: Chicago, IL; Dallas, TX;
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Firm Principals

Jack Boarman, AIA
Michael Krych, AIA
Kelly Naylor, CID, LEED AP
Bruce Schwartzman, AIA
Chad Kurdi, PE
Mathew Nugent, AIA
Thomas Daszkiewicz, Associate AIA
Christopher Palkowitsch, AIA

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Fridley Civic Campus, Fridley, MN; Le Sueur County Justice Center, Le Center, MN; Wright County Justice Center, Buffalo MN; City Club Apartments, Minneapolis MN; Sable Apartments, Minneapolis, MN; Loden Apartments, Shoreview, MN; Colonial Warehouse, Minneapolis, MN; Barrel House, Minneapolis, MN

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Other Offices: Madison, WI; Omaha, NE
Contact: James Lockwood

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Peter G. Smith, FAIA
Greg Fenton, AIA
Stephanie McDaniel, AIA, LEED AP
Brad Krump, AIA
Terri Ulrick, AIA, LEED AP
Tom Hanley, AIA, LEED AP
Scott Kirchner, AIA

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CHS Corporate Headquarters, Inver Grove Heights, MN; Regions Hospital Family Birth Center, Saint Paul, MN; Securian Financial, Saint Paul, MN; CLUES, Saint Paul, MN; Heikkla CAMS Building, University of Minnesota-Duluth, Duluth, MN; CHI Health St. Elizabeth Pediatric Place, Lincoln, NE; UnityPoint Health-Meriter Child and Adolescent Psychiatry Program, Madison, WI; Gemini-Huntley Robotics Research Laboratory, University of Minnesota, Minneapolis, MN

EAPC ARCHITECTS ENGINEERS

EAPC ARCHITECTS ENGINEERS

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Email: james.anderson@eapc.net
www.eapc.net
Other Offices: Bemidji, MN; Grand Forks, Fargo, Minot, Bismarck, Williston, ND; Sioux Falls, SD; Phoenix, AZ; Fort Collins, CO
Contact: James Anderson

Firm Principals

James Tyler, PE
James Anderson, AIA, NCARB, LEED AP
John Spohn, LEED AP
Shawn Brenny, Assoc. AIA, LEED AP BD&C
Stanley Schimke, CID

EAPC is the region's premier design consulting firm, partnering with clients to solve the most complex challenges for optimum results. With our collaborative design approach,

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our team works to ensure best practices are thoughtfully integrated into every aspect of your project. We pursue operational efficiencies and deliver innovative solutions to make a positive difference for Owners, stakeholders, and the communities in which we work and live.

Essentia Health Ambulatory Care Center, Park Rapids, MN; Essentia Health Inpatient Pharmacy USP800, Detroit Lakes, MN; M-Health Fairview, Pharmacy Remodel, Minneapolis, MN; M-Health Siemens NEXARIS Angio-CT Hybrid Suite, Minneapolis, MN; Indian Health Services White Earth Health Center Expansion & Renovation, Ogema, MN; Sanford Health Dialysis Center, Detroit Lakes, MN; Early Childhood Development Center, Cass Lake, MN; Solace Apartments, St. Peter, MN

HGA

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Other Offices: Rochester MN; Milwaukee WI; Madison WI; Sacramento CA; San Francisco CA; Los Angeles CA; San Jose CA; Boston MA; and Washington DC
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Firm Principals

David Little, AIA, CID, LEED AP
Bill Lyons, IIDA, Assoc AIA
Paula Storsteen, IIDA, NCID
Ariane Laxo, IIDA, CID
Josh Stowers, AIA
Mia Blanchett, FAIA, LEED AP BD+C
Rich Bonnin
Alanna Carter, LEED AP

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The "e" Building Reposition, Edina, MN; Marvin Windows Headquarters, Warroad, MN; Dakota County Heritage Library and License Center, Lakeville, MN; Northrop Grumman, Plymouth, MN; Room & Board, Various Locations; Allina Health-ANW Neurosciences ICU, Minneapolis, MN; Normandale College, Bloomington, MN; Westwood Hills Nature Center, St. Louis Park, MN

KOMA

KOMA

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Firm Principals

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Steve T. Iaria, AIA
Michael J. Lisowski, PE
Brian L. Riley
Matthew J. Van Hoof, PE

KOMA offers comprehensive architectural, structural engineering and interior design services. We create inspiring, aesthetically pleasing and highly functional spaces for people to live, work, learn, play and worship. Our wide-ranging project experience reflects our delight in rising to the unique challenges of each new assignment and exceeding the expectations of each new client.

Merchants Bank remodel, Northfield, MN; Recycling & Energy Center Office Renovation, Newport, MN; Riverdale Church remodel, Andover, MN; Starkey campus projects, Eden Prairie, MN; The Excelsior Group, multiple apartment building locations; Thermo King corporate office renovations, Bloomington, MN; Wipaire, Inc. manufacturing facility remodel, Inver Grove Heights, MN; Woodbury High School Performance space remodel, Woodbury, MN

MILLER DUNWIDDIE

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Daniel Green, AIA
Monica Bettendorf Hartberg, AIA
Joel Stromgren, AIA
Denita Lemmon, AIA
Greg Hulne, AIA
Paul May, AIA

Miller Dunwiddie is a full-service architecture firm with in-house experts in preservation, interior design, construction services, and building envelope science. Founded in 1963, our work and our 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.

University of Minnesota Lab School—Child Development Center Unified Building, Minneapolis, MN; T1-Lindbergh Silver Ramp Expansion, MSP International Airport, MN; Carpenter-St. Croix Valley Nature Center Wisconsin Campus, Hudson, WI; Benilde-St. Margaret's School Center for Innovate Learning, St. Louis Park, MN; House of Hope Presbyterian Church interior Renovation, St. Paul, MN; First Universalist Church of Minneapolis Renovations, Minneapolis, MN; Valley of Peace Lutheran Church Renovation, Golden Valley, MN; Terminal 2-Humphrey Public Walkway Terrazzo Upgrades, MSP International Airport, MN

**MOHAGEN HANSEN
ARCHITECTURE | INTERIORS**

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Mark L. Hansen, AIA, NCARB, LEED AP
Steve Oliver, AIA, NCARB

Mohagen Hansen Architecture | Interiors is a full-service planning, architecture and interior design firm specializing in the development of creative and functional design solutions. We work in a variety of markets including healthcare, corporate, industrial, housing, financial, retail, dental and government. Our planning and design solutions directly reflect our clients' vision, brand, culture and objectives, while being sensitive to their schedules and budgets. We collaborate with our clients to create inspirational designs that result in lasting relationships.

Heraeus Medical Components Building and Build-Out, Fridley, MN; Hennepin County: 1800 Chicago Avenue Triage Center, Minneapolis, MN; Randy's Sanitation Corporate Office Building, Delano, MN; Storage Lounge, Mankato, MN; Marsh & McLennan Agency Corporate Office Relocation, Minneapolis, MN; Hennepin County: Franklin Public Library Renovation, Minneapolis, MN; Nolan Mains 50th & France Residences, Edina, MN; State of MN: Child & Adolescent Behavioral Health Services Hospital, Willmar, MN

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Contact: Rick Sutton

Firm Principals

Ozzie Nelson
Deanne Erpelding, CID, IIDA
Scott Hierlinger, FIIDA
Claudia Reichert, CID
Richard Sutton, AIA, CID
Roslyn zumBrunner, IIDA

NELSON Worldwide delivers architecture, interior design, graphic design, and brand strategy services that transform all dimensions of the human experience, providing our clients with strategic and creative solutions that positively impact their lives and the environments where they work, serve, play, and thrive. Our collective network includes more than 1,100 teammates in 25 offices, combining industry experience, service expertise, and geographic reach to deliver projects across the country and around the world.

Polaris Industries, Medina, MN; Blue Origin, Seattle, WA; Oracle Innovation Lab, Deerfield, IL; RBC Wealth Management, Dallas, TX; McKiInsey & Company, Minneapolis, MN; Ridgedale Center Anchor Conversion, Minnetonka, MN; The Battery, Atlanta, GA; W and Element Hotel, Philadelphia, PA

PERKINS AND WILL**Perkins&Will**

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Contact: Anthony (Tony) Layne

Firm Principals

Anthony Layne, AIA, LEED AP BD+C
David Dimond, FAIA, CID, LEED AP
Lisa Pool, LEED AP
Jeff Ziebarth, AIA, LEED AP
Robert Novak, AIA, NCARB, LEED AP
Scott Davidson, AIA, NCARB
Jennifer Christiaansen, AIA, LEED AP
Donovan Nelson, AIA, LEED AP

Since 1935, Perkins and Will has believed that design has the power to make the world a better place. We design healthy, happy places in which to live, learn, work, play, and heal. Passionate about human-centered design, we're committed to creating a positive impact in people's lives through sustainability, resilience, well-being, diversity, inclusion, and research. Our team of 2,500 creatives and critical thinkers provides worldwide interdisciplinary services in architecture, interior design, landscape architecture, and more.

University of Minnesota, Bell Museum, St. Paul, MN; 3701 Wayzata Boulevard Repositioning, Minneapolis, MN; Mayo Clinic Health System, Mankato Surgical Renovation & Expansion, Mankato, MN; Land O'Lakes Headquarters, Arden Hills, MN; Boston Consulting Group, Minneapolis, MN; RSM Plaza Renovation, Minneapolis, MN; Holland Hall, St. Olaf College, Northfield, MN; Phillips Center of Excellence, Maple Grove, MN

REHKAMP LARSON ARCHITECTS



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Contact: Mark Larson or
Jean Reh Kamp Larson

Firm Principals

Jean Reh Kamp Larson, AIA
Mark Larson, AIA

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

Vernacular Modern, Independence, MN; Rural Retreat, Southwest WI; South Seas, Naples, FL; Beach House, OR; Garden Expansion, Edina, MN; Hall's Cabins, Lake Okoboji, IA; Upton Revived, Minneapolis, MN; Summit Hill Addition, St. Paul, MN

STUDIO BV

STUDIO BV

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Contact: Betsy Vohs

Firm Principals

Betsy Vohs, Associate AIA, LEED AP
Courtney Armstrong, CID, LEED AP

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We are multidisciplinary in our background and experience, which affords us the unique perspective of seeing design solutions through myriad lenses. We design everything with equal importance and integrate our design concepts across many scales. Studio BV brings creativity to clients wanting to leverage design to drive change. We have deep and diverse experience in workplace design, restaurant and retail design, commercial office buildings, residential design, and design strategy. We are devoted to fostering authentic, intimate, and bold connections to people and places.

Mono, Minneapolis, MN; Kickernick Building, Minneapolis, MN; Flagstone Foods, Minneapolis, MN; The Nordic, Minneapolis, MN; YMCA Various Projects, Minneapolis, MN; The Minneapolis Foundation, Minneapolis, MN; Laurel Village, Minneapolis, MN; University of Minnesota Physicians, Broadway Clinic, Minneapolis, MN

TEA2 ARCHITECTS, INC.

TEA2 ARCHITECTS

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Email: info@tea2architects.com
www.tea2architects.com
Contact: Dan Nepp, AIA, CID, NCARB

Firm Principals

Dan Nepp, AIA, CID, NCARB
Leffert Tigelaar, AIA, NCARB

TEA2 Architects is an award-winning, forty-year residential firm specializing in new residences, additions/renovations and retreat homes. Our mission is to create distinctive and unique architecture that responds to our clients' goals in meaningful ways and contributes to an ongoing pursuit of design excellence. We strive for quality design work that incorporates broader values including historical and neighborhood sensitivity,

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durability, longevity, and life affirming qualities in the broader context of sustainability of the building process and our cultural potential.

New Residence, Sioux City, SD; New Residence, Lake Minnetonka, MN; Retreat, Northern WI; New Residence, Minneapolis, MN; New Residence, Afton, MN; Remodel/Addition, Minneapolis, MN; New Residence, Edina, MN; New Residence, Missouri

TKDA



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Other Offices: Duluth, MN; Chicago, IL; Seattle, WA; Los Angeles, CA; San Bernardino, CA
Contact: Kathryn Poore-Larson, AIA, CID

Firm Principals

DJ Heinle, AIA, CID, NCARB
Kathryn Poore-Larson, AIA, CID
Michelle Gallagher, CID, NCIDQ, IIDA, ASID
Jody Anderson, AIA, CID, NCARB, LEED AP
Ken D. Johnson, AIA, CID
Wes Stabs, AIA, CDT, LEED AP

TKDA is an employee-owned architecture, interior design, planning, and engineering firm with Minnesota offices in Saint Paul and Duluth. More than 300 employees deliver solutions nationwide to clients seeking single source, integrated design services. TKDA provides interior and architectural design services to corporate, institutional, government, K-12, and higher education clients.

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St Peter National Guard Armory Renovation-St Peter, MN; Lake Superior College St Luke's Q-Care Clinic-Duluth, MN; North Shore Federal Credit Union-Duluth & Grand Marais, MN; Benson Airport Arrival/Departure Building-Benson, MN; South Central College Wayfinding & Masterplan-Mankato & Faribault, MN; BAE Systems Interiors Masterplan & Office Remodel-Fridley, MN; Confidential Fortune 500 Company Office Remodel-Minneapolis, MN; TKDA Office Remodel Floors 17 & 12-Saint Paul, MN

WOLD ARCHITECTS AND ENGINEERS



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www.woldae.com
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Firm Principals

R. Scott McQueen, AIA
Vaughn Dierks, AIA
Lynae Schoen, IIDA
Kevin Marshall, PE
Matt Mooney, PE
Joel Dunning, AIA
Paul Aplikowski, AIA
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.

Mounds View High School Renovation, Arden Hills, MN; Scott County Campus Addition and Renovation, Shakopee, MN; Lyngblomsten Care Center Renovation, St. Paul, MN; Hutchinson Health Inpatient Addition/Remodel, Hutchinson, MN; State of MN Department of Transportation Renovation, St. Paul, MN; Glencoe Regional Health Remodel, Glencoe, MN; City of Eagan Police and City Hall, Eagan, MN; Jefferson High School Remodel, Bloomington, MN

INTERIOR DESIGN FIRMS

The firms listed in this directory include interior designers who are members of the American Society of Interior Designers (ASID) and the International Interior Designers Association (IIDA), or who have the designation of Certified Interior Designer (CID). They offer a broad range of interior design, space planning and furnishings selection experience. Each firm has specific areas of expertise and project competence. Contact them to discuss your specific project needs.

Legend

AIA	Registered Member, American Institute of Architects
Assoc. AIA	Associate Member, American Institute of Architects
ACHA	American College of Healthcare Architects
AICP	American Institute of Certified Planners
ASID	American Society of Interior Designers
CCS	Certified Construction Specifier
CID	Certified Interior Designer
CDT	Construction Documents Technology (Certified)
CFM	Certified Facility Manager
FAIA	Fellow and Registered Member of the American Institute of Architects
FASID	Fellow, American Society of Interior Designers
FIIDA	Fellow, International Interior Designers Association
IFMA	International Facilities Management Association
LEED	Leadership in Energy and Environmental Design
LEED AP	Leadership in Energy and Environmental Design Accredited Professional
PE	Professional Engineer

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Contact: Christine Albertsson

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Christine L. Albertsson, AIA, CID, NCARB
Todd P. Hansen, AIA, CID
Mark E. Tambornino, AIA, CID, NCARB

Thoughtful Design. Delightful Living. Founded in 2000, Albertsson Hansen creates residential architecture, interior architecture, and interior design for clients who value beautiful, functional design. We take pride in being able to subtly transform traditional details and sources with a clean, modern sensibility. Our goal is to honor and serve our clients through transformative and meaningful design. We offer a full spectrum of residential work—from small remodeling projects and additions, to new houses, retreat houses, cabins, outbuildings, and barns.

Island Haven, Madeline Island, WI; Lowry Hill Revival, Minneapolis, MN; North Woods Lake Home, Grand Rapids, MN; North Loop Loft Remodeling, Minneapolis, MN; Crocus Hill Residence, St. Paul, MN; Deephaven Up Down, Deephaven, MN; Scandinavian Simplicity, Northfield, MN; Suburban Serenity, St. Anthony Village, MN

ALLIANCE

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Thomas DeAngelo, FAIA, LEED AP
Deb Gil, CID, IIDA, WELL AP, LEED AP BD+C
Mamie Harvey, AIA, LEED AP BD+C
April Meyer, NCIDQ, LEED AP
Ross Naylor, AIA, LEED AP BD+C
Marcelo Pinto, AIA, LEED AP
Ernesto Ruiz-Garcia, AIA, LEED AP BD+C

Alliance is a group of individuals with specialized expertise who work with clients to realize their goals. We are planners, architects, and interior designers skilled in the art of creative problem-solving and knowledgeable about every step it takes to achieve it. Since 1970, we have solved real-world problems with design that is inspiring, innovative, responsive, and sustainable. Our clients rely on us to provide innovative solutions for aviation, business, civic, entertainment, learning, and science environments.

Allianz Life Corporate Campus, Golden Valley, MN; Butler Square Refresh, Minneapolis, MN; Ecolab Global Headquarters, St. Paul, MN; Hennepin County Public Works Communication Consolidation and Office Remodeling, Medina, MN; Medtronic Rice Creek Campus, Fridley, MN; Reimagined MSP Art Lounge and Food Court, Minneapolis-St. Paul International Airport; University Enterprise Laboratories Addition and Renovation, St. Paul, MN; University of Minnesota John T. Tate Hall Renovation, Minneapolis, MN

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Dean S. Beeninga, AIA, NCARB, REFP, LEED AP
Daniel C. Moll, AIA, CID, LEED AP BD+C
Kara Rise, IIDA, LEED AP BC+C
Paul W. Erickson, AIA, NCARB, REFP
Eric Anderson, AIA, NCARB
William W. Martin, AIA, CDT, CCCD

ATSR is a nationally recognized, multi-disciplinary planning, architectural, and engineering firm specializing in PreK-12 school facilities. We're proud to successfully provide long-term relationships with our clients, some for more than 65 years. Comprehensive in-house disciplines and a single-source of responsibility means dedicated support and exceptional service to you. Our 76 years of continuous service is a testimony to our values. Our experience is your resource to provide successes exceeding your expectations.

Kasson-Mantorville High School, Kasson, MN; Minnetonka VANTAGE Program, Minnetonka, MN; Rushford - Peterson New EC - 12 School, Rushford, MN; Light of Christ Catholic High School, Bismarck, ND; Stillson Elementary School, Chippewa Falls, WI; The House Church, Eagan, MN; Southwest Minnesota Regional Sports Center, Marshall, MN; Burnsville High School, Burnsville, MN

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Contact: Kyler Queen

Firm Principals

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Christopher Palkowitsch, AIA

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Tom Hanley, AIA, LEED AP
Scott Kirchner, AIA

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CRW ARCHITECTURE + DESIGN GROUP



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Teresa McCormack, AIA
Wade Goodenberger, AIA

CRW architecture + design group is a Rochester-based architectural and interior design firm that concentrates on delivering innovative design solutions for our clients while engaging in a process that is creative, rewarding, responsible, and sustainable. As a Southeast Minnesota architectural firm and area residents, we pride ourselves on providing high quality services from design through construction as we help our clients create spaces to meet their needs and exceed their expectations. Founded with a promise to create a work environment that attracts the best design talent available, at CRW we believe in the importance of an open design and management environment where all ideas are valued and considered. This philosophy carries through in all of the firm's projects and business activities. CRW utilizes our design talents to leave a positive and lasting mark where we work, live, and play.

Jeremiah Program, Rochester, MN; Moka Coffee, Rochester, MN; Accentra Credit Union, Austin, MN; Castle Community, Rochester, MN; Sterling State Bank, Rochester, MN; First Alliance Credit Union, Stewartville, MN; Costa's Candy Shop, Owatonna, MN; Nupa, Mankato, MN

HGA



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Other Offices: Rochester MN; Milwaukee WI; Madison WI; Sacramento CA; San Francisco CA; Los Angeles CA; San Jose CA; Boston MA; and Washington DC
Contact: Paula Storsteen, NCIDQ, IIDA

Firm Principals

David Little, AIA, CID, LEED AP
Bill Lyons, IIDA, Assoc AIA
Paula Storsteen, IIDA, NCID
Ariane Laxo, IIDA, CID
Josh Stowers, AIA
Mia Blanchett, FAIA, LEED AP BD+C
Rich Bonnin
Alanna Carter, LEED AP

Recognizing the global nature of design today, HGA's team addresses the connection between an organization's strategic view and their customers. Our designs focus on understanding the unique needs of the occupants whether they be from corporate work environments, college campuses, hospitality, retail or healthcare design. We listen to our clients to understand their strategic needs and then respond with creative, flexible interior solutions that provide long-term value.

The "e" Building Reposition, Edina, MN; Marvin Windows Headquarters, Warroad, MN; Dakota County Heritage Library and License Center, Lakeville, MN; Northrop Grumman, Plymouth, MN; Room & Board, Various Locations; Allina Health-ANW Neurosciences ICU, Minneapolis, MN; Normandale College, Bloomington, MN; Westwood Hills Nature Center, St. Louis Park, MN

KOMA

2051 Killebrew Drive, Suite 680
Bloomington, MN 55425
Tel: (651) 451-4605
Email: komainc@komainc.com
Contact: Cindy Nagel

Firm Principals

Marc R. DuBois, AIA
Steve T. Iaria, AIA
Michael J. Lisowski, PE
Brian L. Riley
Matthew J. Van Hoof, PE

KOMA offers comprehensive architectural, structural engineering and interior design services. We create inspiring, aesthetically pleasing and highly functional spaces for people to live, work, learn, play and worship. Our wide-ranging project experience reflects our delight in rising to the unique challenges of each new assignment and exceeding the expectations of each new client.

Merchants Bank remodel, Northfield, MN; Recycling & Energy Center Office Renovation, Newport, MN; Riverdale Church remodel, Andover, MN; Starkey campus projects, Eden Prairie, MN; The Excelsior Group, multiple apartment building locations; Thermo King corporate office renovations, Bloomington, MN; Wipaire, Inc. manufacturing facility remodel, Inver Grove Heights, MN; Woodbury High School Performance space remodel, Woodbury, MN

MILLER DUNWIDDIE

100 Washington Avenue South, Ste. 500
Minneapolis, MN 55430
Tel: (612) 337-0000
Email: info@millerdunwiddie.com
www.millerdunwiddie.com
Contact: Katie Hunsley, CID, IIDA

Firm Principals

Katie Hunsley, CID, IIDA
Daniel Green, AIA
Monica Bettendorf Hartberg, AIA
Joel Stromgren, AIA
Denita Lemmon, AIA
Greg Hulne, AIA
Paul May, AIA

Miller Dunwiddie is a full-service architecture firm with in-house experts in preservation, interior design, construction services, and building envelope science. Founded in 1963, our work and our 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.

University of Minnesota Lab School-Child Development Center Unified Building, Minneapolis, MN; T1-Lindbergh Silver Ramp Expansion, MSP International Airport, MN; Carpenter-St. Croix Valley Nature Center Wisconsin Campus, Hudson, WI; Benilde-St. Margaret's School Center for Innovate Learning, St. Louis Park, MN; House of Hope Presbyterian Church interior Renovation, St. Paul, MN; First Universalist Church of Minneapolis Renovations, Minneapolis, MN; Valley of Peace Lutheran Church Renovation, Golden Valley, MN; Terminal 2-Humphrey Public Walkway Terrazzo Upgrades, MSP International Airport, MN

**MOHAGEN HANSEN
ARCHITECTURE | INTERIORS**

1000 Twelve Oaks Center Drive, Ste. 200
Wayzata, MN 55391
Tel: (952) 426-7400
Email: info@mohagenhansen.com
www.mohagenhansen.com
Contact: Haley Stofferahn, NCIDQ, LEED Green Associate

Firm Principals

Todd Mohagen, AIA, NCARB
Mark L. Hansen, AIA, NCARB, LEED AP
Steve Oliver, AIA, NCARB

Mohagen Hansen Architecture | Interiors is a full-service planning, architecture and interior design firm specializing in the development of creative and functional design solutions. We work in a variety of markets including healthcare, corporate, industrial, housing, financial, retail, dental and government. Our planning and design solutions directly reflect our clients' vision, brand, culture and objectives, while being sensitive to their schedules and budgets. We collaborate with our clients to create inspirational designs that result in lasting relationships.

Heraeus Medical Components Building and Build-Out, Fridley, MN; Hennepin County: 1800 Chicago Avenue Triage Center, Minneapolis, MN; Randy's Sanitation Corporate Office Building, Delano, MN; Storage Lounge, Mankato, MN; Marsh & McLennan Agency Corporate Office Relocation, Minneapolis, MN; Hennepin County: Franklin Public Library Renovation, Minneapolis, MN; Nolan Mains 50th & France Residences, Edina, MN; State of MN: Child & Adolescent Behavioral Health Services Hospital, Willmar, MN

NELSON WORLDWIDE

1201 Marquette Avenue South, Ste. 200
Minneapolis, MN 55403
Tel: (612) 822-1211
Email: rsutton@nelsonworldwide.com
www.nelsonworldwide.com
Other Offices: Alpharetta, GA; Atlanta, GA; Boston, MA; Charlotte, NC; Chicago, IL; Cincinnati, OH; Cleveland, OH; Dallas, TX; Jacksonville, FL; Los Angeles, CA; Miami, FL; New York, NY; Orlando, FL; Philadelphia, PA; Pleasanton, CA; San Francisco, CA; San Jose, CA; Seattle, WA; Tampa, FL; Vienna, VA
Contact: Rick Sutton

Firm Principals

Ozzie Nelson
Deanne Erpelding, CID, IIDA
Scott Hierlinger, FIIDA
Claudia Reichert, CID
Richard Sutton, AIA, CID
Roslyn zumBrunnen, IIDA

NELSON Worldwide delivers architecture, interior design, graphic design, and brand strategy services that transform all dimensions of the human experience, providing our clients with strategic and creative solutions that positively impact their lives and the environments where they work, serve, play, and thrive. Our collective network includes more than 1,100 teammates in 25 offices, combining industry experience, service expertise, and geographic reach to deliver projects across the country and around the world.

Polaris Industries, Medina, MN; Blue Origin, Seattle, WA; Oracle Innovation Lab, Deerfield, IL; RBC Wealth Management, Dallas, TX; McKinsey & Company, Minneapolis, MN; Ridgedale Center Anchor Conversion, Minnetonka, MN; The Battery, Atlanta, GA; W and Element Hotel, Philadelphia, PA

PERKINS AND WILL

Perkins&Will

80 South 8th Street, Ste. 300 IDS Center
Minneapolis, MN 55402

Tel: (612) 851-5000

Email: tony.layne@perkinswill.com

www.perkinswill.com

Atlanta, Austin, Boston, Calgary, Charlotte, Chicago, Dallas, Denmark, Denver, Durham, Houston, London, Los Angeles, Miami, Monterrey, New York, Ottawa, San Francisco, Sao Paulo, Seattle, Shanghai, Toronto, Vancouver, Washington DC
Contact: Anthony (Tony) Layne

Firm Principals

Anthony Layne, AIA, LEED AP BD+C

David Dimond, FAIA, CID, LEED AP

Lisa Pool, LEED AP

Jeff Ziebarth, AIA, LEED AP

Robert Novak, AIA, NCARB, LEED AP

Scott Davidson, AIA, NCARB

Jennifer Christiaansen, AIA, LEED AP

Donovan Nelson, AIA, LEED AP

Since 1935, Perkins and Will has believed that design has the power to make the world a better place. We design healthy, happy places in which to live, learn, work, play, and heal. Passionate about human-centered design, we're committed to creating a positive impact in people's lives through sustainability, resilience, well-being, diversity, inclusion, and research. Our team of 2,500 creatives and critical thinkers provides worldwide interdisciplinary services in architecture, interior design, landscape architecture, and more.

University of Minnesota, Bell Museum, St. Paul, MN; 3701 Wayzata Boulevard Repositioning, Minneapolis, MN; Mayo Clinic Health System, Mankato Surgical Renovation & Expansion, Mankato, MN; Land O'Lakes Headquarters, Arden Hills, MN; Boston Consulting Group, Minneapolis, MN; RSM Plaza Renovation, Minneapolis, MN; Holland Hall, St. Olaf College, Northfield, MN; Phillips Center of Excellence, Maple Grove, MN

STUDIO BV

STUDIO BV

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www.studio-b-v.com

Contact: Betsy Vohs

Firm Principals

Betsy Vohs, Associate AIA, LEED AP

Courtney Armstrong, CID, LEED AP

We are multidisciplinary in our background and experience, which affords us the unique perspective of seeing design solutions through myriad lenses. We design everything with equal importance and integrate our design concepts across many scales. Studio BV brings creativity to clients wanting to leverage design to drive change. We have deep and diverse experience in workplace design, restaurant and retail design, commercial office buildings, residential design, and design strategy. We are devoted to fostering authentic, intimate, and bold connections to people and places.

Mono, Minneapolis, MN; Kickernick Building, Minneapolis, MN; Flagstone Foods, Minneapolis, MN; The Nordic, Minneapolis, MN; YMCA Various Projects, Minneapolis, MN; The Minneapolis Foundation, Minneapolis, MN; Laurel Village, Minneapolis, MN; University of Minnesota Physicians, Broadway Clinic, Minneapolis, MN

TKDA



444 Cedar Street, Ste. 1500

St. Paul, MN 55101

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Email: info@tkda.com

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Other Offices: Duluth, MN; Chicago, IL; Seattle, WA; Los Angeles, CA; San Bernardino, CA

Contact: Kathryn Poore-Larson, AIA, CID

Firm Principals

DJ Heinle, AIA, CID, NCARB

Kathryn Poore-Larson, AIA, CID

Michelle Gallagher, CID, NCIDQ, IIDA, ASID

Jody Anderson, AIA, CID, NCARB, LEED AP

Ken D. Johnson, AIA, CID

Wes Stabs, AIA, CDT, LEED AP

TKDA is an employee-owned architecture, interior design, planning, and engineering firm with Minnesota offices in Saint Paul and Duluth. More than 300 employees deliver solutions nationwide to clients seeking single source, integrated design services. TKDA provides interior and architectural design services to corporate, institutional, government, K-12, and higher education clients.

St Peter National Guard Armory Renovation-St Peter, MN; Lake Superior College St Luke's Q-Care Clinic-Duluth, MN; North Shore Federal Credit Union-Duluth & Grand Marais, MN; Benson Airport Arrival/Departure Building-Benson, MN; South Central College Wayfinding & Masterplan-Mankato & Faribault, MN; BAE Systems Interiors Masterplan & Office Remodel-Fridley, MN; Confidential Fortune 500 Company Office Remodel-Minneapolis, MN; TKDA Office Remodel Floors 17 & 12-Saint Paul, MN

WOLD ARCHITECTS
AND ENGINEERS

332 Minnesota Street, Ste. W2000

St. Paul, MN 55101

Tel: (651) 227-7773

Email: mail@woldae.com

www.woldae.com

Other Offices: Denver, CO; Palatine, IL;

Nashville, TN; Jackson, TN

Contact: (651) 227-7773

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Vaughn Dierks, AIA

Lynae Schoen, IIDA

Kevin Marshall, PE

Matt Mooney, PE

Joel Dunning, AIA

Paul Aplikowski, AIA

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.

Mounds View High School Renovation, Arden Hills, MN; Scott County Campus Addition and Renovation, Shakopee, MN; Lyngblomsten Care Center Renovation, St. Paul, MN; Hutchinson Health Inpatient Addition/Remodel, Hutchinson, MN; State of MN Department of Transportation Renovation, St. Paul, MN; Glencoe Regional Health Remodel, Glencoe, MN; City of Eagan Police and City Hall, Eagan, MN; Jefferson High School Remodel, Bloomington, MN

GENERAL CONTRACTORS

Welcome to *Architecture MN's* 25th Annual Directory of General Contractors.

General Contractors are important team players in the building and design industry. We invite you to use this directory as a resource for upcoming projects—both in Minnesota and out-of-state.

ADOLFSON & PETERSON CONSTRUCTION



5500 Wayzata Blvd., Ste. 600
Minneapolis, MN 55416
Tel: (952) 544-1561
Email: sschue@a-p.com
www.a-p.com
Year Established: 1946
Total in MN Office: 177
Other Offices: Phoenix, AZ; Denver, Fort Collins, Edwards, CO; Minneapolis, Duluth, MN; Dallas, Midland, San Antonio, TX
Contact: Sandra Schue

Company Principals

Mark Liska, President Midwest
Dave Herzberg, VP/Project Executive
Tim Clark, VP Operations, Project Executive
Brian Kunz, Project Executive
John Huyett, Project Executive
Patrick Sims, Project Executive

Adolfson & Peterson Construction (AP) is a family-owned company that is consistently ranked among the top construction managers and general contractors in the nation, while maintaining one of the safest records in the industry. With a mission of building trust, communities and people, AP focuses on projects that enhance where we live and work. Founded in 1946, AP is known within the building industry for our uncompromising commitment to our clients, our employees and the communities where we build and work. AP offers preconstruction and construction services to the commercial, education, healthcare, hospitality, industrial, multifamily, municipal, recreation and senior living market segments.

Minnesota Security Hospital Phase II, St. Peter, MN; Castle Ridge, Eden Prairie, MN; Eastside Storage & Maintenance Facility, Minneapolis, MN; Apple Valley Transit Station Modernization, Apple Valley, MN; Heywood Bus Garage, Minneapolis, MN; LakeHaus Apartment, Minneapolis, MN; The Bower Residences, Edina, MN; Langton Place Care Center, Roseville, MN

CONSTRUCTION RESULTS CORPORATION



Construction Results
Corporation

Trusted Commercial & Industrial General Contractor

5465 Highway 169 North
Plymouth, MN 55442
Tel: (763) 559-1100
Email: Mark.Snyder@ConstructionResults.com
www.ConstructionResults.com
Year Established: 1999
Total in MN Office: 23
Contact: Mark Snyder, Founder

Company Principals

Mike Luurtsema, President
John Snyder, Secretary
Jeff Skoog, Vice President

Construction Results Corporation is a professional, trusted, commercial & industrial general contractor priding itself in developing "value added" solutions for renovation/remodeling work and new construction. CRC can self-perform demolition, concrete and carpentry work to save both time and costs. Experienced in design/build, negotiated and competitively bid projects with emphasis on service, quality, safety and value. Owned by structural engineers, we truly understand "value engineering" and the benefits of an experienced design/build team.

Henry Sibley High School, Aquatics Bldg., Minneapolis; MAC, Concourse D HVAC Upgrade, St. Paul; Windom Elementary, addition & renewal, Minneapolis; Dakota County, Security Improvements, Apple Valley & Hastings; Susan Lindgren Elementary, media & kitchen remodels, St. Louis Park; MAC, Air Handling Unit Upgrades, St. Paul; Como Park Zoo, Aquatics Building Renovation, St. Paul; Wat Prom Buddhist Temple, Parking Lot Project, St. Louis Park

DONLAR CONSTRUCTION COMPANY



550 Shoreview Park Road
Shoreview, MN 55126
Tel: (651) 227-0631
Email: jon.kainz@donlarcorp.com
www.donlarcorp.com
Year Established: 1972
Total in MN Office: 125
Other Offices: St. Cloud, MN
Contact: Jon Kainz

Company Principals

Jon Kainz, CEO/President
Gary Traut, Vice President
Karl Anderson, Chief Financial Officer
Stu Woodworth, Chief Estimator
Scott Fuchs, General Superintendent

Donlar Construction provides superior construction services to both private and public clients, specializing in educational, medical, civic, religious, commercial and tribal construction. Donlar employs 125 dedicated employees including an experienced, responsive project management professionals and skilled field personnel providing project supervision, carpentry, demolition and concrete. Incorporated in 1972, Donlar has earned its sterling reputation for quality construction and dependable service through honesty, integrity and excellence.

Henry Sibley High School Additions and Remodel, West St. Paul, MN; Koronis Ministries Meeting & Dining Facility, Paynesville, MN; Toppan Merrill Warehouse Office Addition, Sartell, MN; New Lakeside Elementary School, Chisago City, MN; Metro Transit Police Headquarters, Minneapolis, MN; Chemical Dependency Treatment Center, Ponemah, MN; MCTC Student Affairs Renovation, Minneapolis, MN; New Hope Recreation Pool Complex, New Hope, MN

DORAN COMPANIES

DORAN

7803 Glenroy Rd
Bloomington, MN 55439
Tel: (952) 288-2000
Email: matt.dekkers@dorancompanies.com
www.DoranCompanies.com
Year Established: 2007
Total in MN Office: 130
Other Offices: Colorado
Contact: Matt Dekkers

Company Principals

Anne Behrendt, Chief Executive Officer
Ryan Johnson, Chief Financial Officer
Kelly Doran, Founder

Formed in 2007, Doran Companies is a well-respected leader in development, architecture, and construction. With offices in Colorado and Minnesota, Doran's strong team of industry professionals are responsible for an impressive portfolio of projects spanning market sectors including multi-family and student housing, tenant improvement, historical renovations, and hospitality. Our extremely high standards for design, aesthetics and workmanship are evident in our numerous successful projects. In 2020, Doran became a WBENC certified woman-owned business.

Expo, Minneapolis, MN; Aria, Edina, MN; The Triple Crown Residences at Canterbury, Shakopee, MN; The Depot, Minneapolis, MN; The Arlow on Kellogg, St. Paul, MN; Village at Arbor Lakes, Maple Grove, MN; The Moline, Hopkins, MN; The Reserve at Arbor Lakes, Maple Grove, MN

GREINER CONSTRUCTION



121 South 8th Street
Minneapolis, MN 55402
Tel: (612) 338-1696
Email: info@greinerconstruction.com
www.greinerconstruction.com
Year Established: 1989
Total in MN Office: 85
Other Offices: Des Moines, IA
Contact: Josh Miltenberger, (515) 329-5400

Company Principals

Hans Siefker, President
Tom Hochstaetter, Director of Operations
Tom Halloran, Chief Financial Officer
Spencer Finseth, Preconstruction Manager/
Marketing Director

Founded in 1989, Greiner Construction has set the gold standard for construction in the Twin Cities. While the company is known for the beauty and quality of our interior build-outs and expansions, the Greiner name also represents values that quietly define the company's exclusive process and unique culture. Delivering an exceptional building for our clients, no matter size or location, Greiner provides the following services: General Contracting, Pre-Construction, Design/Build, 24-Hour Maintenance.

Redwell, Minneapolis, MN; Element Fleet Management, Hopkins, MN; RSM, Minneapolis, MN; Bacon Social House, Minneapolis, MN; The Guardian, St. Paul, MN; Regis Corporation, Golden Valley, MN; Vandalia Tower, St. Paul, MN

JE DUNN CONSTRUCTION



800 Washington Avenue North, Ste. 600
Minneapolis, MN 55401
Tel: (952) 830-9000
Email: geoff.glueckstein@jedunn.com
www.jedunn.com
Established: 1924
Total in MN Office: 150
Other Offices: Kansas City, MO, and 21 other offices nationwide
Contact: Geoff Glueckstein, Senior Vice President

Company Principals

Geoff Glueckstein, Senior Vice President
Ken Styrlund, Senior Vice President
Jeff Callinan, Vice President
Bill Igel, Vice President

For more than 75 years, JE Dunn has provided construction management and design-build services for projects throughout Minnesota. Our local portfolio is composed of significant buildings that cut across type and function. These are projects with unique features, complex challenges, and often of historic or iconic significance. In addition to our local expertise, we leverage the tools and technologies as one of the nation's largest construction companies to provide our clients with certainty of results.

Allina Abbott Northwestern Hospital, Minneapolis, MN; Carleton College HVAC Upgrades, Northfield, MN; Minnesota State Capitol Complex Security Upgrades, St. Paul, MN; Normandale Community College Student Services Center, Bloomington, MN; RH Minneapolis, The Gallery in Edina, Edina, MN; TractorWorks Building Repositioning, Minneapolis, MN; University of Minnesota Health Sciences Education Center, Minneapolis, MN; Wayzata Sailing Center, Wayzata, MN

KRAUS-ANDERSON



KRAUS-ANDERSON®

501 South 8th Street
Minneapolis, MN 55404
Tel: (612) 332-7281
Email: paul.whitenack@krausanderson.com
www.krausanderson.com
Year Established: 1897
Total in MN Office: 600
Other Offices: Bemidji, Duluth, Rochester, MN; Madison, WI; Bismarck, ND
Contact: Paul Whitenack, AIA, LEED AP

Company Principals

Al Gerhardt, President/COO
Rich Jacobson, Executive VP
Terry Hart, VP, Dir. of Operations
Camille Helou, VP, Dir. of Operations
Bob Fitzgerald, VP, Dir. of Operations
Dan Markham, Dir. of Operations
Nick Leimer, VP, Dir. of Operations; Rochester & Area Dir. of Non-Metro Offices

Grounded in Midwestern ingenuity, Kraus-Anderson is an integrated team of development, construction management and commercial real estate. We bring an owner's perspective to our work, collaborating closely with clients, architects, and other stakeholders to envision and plan for success long before ground is broken.

Regions Hospital Birth Center, St. Paul, MN; Gustavus Adolphus College Nobel Hall, St. Peter, MN; Mounds View High School, Arden Hills, MN; Chamberlain Apartments, Richfield, MN; Delta Dental of Minnesota, Bemidji, MN; Cambia Hills of East Bethel, East Bethel, MN; Carver City Hall, Carver, MN; The Hilton Hotel, Rochester, MN

MCGOUGH

2737 Fairview Avenue North
St. Paul, MN 55113
Tel: (651) 633-5050
Email: mcgoughnews@mcgough.com
www.mcgough.com
Year Established: 1956
Total in MN Office: 690
Other Offices: Fargo, ND; Duluth, MN;
St. Cloud, MN; Rochester, MN; Akeny, IA;
Dallas, TX

Company Principals

Tom McGough, Jr, President & CEO
Brad Wood, COO

McGough is a premier general contractor and construction management firm offering full-service real estate capability. The firm, incorporated in 1956 by Peter McGough and his six sons, remains a family-owned company today. McGough is headquartered in Saint Paul, Minnesota with branch offices in Iowa, North Dakota and Texas that facilitate project development and construction activities nationwide. We are dedicated to delivering high-quality buildings that perform optimally for owners and employ high-quality practices in doing so.

McGough Headquarters, St. Paul, MN; Essentia Health Vision Northland, Duluth, MN; Thrivent Financial Headquarters, Minneapolis, MN; Macalester College Theatre & Dance, St. Paul, MN; Mayo Clinic Generose Expansion, Rochester, MN; University of Minnesota Pioneer Hall Expansion & Renovation, Minneapolis, MN

NOR-SON CONSTRUCTION

700 East Lake Street, Ste. 213
Wayzata, MN 55391
Tel: (800) 858-1722
Email: build@nor-son.com
www.nor-son.com
Year Established: 1978
Other Offices: Baxter, MN
Contact: John Freitas

Company Principals

Andy Anderson, President & CEO
Mark Strelnieks, Sr. Vice President
Matt Holmstrom, Vice President

Nor-Son Construction is a nationally recognized construction services firm. Our tradition of personalized attention supports a client-focused culture in every project. We use this partnership approach—and support it with the latest technologies—to competitively deliver environments of distinctive character, precision craftsmanship and incomparable quality.

Artis Senior Living, Woodbury, MN; Yeshiva of Minneapolis, Minneapolis, MN; Cass Lake Hospital Expansion, Cass Lake, MN; Grand View Lodge Hotel & Fitness, Nisswa, MN; Lakewood Health Expansion, Staples, MN; Freshwater Education District, Wadena, MN; Barrett Pet Foods, Little Falls, MN; Madonna Summit Senior Living, Byron, MN

TERRA CONSTRUCTION

21025 Commerce Blvd., Ste. 1000
Rogers, MN 55374
Tel: (763) 463-0220
Email: info@terracc.com
www.terracc.com
Year Established: 2007
Total in MN Office: 13
Contact: Ben Newlin

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; Cargill GEOS Pilot Plant, Savage, MN; New Hope Police Station & City Hall, New Hope, MN; Hennepin Healthcare Brooklyn Park Clinic, Brooklyn Park, MN; Kiewit, Minneapolis, MN; Anoka-Ramsey Community College Library Renovation, Coon Rapids, MN; Bemidji State University Academic Learning Center, Bemidji, MN; Rogers Event Center, Rogers, MN



AIA Architects

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AIA Minnesota

A Society of The American Institute of Architects

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FSC

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AIA
Minnesota

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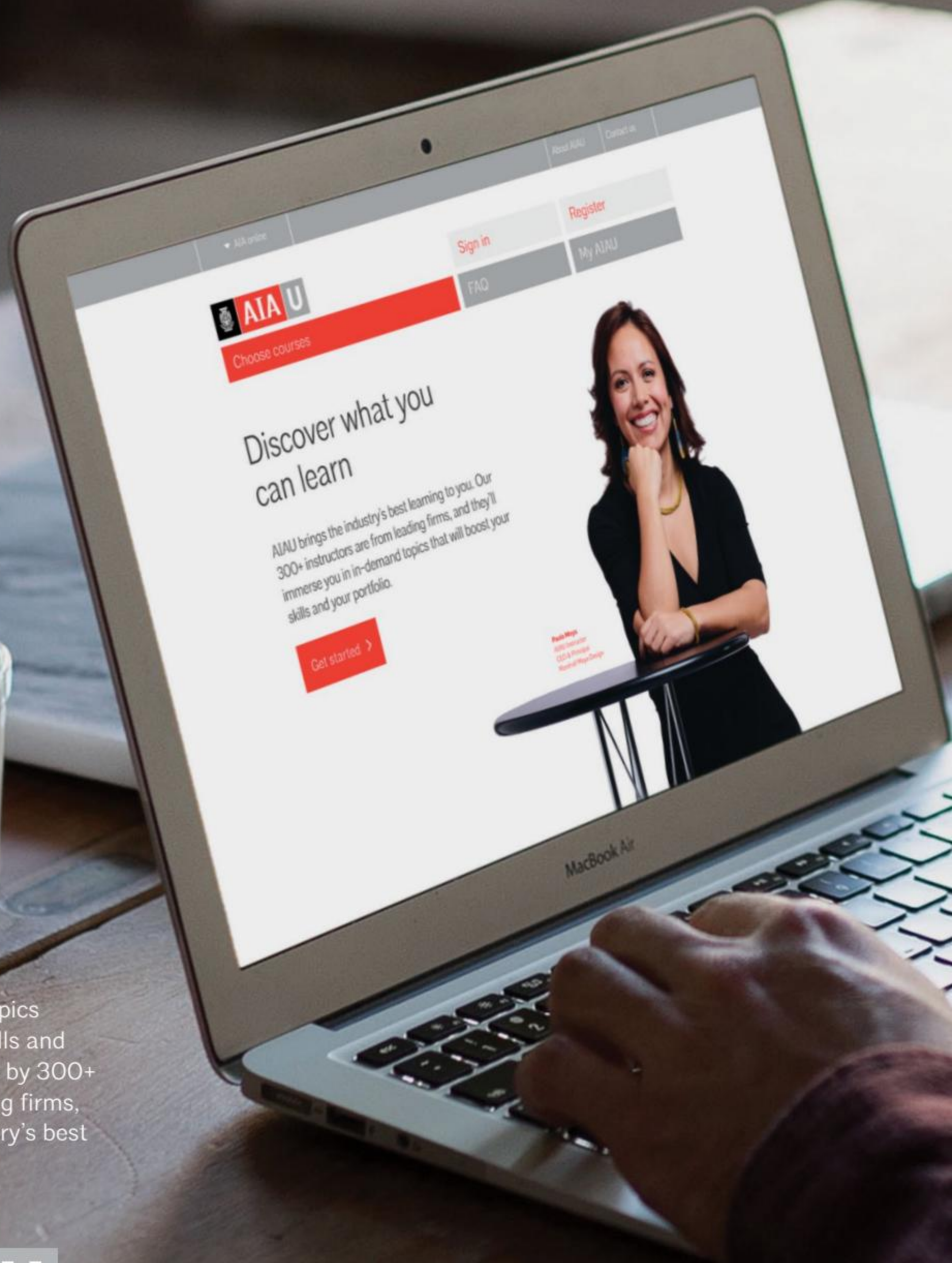
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A NEW PRINT ANNUAL, DEBUTING IN FALL 2021.

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ECONOMY
BEAUTY
COMMUNITY

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